

FROM GLYNDEBOURNE TO GLASTONBURY: THE IMPACT OF BRITISH MUSIC FESTIVALS

An Arts and Humanities Research Council-funded literature review

ANNOTATED BIBLIOGRAPHY

This research review, consisting of a 170-entry annotated bibliography, was produced as part of an AHRC Connected Communities programme project entitled '[The Impact of Festivals](#)'.

It supports a report, 'From Glyndebourne to Glastonbury: The Impact of British Music Festivals', published by the Arts and Humanities Research Council, launched at Cheltenham Jazz Festival on 29th April 2016.

Authors:

Dr Emma Webster and Professor George McKay
University of East Anglia
February 2016

Author: AB Associates Ltd

Year: 2003

Title: Social and Economic Impact Assessment of Shetland Music

Reference Type: Report

Location: **Publisher:** Scalloway: AB Associates Ltd

Number of Pages/Page numbers: 104

Keywords: Shetland, economic impact, social impact, income, expenditure, tourism, employment, volunteers, folk music, SWOT

URL: <http://www.shetlandarts.org/images/2009/06/Social-and-Economic-Impact-Assesment-of-Shetland-Music-2003.pdf>

Date accessed: 17-Dec-15

Abstract: The main purpose of the study is to provide baseline data on the scale and nature of the music industry in 2002, to assess its economic and social impact, and to identify some of the key issues and opportunities facing the industry.

Research Notes: The report estimates the economic impact of two Shetland music festivals as being £117,000 in 2002 (the Folk Festival, and Fiddle and Accordion Festival), and the time spent by voluntary helpers amounted to the equivalent of half a job over a year, i.e. 0.5 FTE. In addition, it is estimated that visitors to the Festivals spent a further £69,000 indirectly on accommodation, food, etc. (p. 4). The report estimates that 20% of overall attendance for the festivals is from tourists (p. 13). The report also examines the social impacts of music in general to Shetland: positive responses included bringing communities together, the image and reputation of the Islands, and tourism; less positive responses related to underage drinking and vandalism, although the authors suggest that these are not necessarily directly related to music (pp. 5-6).

Author: Abreu-Novais, Margarida and Charles Arcodia

Year: 2013

Title: Music festival motivators for attendance - Developing an agenda for research

Reference Type: Journal article

Publisher: International Journal of Event Management Research

Journal: International Journal of Event Management Research

Volume/Issue: Volume 8, Number 1,

Page numbers: 34-48

ISSN: 1838-0681

Keywords: Motivation; Event Attendance; Music Festivals

URL: <http://www.ijemr.org/wp-content/uploads/2014/10/AbreuNovaisArcodia.pdf>

Date accessed: 17-Dec-15

Abstract: This paper analyses existing research with reference to motivations for attending special events with specific reference to musical performances. Its purpose is to identify emerging themes, detect similarities and contradictions, and uncover gaps in knowledge that need to be addressed by further research. While the overall aim is to understand the motivations to attend music festivals, the lack of specific studies in this area requires the analysis of motivations to be conducted within the broader context of special events. The first two sections of the paper therefore identify, describe and analyse the main motivational theories and frameworks utilised in the special event context and subsequently critically examines these theories. It is suggested that the most relevant issues are motivational dimensions, the relationship between motivation and socio-demographic variables and the generalisability of motivators. A section specifically on music festivals is then presented and analysed in greater detail. The final section concludes the analysis by highlighting the significant overall findings and identifying the gaps in the existing literature so that future studies may use this as a platform for guidance in further research.

Research Notes: A useful review of the event management/tourism literature on motivation to attend music festivals which suggests seven main dimensions of motivations across a wide range of events including music festivals, namely: Socialisation (pp. 36-8); Family togetherness (p. 38); Event novelty (pp. 38-9); Escape and relaxation; Excitement and enjoyment (p. 39); Cultural exploration (p. 40); and Event specific and other factors – including learning, intrinsic rewards (e.g. cash), status, and community pride (p. 40).

Author: AEA Consulting

Year: 2006

Title: Thundering Hooves: Maintaining the Global Competitive Edge of Edinburgh's Festivals

Reference Type: Report

Location: **Publisher:** London: AEA Consulting

Number of Pages: 87

Keywords: Edinburgh Festivals, economic impact, status, world-class, festival city

URL: <http://www.scottisharts.org.uk/DownloadPublication.aspx?pub=11279>

Date accessed: 17-Dec-15

Abstract: This report was commissioned by the Scottish Arts Council in partnership with Festivals Edinburgh (formerly, the Association of Edinburgh Festivals), the City of Edinburgh Council (CEC), the Scottish Executive, EventScotland and Scottish Enterprise Edinburgh and Lothian; the client group is concerned about the gradual attrition of Edinburgh's competitive position and, with it, a long term decline in its status as a cultural city in the eyes of artists, promoters, audience and media, disadvantaging both the festivals and Edinburgh alike.

Research Notes: This economic impact report is based on a literature review and interviews with key Edinburgh Festivals stakeholders. It is less concerned with presenting and gathering primary data to show the benefits a festival brings to a locale, and more with contextualising Edinburgh's Festivals within a global market of 'festival cities' such as Montreal, Melbourne, and Manchester; then making recommendations as to how best Edinburgh can support its festivals to maintain its edge as the 'world's premier festival city' (p. 11). The report offers an overview as to the state of the global festival market and background as to the growth in 'festivalisation' across the world, including global trends, most noticeably an increase in specialisation and professionalisation, and a decrease in public funding for festivals compared to other sources of income (sponsorship, ticket sales, etc.). The authors suggest that a successful festival is one in which festival producers both attract talent from outside (the great performers, artists, film-makers etc.), and then integrate these with 'global and the local ("glocal") creativity, and on the imaginative relationships between 'foreign presence' and the 'local cultural ecology and place' (p. 18). The report then analyses each case study city around a set of key criteria and benchmark ratios 'designed to rank the cities according to their relative competitiveness', although such a ranking system is inevitably in danger of being highly subjective. The report is interesting because it allows insight into how national institutional thinking at a global level, and the kind of insecurities (based on a high degree of self-assuredness) expressed at the highest level, but also highlights the high value of festivals to cities' economies.

Author: Andersson, Tommy D. and Donald Getz

Year: 2008

Title: Tourism as a mixed industry - differences between private, public and not-for-profit festivals

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier

Journal: Tourism Management

Volume/Issue: 30

Page numbers: 847–856

DOI: 10.1016/j.tourman.2008.12.008

Keywords: Mixed industry, Ownership, Festivals, Business models

URL: <http://www.sciencedirect.com/science/article/pii/S0261517708002136>

Date accessed: 22-Feb-15

Abstract: This paper discusses important policy and management implications of tourism as a mixed industry in which public, not-for-profit, and private organisations such as festivals both compete and collaborate in creating the tourist product. To illustrate, four samples of festivals from the UK, Australia, Norway and Sweden are systematically compared in terms of their ownership, governance, structure, and content. Although the festivals offered a similar product and had similar mandates, they differed considerably in terms of revenue sources, cost structure, use of volunteers, corporate sponsorship, and decision-making. These differences are potentially important to destinations that view festivals as attractions and use them in place marketing. Implications are drawn for festival management and tourism policy, and recommendations are made for extending this line of inquiry to the tourism industry as a whole.

Research Notes: Article which examines festivals and tourism from an economic standpoint by two of the leading events management scholars in the field. The authors first define the three types of festival (private; public sector; voluntary/not-for-profit), examine differences and convergence of organisational values and goals, output quantity and quality, and dynamics in mixed industries. The research is based on four samples of festivals in Sweden, Norway, the UK and Australia (193 in total), which were systematically compared in order to determine how ownership influenced management, and the findings are based on surveys which ask about ownership, governance, structure, and costs/revenue. One of the findings is that the festival sector is dominated by not-for-profit organisations, a finding which may have been different if the researchers had used a different database, e.g. one which includes a higher percentage of commercial rock/pop festivals (e.g. AIF). Another main finding is that the ownership of festivals has an impact on the cost to consumers. The UK sample was taken from British Arts Festivals Association (BAFA) database therefore covers arts festivals rather than purely music festivals per se, but the content of the festivals under study is shown to be predominantly live music, therefore this article is useful for understanding the impact of British music festivals. However, comparing four countries which have different histories and levels of state involvement and funding can be problematic - for a related theorisation of promotional models relating specifically to the UK, see Frith et al (2013).

Author: Anderton, Chris

Year: 2006

Title: (Re)Constructing Music Festival Places

Reference Type: Thesis

Location: **Publisher:** Swansea: University of Wales

Number of Pages: 420

Keywords: cultural economy, Cambridge Folk Festival, Cropredy Festival, V Festival, carnivalesque, cyclic, metasociality, specialness

URL:

https://www.academia.edu/318674/ Re_Constructing_Music_Festival_Places_PhD_Thesis

Date accessed: 24-Feb-16

Abstract: The British music festival market is remarkable in its size, breadth and longevity. In recent years, a considerable growth has been seen in the numbers of greenfield music festivals: those rock, pop and folk music events which are held outdoors, across a weekend, and offer on-site camping accommodation. These represent the annual (re)construction of a temporary 'village', and may accommodate anywhere from a few thousands to tens of thousands of festival-goers. They offer excellent promotional opportunities for their organisers, sponsors and hosts, and have become important leisure and tourist resources at the local, regional and national level. At the same time, they have significant social, cultural and aesthetic roles to play, in that they showcase new musical talent, and allow festival-goers to gain 'authentic' experiences of music and sociality. However, despite their social, cultural and economic significance, there is a notable dearth of academic work critically examining greenfield music festivals, or theorising the relationships of these events to their host locations. This lack is addressed here by reconsidering music festival histories and expectations, and by examining the organisation, mediation and reception of three greenfield music events - the Cambridge Folk Festival, the Cropredy Festival and the V Festival - through a cultural economy approach. In light of the research findings, stereotypical understandings of greenfield music festival places and histories as carnivalesque and countercultural are critiqued, and the roles of other festival histories and meanings discussed. Three novel theoretical concepts are then introduced: 'Cyclic place' moves beyond the ideas of the carnivalesque and liminality to suggest a new way of thinking about music festival spatialities; 'Metasociality' helps to overcome the limitations of neo-tribal ideas in respect of music festival socialities; and 'Specialness' addresses questions of festival loyalty and belonging. Taken together, these help to explain how greenfield music festivals come to be annually (re)constructed in their own images, and why they remain such an enduring element of British cultural life.

Research Notes: This PhD thesis is based on case studies of three festivals, including participant observation and interviews, and drawing on three perspectives: the touristic, the organisational, and the visual - also contains useful literature review of festival literature up to around 2005/6. Comparing two folk festivals (Cambridge Folk Festival, the Cropredy Festival) with an overtly commercial festival (the V Festival) is not unproblematic, although all three are greenfield festivals.

Author: Anderton, Chris

Year: 2008

Title: Commercializing the carnivalesque: the V Festival and image/risk management

Reference Type: Journal article

Location: **Publisher:** Putnam Valley, NY: Cognizant Communication Corporation

Journal: Event Management

Volume/Issue: Volume 12, number 1

Page numbers: 39-51

DOI: 10.3727/152599509787992616

Keywords: carnivalesque; counterculture; festival; management; music

URL: <http://dx.doi.org/10.3727/152599509787992616>

Date accessed: 29-Jan-16

Abstract: The V Festival has been held since 1996, and was the first large-scale outdoor rock and pop music festival in Britain to be held at two sites simultaneously over one weekend. Developed as a mainstream alternative to the Glastonbury and Reading Festivals, it struggled to create a distinctive identity or gain critical acceptance, especially among the more radical or countercultural of festival-goers and press. Managed by a consortium of highly successful concert promoters, it actively embraces commercialism, sponsorship deals, and a forward-thinking ethos of quality and customer service. However, rather than escaping the countercultural and carnivalesque imagery and meanings historically associated with outdoor rock and pop music festivals it has, to varying degrees, commodified, modernized, or subverted them. In the process, it has gained considerable popularity among festival-goers and secured the plaudits of music industry professionals. The event is at the forefront of initiatives regarding festival policing and safety, and offers a role model for the many new commercial events that are established each year. This article considers how the concept of the countercultural carnivalesque has been used in relation to large-scale outdoor music festivals, before examining the V Festival through a cultural economic focus. It demonstrates how the beliefs and backgrounds of its organizers have influenced the management and image of the event, and how it has helped to transform the large-scale outdoor music festival market more generally.

Research Notes: The author explores how the V Festival in Britain has to an extent 'commodified, modernized, or subverted' the counter-culture and carnivalesque imagery and meanings associated with outdoor rock and pop music festivals. The paper gives an overview of the event management studies and its tendency to consider festivals in 'economic, managerial, and touristic terms' rather than a countercultural critique (p. 42). An overview of the background to the V Festival and the role of Pulp is also given, as well as the festivals' relationship to sponsorship (by Virgin) and sections on music policy, safety, and mediation. The paper contains a number of useful quotes by the promoters, drawn from secondary sources, and the paper is also based on the author's doctoral research at the festival (textual analysis, participant observation, and formal and informal interviews with festival-goers). The author concludes that the organizers of the V Festival have modernized and professionalized the music festival experience by transferring (p. their knowledge of concert promotion to an outdoor camping format' p. 48). The paper is worth reading alongside Anderton's other work in this area (2006, 2011, 2015).

Author: Anderton, Chris

Year: 2011

Title: Music festival sponsorship: between commerce and carnival

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: Arts Marketing: An International Journal

Volume/Issue: Volume 1, number 2

Page numbers: 145-158

DOI: 10.1108/20442081111180368

Keywords: Music festivals, Carnavalesque, Counterculture, Sponsorship, Branding, Bakhtin, United Kingdom

URL: <http://dx.doi.org/10.1108/20442081111180368>

Date accessed: 01-Apr-16

Abstract: *Purpose:* This paper aims to examine the cultural heritage of outdoor rock and pop music festivals in Britain since the mid-1960s, and relates it to developments in, and critiques of, corporate sponsorship in the contemporary music festival sector.

Design/methodology/approach: The paper uses extant research materials to construct an account of British music festival history since the mid-1960s. It then draws upon Bakhtin's concept of the carnivalesque and the literature on sponsorship, experiential marketing and branding, in order to understand critiques of corporate sponsorship and the changing nature of the sector.

Findings: Outdoor rock and pop music festivals were dominated by the ideologies of a "countercultural carnivalesque" from the late 1960s until the mid-1990s. In the 1990s, changes in legislation began a process of professionalization, corporatization, and a reliance on brand sponsorships. Two broad trajectories are identified within the contemporary sector: one is strongly rooted in the heritage of the countercultural carnivalesque, while the other is more overtly commercial.

Research limitations/implications: It is argued that experiential marketing and brand activation are key methods for achieving a balance between the competing aspects of commerce and carnival. Hence, festival organisers and sponsors need to understand the history of the sector and of their own events and attendees in order to use corporate sponsorship more effectively.

Originality/value: This paper adds historical and theoretical depth to the debate between commerce and carnival within the music festival sector, and makes connections between cultural theory and the literature on sponsorship and branding.

Research Notes: The paper gives a useful (albeit brief) overview of festivals within the context of countercultural history and heritage from the mid-1960s to the mid-1990s, starting with the Beaulieu Jazz Festival and National Jazz Federation festivals - the main focus is rock and pop festivals, however, rather than jazz throughout. The author uses the historical section to set up a useful binary to explain the development of festivals in the UK - 1) countercultural carnivalesque (from Bakhtin's work) and 2) overtly commercial - and draws on both Turner's notion of 'communitas' and Csikszentmihalyi's concept of 'flow' to explore motivations behind attendance at festivals and the subsequent impact on festival-goers as seeking 'something of value in music festivals beyond mere spectacle; that they crave and seek festival "good times"' (p. 155). The paper takes a rather abrupt turn towards the end back towards event management literature (it being published in an arts management journal after all) to discuss the (overtly commercial) goals and aims of sponsors and brands.

Author: Anderton, Chris

Year: 2015

Title: Branding, sponsorship and the music festival

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book: The Pop Festival: History, Music, Media, Culture, edited by George McKay

Page numbers: 199-212

ISBN: 978-1-6235-6959-4

Keywords: sponsorship, V Festival, Glastonbury, carnivalesque

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781623569594/>

Date accessed: 01-May-16

Abstract: [From chapter introduction, p. 199] 'This chapter examines the relationship between music festivals and sponsorship/branding in Britain. This is an important area to examine because the remarkable growth of the music festival sector over the past 20 years has been paralleled, and partially driven, by an expansion in commercial sponsorship initiatives. This includes enhanced media coverage on radio, television and the internet, and the emergence of specially created on-site brand activities and brand-centric events. This chapter defines festival-related sponsorships, examines how sponsors and brands work with festivals and concludes by questions how broad changes in society may have supported a shift in perceptions and attitudes towards commercial sponsorship'.

Research Notes: The chapter first covers definitions and forms of sponsorship (non-commercial, informal, and formal); leveraging (or badging) and activation; strategies for engaging (or not) with sponsors; and audience acceptance of sponsorship and branding (cf Anderton 2008, 2011). The section on definitions is particularly useful for understanding the mechanics of festival sponsorship. The final discussion of audience acceptance is somewhat brief and is seemingly literature-based rather than empirical. The chapter is less focused on the impact of sponsorship on festival-goers than on sponsorship itself, although it appears that the presence of sponsorship and branding is generally accepted by today's festival-goers (Brennan and Webster 2010, 36), although its effectiveness is questioned (Rowley and Williams 2008).

Author: Atkinson, David and Eric Laurier

Year: 1998

Title: A sanitised city: Social exclusion at Bristol's 1996 international festival of the sea

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier Science

Journal: Geoforum

Volume/Issue: Volume 29, number 2

Page numbers: 199-206(8)

DOI: 10.1016/S0016-7185(98)00007-4

Keywords: Bristol; maritime heritage; festivals; travellers; social exclusion; tourist gaze

URL: <http://www.sciencedirect.com/science/article/pii/S0016718598000074>

Date accessed: 01-May-16

Abstract: Using the example of Bristol's 1996 International Festival of the Sea, we argue that in addition to the economic and cultural impacts of such 'Hallmark' tourist spectacles, these events may also have marked social consequences for urban areas. This essay deals with two groups of travellers who were resident in Bristol, but who were forced to leave their camps as the festival-period approached. Latent hostility towards the travellers was catalysed by the belief that their unsightliness would offend tourists and festival-participants, and that their presence would detract from the new maritime-heritage identity which Bristol was attempting to perform. We trace the development of this debate in the Bristol Evening Post and the invocation by local groups, journalists and politicians of the tourist gaze as a rationale for excluding the travellers from Bristol's maritime-heritage docklands.

Research Notes: Albeit not about a music festival per se, Atkinson and Laurier's article about the Bristol Festival of the Sea describes some of the negative impacts of festivals on local residents. It shows how festival organisers and local authorities may wish to promote a sanitised or ideal version of the locale, of relevance to other festival cities such as Edinburgh or New Orleans. It offers an less celebratory perspective on festivals in reporting on how local authorities in Bristol used the 'imagined tourist' gaze as 'judgmental Other' to sanitise parts of the city deemed unsightly before a festival event. In doing do, the article highlights how festivals can expose deep-seated tensions about issues such as multiculturalism, race, and civic identity, which is often ignored in the grey literature and within event management and tourism studies: 'The tourist gaze as judgmental Other justified a highly exclusive and normative sense of civic identity: one which allowed Bristol to purify its image and dispel any blurring and disorder so that their imagined tourists could consume the city unproblematically and uncritically amidst the global circulation of imagined tourist places' (p. 205).

Author: Baker Associates

Year: 2007

Title: Economic Impact of Glastonbury Festivals 2007

Reference Type: Report

Location: **Publisher:** Shepton Mallet: Mendip District Council

Number of Pages: 62

Keywords: Glastonbury, economic impact

URL: <http://www.mendip.gov.uk/CHttpHandler.ashx?id=7108&p=0>

Date accessed: 17-Dec-15

Abstract: A 2007 survey revealed that Glastonbury Festival impacts on the worldwide economy to the tune of more than £73 million. The figure was one of dozens featured in a report by Mendip District Council on the economic impact of the Somerset event and was the first study of its kind to be undertaken on the Festival, which was carried out by Bristol-based Baker Associates. Its aim was to fully understand the economic effects of Glastonbury and help to support the planning of future years.

Research Notes: This economic impact report considers the 'trading impact' of Glastonbury Festivals 2007; the figure of £73 million is based on direct, indirect and induced impact. The report also shows how Glastonbury also generates funds for charitable and not-for-profit organisations, including direct spend on local infrastructure; it also highlights the media coverage related to the festival and the partnerships with the BBC and the Guardian. Overall, it is likely that the Glastonbury 2007 report has been instrumental in highlighting the value of (popular music) festivals to local authorities and politicians and proved very useful in selling Glastonbury to local residents.

Author: Bakhtin, Mikhail

Year: 1968

Title: Rabelais and His World (Translated by Helene Iswolsky)

Reference Type: Book

Location: **Publisher:** Cambridge (Mass); London: MIT Press

Number of Pages: 484

Keywords: carnivalesque, carnival, semiotic, literature, Rabelais, medieval

Abstract: [From introduction by Krystyna Pomorska, p. x] Rabelais and His World is a new stage in Bahtin's creative development. His study is concerned with semiotic operation. The author is no longer confined to the verbal language but investigates and compares different sign systems such as verbal, pictorial, and gestural. In the book on Dostoevsky Bahtin had already mentioned that his analysis of the dialogue/monologue structure actually belongs to a metalingual level. In the present study he has proved to be most consistent in this creative development. The critic presents Rabelais' work in the richest context of medieval and Renaissance cultures, treating them as systems of multiform signs. To find a common denominator of these signs, that is, to discover their general code is the author's goal. His procedure, naturally, continues to be structural. The dominant for all systems mentioned above is laughter. Its manifestation is the various forms of folk rites and festivities ('carnival'). In this way Rabelais' art proves to be oriented towards the folk culture of the marketplace of the Middle Ages and Renaissance. Because of this large and systematised viewpoint, Bakhtin can go further in his semiotic analysis; he can go beyond the cultural products themselves. The objects of his analysis are not only products but also situations as semiotic systems. Thus he can utilise the results of the semiotic approach for sociological studies.

Research Notes: Bakhtin's notion of 'carnival' and the 'carnivalesque' is the basis for the work of a number of festival studies scholars, particularly Anderton (2006, 2008, 2011), McKay (2015), and Larsen and O'Reilly (2009). In this book, Bakhtin examines Rabelais in the history of laughter, the language of the marketplace, popular-festive forms and images, banquet imagery, grotesque image of the body and its sources, images of the material bodily lower stratum and Rabelais' images and his time. 'Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. It has a universal spirit; it is a special condition of the entire world, of the world's revival and renewal, in which all take part (p. 7) ... Carnival celebrated temporary liberation from the prevailing truth and from the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalised and completed' (p. 10).

Author: Bartie, Angela

Year: 2013

Title: The Edinburgh Festivals: Culture and Society in Post-war Britain

Reference Type: Book

Location: **Publisher:** Edinburgh: Edinburgh University Press

Number of Pages: 272

DOI: 10.3366/Edinburgh/9780748670307.003.0007

URL:

<http://edinburgh.universitypressscholarship.com/view/10.3366/edinburgh/9780748670307.001.0001/upso-9780748670307>

Access date: 28-Jan-16

Keywords: Edinburgh, Fringe, post-war, censorship, morality, religion

Abstract: The Edinburgh Festival – and the Fringe that it inspired – has been the hub for numerous ‘culture wars’ since its inception in 1947. This book is the first major study of the origins and development of this leading annual arts extravaganza, examining a moving stage of debate on such issues as the place of culture in society, the practice and significance of the arts, censorship, the role of organised religion, and the meanings of morality. From the beginning, the Edinburgh Festival sought to use culture to bolster European civilisation. For this it was considered for the Nobel Peace Prize in 1952. Culture was seen by churches as a ‘weapon of enlightenment’, by the labour movement as a ‘weapon in the struggle’, and by the new generation of artistic entrepreneurs coming to the fore in the 1960s as a means of challenge and provocation. High-profile controversies resulted, such as the nudity trial of 1963 and the scandal over a play about bestiality in 1967. These ideas – conservative and liberal, elite and diverse, traditional and avant-garde – have all clashed every August in Edinburgh, making the festivals an effective lens for exploring major changes in culture and society in post-war Britain.

Research Notes: This book gives an historical view of the Edinburgh Festivals from 1944 to 1970. Topics covered include the creation of the festival (c 1944-7), the creation of a 'Fringe' (1947-55), new developments in the arts (1956-62), the year of the happening (1963), the arts and moral conflict in Edinburgh in the high sixties (1964-1967) and protest and reaction (1968-70). The final chapter considers 'the growing movement towards culture as a means of 'social action', evidenced in the Craigmillar Festival of Drama, Music and the Arts, and will look at both the 'backlash' against permissiveness and the response of the churches to the new artistic and social climate of the 1970s'.

Author: Beam, Alan

Year: 2000

Title: Rehearsal for the Year 2000

Reference Type: Book

Location: Publisher: London: Revelaction Press

Number of Pages: 220

ISBN: 0-9505244-1-7

Keywords: Windsor free festival, Haight Ashbury, Glastonbury, underground, 1960s, 1970s, hippies

Abstract: Subtitled 'The Rebirth of the Albion Free State (known in the Dark Ages as England) - Memoirs of a Male Midwife'

Chapters: Acid and Oxford; Haight Ashbury; Religions, Miracles and Lunar Energy; Fuck the System; Drop Out Robin; Love and Visions; Earthing the Visions; Albion Free State; The Windsor Free Festivals; Sueing [sic] the Chief Constable; The Trial and ITN; Birth

Research Notes: Lively and rebellious self-published account of life in the British underground of the 1960s and 1970s from a key player. Includes material on Windsor Free Festival, and early Glastonbury hippies.

Author: Bengry-Howell, Andrew, Christine Griffin, Isabelle Szmigin, and Sarah Riley

Year: 2011

Title: Negotiating Managed Consumption: Young People, Branding and Social Identification Processes

Reference Type: Report

Location: **Publisher:** Swindon: ESRC

Number of Pages: 8

Keywords: free party, festival, online, digital, alcohol, transformation

URL: <https://s3-eu-west-1.amazonaws.com/esrc-files/outputs/4YLDX6bRaE-BKVXZ20quVQ/dLnE3EX9V0CIWPo11IQgQQ.pdf>

Date accessed: 03/03/2016

Abstract: This project investigated young adults' identity construction through their negotiation of contemporary branded leisure spaces and 'managed' forms of consumption. The study compared two types of music-related leisure events that are important to young adults, but commercialised to differing degrees: large-scale Music Festivals; and informally organised Free Parties. The study included qualitative interviews with 110 18 to 25 year olds; systematic observation at three Music Festivals and five Free Party events; analysis of online discussion forums and interactive social network sites. Music Festivals are now a lucrative and popular sector of the British live entertainment industry. Most are now owned and/or controlled by the international entertainment company Live Nation, involving extensive sponsorship and branding opportunities. In contrast, Free Parties are illegal or semi-legal, far less commercialised and on the margins of the entertainment economy. Music Festivals are viewed by festival-goers as utopian havens which are sustained but not defined by commercial sponsorship. They are seen as providing a sense of freedom, community and belonging, a space for expressing one's 'authentic' self, and a means of escaping the pressures and mundanity of young people's everyday lives. Free Party participants place greater emphasis on 'free expression', viewing Free Parties less regulated and commercialised, and part of an alternative way of life. Mobile technologies and online web 2.0 platforms are important to Festival and Free Party participants as a means of documenting important experiences through their interaction with other online users. This is less common with Free Parties, which are organised more covertly.

Research Notes: This report gives the objectives, methodology, and main project findings of an ESRC project examining free parties and festivals. The main findings were that:-

- Corporate sponsorship deals with festival organisers result in few opportunities to consume alternative products (especially alcohol) for festival goers;
- Alcohol consumption is integral to the festival experience for participants; Attending music festivals and free parties was a highly valued part of participants' lives;
- Festivals were constituted as temporary utopic havens where they could experience freedom, sociality and collective forms of social identification that were viewed as absent from their individualised social lives;
- Mobile technologies and online web 2.0 platforms were important to festival and free party attendees as a means of documenting experiences and co-constructing the meaning of events through collective anticipation, representation and evaluation with other online users; and
- Despite intense corporate involvement in music festivals, our findings suggest their significance is more closely linked to the experiential consumption of the events rather than to associations with specific brands or sponsors.

Author: Bennett, Andy

Year: 2009

Title: "Heritage rock": Rock music, representation and heritage discourse

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier

Journal: Poetics

Volume/Issue: 37

Page numbers: 474-489

DOI: 10.1016/j.poetic.2009.09.006

Keywords: rock, heritage, Isle of Wight, aesthetic, discourse

URL: <http://www.sciencedirect.com/science/article/pii/S0304422X0900045X>

Date accessed: 02-Jan-16

Abstract: This article seeks to illustrate how "rock" music, as originally defined by an aesthetic dating back to the mid-1960s, is now being culturally and historically repositioned through the application of "heritage rock" discourses. Changing definitions of heritage in an era of cultural fragmentation give rise to new understandings and articulations of cultural heritage. It is in this context that the concept of heritage rock must be placed. Three examples of the heritage rock discourse and practice are considered: Classic Albums Live, the Canterbury Sound website, and Songworks (a small independent record label). Classic Albums Live constitutes an essentially conservative articulation of heritage rock grounded in dominant rock canons; the Canterbury Sound website and Songworks, represent a more DIY (do-it-yourself) approach to the heritage rock project that seeks to reinsert into rock history and rememberings those artists overlooked and ignored in more conservative accounts.

Research Notes: The author seeks to understand the trends that 'reposition rock music as an aspect of late twentieth century cultural heritage' (p. 476). The author first defines rock, then redefines heritage, then brings them together to examine rock as heritage - it is in this section that the author briefly mentions the significance of the mediation of festivals in this process: 'Film and television have also played their part in serving up and reinforcing critical canons through which baby-boomer audiences have come to re-classify rock as an aspect of late 20th century heritage', and specifically mentions Woodstock, Isle of Wight, and Monterey. The chapter also addresses classic albums played live and the importance of live music for heritage acts, although the author does not mention the importance of heritage acts as festival headliners, both for festivals and headliners alike.

Author: Bennett, Andy

Year: 2013

Title: Music, Style, and Aging: Growing Old Disgracefully?

Reference Type: Book

Location: **Publisher:** Philadelphia: Temple University Press

Number of Pages/Page numbers: 226

ISBN: 978-1-43990-808-2

URL: http://www.temple.edu/tempress/titles/2185_reg.html

Access date: 11-Mar-16

Keywords: popular music, aging, family, multi-generational

Abstract: The image of the aging rock-and-roller is not just Paul McCartney and Mick Jagger on stage in their sixties. In his timely book *Music, Style, and Aging*, cultural sociologist Andy Bennett explains how people grow older with popular music.

For many aging followers of rock, punk, and other contemporary popular genres, music is ingrained in their identities. Its meaning is highly personal and intertwined with the individual's biographical development. Bennett studies these fans and how they have changed over time—through fashions, hairstyles, body modification, career paths, political orientations, and perceptions of and by the next generation.

The significance of popular music for these fans is no longer tied exclusively to their youth. Bennett illustrates how the music that "mattered" to most people in their youth continues to play an important role in their adult lives—a role that goes well beyond nostalgia.

Research Notes: This book focuses on the changing relationship with popular music throughout one's life. Its relevance to British music festivals is in highlighting festivals as sites of multigenerational music consumption, where different generations of fans (including families) can congregate and socialise. Chapters include: popular music and the aging audience; individual and collective lifestyles of aging popular music audiences. The second part of the book contains case studies on toning down the mohawk: music, style, and aging; career opportunities: work, leisure, and the aging popular music fan; "this is 'dad house'": continuity and conflict among multigenerational music audiences; and still "changing the world"? Music, aging, and politics.

Author: Bennett, Andy, Jodie Taylor and Ian Woodward (eds)

Year: 2014

Title: The Festivalization of Culture

Reference Type: Edited book

Location: **Publisher:** Farnham: Ashgate Publishing Ltd

Number of Pages: 294

ISBN: 978-1-4094-3198-5

Keywords: Festivalization, Europe, Australia, community, social mobility

URL: <https://www.routledge.com/products/9781409431985>

Date accessed: 22-Feb-16

Abstract: The Festivalization of Culture explores the links between various local and global cultures, communities, identities and lifestyle narratives as they are both constructed and experienced in the festival context. Drawing on a wide range of case studies from Australia and Europe, festivals are examined as sites for the performance and critique of lifestyle, identity and cultural politics; as vehicles for the mobilization and cementation of local and global communities; and as spatio-temporal events that inspire and determine meaning in people's lives. Investigating the manner in which festivals are no longer merely periodic, cultural, religious or historical events within communities, but rather a popular means through which citizens consume and experience culture, this book also sheds light on the increasing diversity of contemporary societies and the role played by festivals as sites of cohesion, cultural critique and social mobility. As such, this book will be of interest to those working in areas such as the sociology, consumption and commodification of culture, social and cultural geography, anthropology, cultural studies and popular music studies.

Research Notes: This edited collection examines festivals from a variety of perspectives and countries. Of particular interest when considering the impact of British music festivals are the following chapters: Festivalizing sexualities: discourses of 'pride', counter-discourses of 'shame' (Jodie Taylor); The politics, pleasure and performance of New Age Travellers, ravers and anti-road protestors: connecting festivals, carnival and new social movements (Greg Martin); The greening of the music festival scene: an exploration of sustainable practices and their influence on youth culture (Joanne Cummings); and Festivals 2.0: consuming, producing and participating in the extended festival experience (Yvette Morey, Andrew Bengry-Howell, Christine Griffin, Isabelle Szmigin and Sarah Riley).

Author: Blake, Andrew

Year: 1997

Title: The Land Without Music: Music, Culture and Society in Twentieth-Century Britain

Reference Type: Book

Location: **Publisher:** Manchester: University of Manchester Press

Number of Pages/Page numbers: 256

ISBN: 978-0-7190-4299-7

Keywords: Britain, British, Beatles, The Proms, Britpop, cultural history

Abstract: In this pioneering cultural history, Andrew Blake examines the many ways in which twentieth century Britons have tried to find a distinctive musical voice. Musicians (including the new populations from the former colonies) have proposed 'national' musics for Britain as a whole and its constituent parts. Working in dialogue with European classical or American popular musics, the British produced the folk revivals of the 1920s and 1950s, the pastoral symphonies of the 1920s, the pop of the 1960s and of course Britpop in the 1990s. By surveying the debates surrounding the status of such artists and styles as the Beatles, Birtwistle, Blur and Bhangra, Andrew Blake emphasises the importance of music as a generator of value and identity. Including ground-breaking analyses of jazz-rock, ambient, the 'landscape with music' of the festival, and the Proms, this book will interest musicians, historians and those interested in contemporary culture.

Research Notes: Of particular relevance to the impact of festivals is the chapter on 'the landscape with music: local, national festival. The chapter is a 'historical geography' which focuses on the place of the festival in British music culture. The focus is on the music festival - 'at which moments of mutual enrichment of the local by musics from elsewhere are commonplace' (p. 178) - and the chapter covers the nature of festivals and their relation to places (incl. ideas of carnival based on Bakhtin, and carnival's implications, as well as festival as circus), then the different ways in which festivals are organised, as well as their performers and audiences, from local to the global (ibid.). The chapter ends with an examination of The Proms and its place in national culture and a useful table showing the contents of the Proms between 1974 and 1995 in terms of composer nationality.

Author: BOP Consulting

Year: 2013a

Title: Economic impact of Glyndebourne

Reference Type: Report

Location: **Publisher:** Lewes: Glyndebourne and East Sussex County Council

Number of Pages/Page numbers: 31

Keywords: Glyndebourne, opera, Lewes, East Sussex, economic impact

URL: <http://s3-eu-west-1.amazonaws.com/glyndebourne-ss3-dev/Economic%20Impact%20Report.pdf>

Date accessed: 02-Oct-16

Abstract: Glyndebourne is an internationally renowned opera house based in the heart of the South Downs in East Sussex. Established in 1934, Glyndebourne stages world-class opera to audiences of more than 150,000 every year. It presents an opera Festival from May-August and tours three productions across the UK every autumn ... This independent research reveals for the first time Glyndebourne's substantial economic impact. The research was conducted by BOP Consulting and commissioned by Glyndebourne and East Sussex County Council. Grants from Arts Council England and from the East Sussex Arts Partnership helped to fund the research ... BOP's principal finding is that Glyndebourne generates £11m of Gross Value Added (GVA) for East Sussex's economy, every year ... Glyndebourne is one of the largest businesses in the Lewes vicinity, with an annual turnover of £25m. Glyndebourne employs 150 year-round staff but, in addition to this, provides employment for almost 1,500 people over the course of a year ... The largest contributor to Glyndebourne's economic impact is the money spent by the Festival audience at local hotels, shops, restaurants and attractions.

Research Notes: The economic impact report is based on research from a survey of audience members (3,367 responses); economic analysis of money paid to local staff and visiting artists; and interviews with stakeholders, including company directors, local authorities, and local businesses. The report includes a section on Glyndebourne in context, results of the audience survey, economic impact, and the economic impact in Brighton. The economic impact section contains data and analysis on festival audience expenditure, tour audience expenditure, wage expenditure, supplier expenditure, spending by visiting artists, accommodation for visiting artists, economic impact, GVA and jobs, and data for Lewes and East Sussex. The research does not appear to take into account spend by journalists and VIP guests (those with free passes). The report is predominantly focused on the economic impact of Glyndebourne, unlike other BOP Consulting reports (cf Chouguley, Naylor and Rosemberg Montes 2011) which also examine broader social and environmental impacts. Interestingly, volunteering does not feature in the report, other than a brief mention of staff volunteering in the local community, but not the local community volunteering at Glyndebourne.

Author: BOP Consulting

Year: 2013b

Title: The Economic, Social and Cultural Impact of the City Arts and Culture Cluster

Reference Type: Report

Location: **Publisher:** London: City of London Corporation

Number of Pages/Page numbers: 65

Keywords: City of London, economic impact, social impact, cultural value, new commissions, volunteers

URL: <https://www.cityoflondon.gov.uk/business/economic-research-and-information/research-publications/Documents/research-2013/Economic-social-cultural-impact-of-the-city-arts-and-culture-clusture-ForWeb.pdf>

Date accessed: 17-Dec-15

Abstract: This report assessed the economic and social impact of the City of London's arts and culture cluster. By combining management data from 22 organisations with qualitative research, it show the value they bring to the City. It was commissioned to draw attention to the cultural value of the City of London, in response to the 2006 VivaCity report which focused solely on the sector's economic value. The BOP Consulting report is based on UNESCO's framework for cultural statistics and covers cultural and natural heritage, performance and celebration, visual arts and crafts, but not books and press, audio-visual and interactive media, or design and creative services as these are regarded as the commercial, creative and cultural industries and generally independent of government support (p. 8).

Research Notes: This report is not focused solely on festivals but includes venues such as the Barbican – which is a major host of the London Jazz Festival – and also the City of London Festival, which takes place in the summer. The total GVA for the overall London economy generated by the City arts and culture cluster in 2011/12 was estimated at £291m, which reflects the spending by both arts and culture organisations and their audiences in the rest of London. Unlike the various Edinburgh Festivals reports, the data is not disaggregated and it is therefore difficult to draw conclusions as to the impact of particular festivals. The report also offers research and analysis of social and cultural impacts of the arts and culture cluster, the former based on measuring volunteering, education and outreach, and well-being, and the latter based on audience surveys, media coverage, and the number of new commissions created. As the report shows, in addition, the City arts and culture cluster also raises the profile of the area in the national and international media; in 2011/12, for instance, the City arts and culture organisations were mentioned over 10,000 times in the national media. 'Such coverage sheds a different light on the Square Mile, which is more commonly associated with the financial services and business sector' (p. 4).

Author: BOP Consulting

Year: 2015

Title: Edinburgh Festivals: Thundering Hooves 2.0: A Ten Year Strategy to Sustain the Success of Edinburgh's Festivals

Reference Type: Report

Location: **Publisher:** London: BOP Consulting

Number of Pages: 93

Keywords: Edinburgh Festivals, economic impact, status, world-class, festival city, situational analysis, strategy, digital technology

URL: http://www.edinburghfestivalcity.com/assets/000/000/823/TH_2_0_-_full_report_original.pdf?1432048731

Date accessed: 17-Dec-15

Abstract: Thundering Hooves - metaphorically named after the sound of the competition catching up with Edinburgh - is the title given to a series of strategic reports aimed at sustaining and developing Edinburgh's position as the world's leading festival city. All such reports were commissioned by the Festivals Forum.

Research Notes: The report is a review of progress on the original Thundering Hooves document of 2006 (AEA Consulting) - it reviews the recommendations in the original report against a situational analysis paper to consider what has changed, the strengths and weaknesses of the festivals, and to offer further recommendations: a 'ten-year strategy to sustain the success of Edinburgh's Festivals'. The report contains four somewhat brief case studies of other 'festival cities': Montreal, Austin, Venice, and Manchester; each includes detail of the relationship to one or more strategic strand, but, unlike Thundering Hooves 1.0, no attempt to rank the cities is made. The authors identify six themes which emerged as the drivers of change and make 38 recommended actions, which are left to the Festivals Forum to designate. The appendices include a useful overview of the total income sources of the Edinburgh festivals from 2005/6 to 2014/15, which includes earned income, City of Edinburgh Council input, and Creative Scotland core grant funding (pp. 38-9). The report also gives a ten-year overview of additional indirect investment in Festivals Edinburgh, including cultural diplomacy and innovation (p. 42). Whilst the report recognises the current financial landscape of 'austerity', it also does not shy away from recommending that the festivals still 'need a strong public funding base and clear sense of commitment from local and national government to leverage private investment and that from other partners, such as universities' (p. 78).

Author: Bracalente, Bruno, Cecilia Chirieleison, Massimo Cossignani, Luca Ferrucci, Marina Gigliotti and M. Giovanna Ranalli

Year: 2011

Title: The economic impact of cultural events: the Umbria Jazz music festival

Reference Type: Journal article

Location: **Publisher:** London: IP Publishing Ltd

Journal: Tourism Economics

Volume/Issue: Volume 17, number 6

Page numbers: 1235–1255

DOI: 10.5367/te.2011.0096

Keywords: cultural events; economic impact; input–output model; Umbria Jazz music festival

URL: <http://www.ingentaconnect.com/content/ip/tec/2011/00000017/00000006/art00005>

Date accessed: 18-Dec-15

Abstract: This paper assesses the economic impact of a cultural event on a local economy. The event analysed is the Umbria Jazz music festival, which is held annually in July in the city of Perugia in Italy. The relevance of this case study concerns the methodological problems involved in estimating the number of visitors attracted by an event characterized by numerous free concerts. In addition, through the choice of the components of expenditure and the impact analysis model, the proposed approach represents an advanced synthesis of the paths which have been developing in the literature.

Research Notes: An academic economic impact report which focuses as much on methodology as it does on the festival under study, which, as with other economic impact studies, takes a purely quantitative analysis of the impact of the festival. The input-output model used was constructed by IRPET (Tuscan Regional Institute for Economic Programming) by aggregation of a multi-regional model (Chenery–Moses approach) relating to the 20 Italian regions (p. 1240), therefore should be comparable to other studies which use it, although unfortunately none of the other jazz festival economic impact studies appear to do so. The authors highlight the importance of continued public investment in festivals and an adequate local supply of specialist services for the production of events so that money does not flow out of the locale, as well as the importance of continuing monitoring and evaluation of events. In doing so, they have produced an article which is both useful to methodologists and policy-makers, although it is suggested that the methodology could still be developed in order to analyse the less tangible benefits assessed in other economic impact assessments, including social and cultural benefits.

Author: Britten, Simon, Mark S. Whiteley, Peter F. Fox, Mark I. Goodwin and Michael Horrocks

Year: 1993

Title: Medical Treatment At Glastonbury Festival

Reference Type: Journal article

Location: Publisher: London: British Medical Journal

Journal: British Medical Journal

Volume/Issue: Volume 307, number 6910

Page numbers: 1009-1010

Keywords: Glastonbury Festival, health, medical treatment

URL: <http://www.jstor.org/stable/29721428>

Date accessed: 02-Jan-16

Abstract: This is a letter to the editor which is based on other published work by Britten et al: 'The health care costs of an event are related to the number and nature of injuries. In this vein it is interesting to note that at the Glastonbury Festival 2-8% of the revellers sought medical aid. This compares badly with other large outdoor crowd events, where a figure of 1% is the norm. The pattern of injuries seen in Bath confirmed that most were as a result of attendance at this event, but space prohibited us from furnishing the details in our letter. Such a breakdown is under consideration for publication elsewhere.'

Research Notes: Albeit brief, the letter argues that large, profit making events like Glastonbury Festival that are likely to be associated with substantial morbidity should be paid for via alternative funding methods, i.e. it highlights that festivals can have an impact on local health providers such as hospitals.

Author: Britten, Simon, Mark S. Whiteley, Peter F. Fox, Mark I. Goodwin and Michael Horrocks

Year: 1995

Title: The Glastonbury Festival 1993: pattern of attendances and admissions to an NHS Trust

Reference Type: Journal article

Location: Publisher: Hoboken: Blackwell Science Ltd

Journal: Journal of Accident and Emergency Medicine

Volume/Issue: Volume 12

Page numbers: 30-31

DOI: 10.1136/emj.12.1.30

Keywords: health care provider, Glastonbury festival, music festival, NHS trusts, outdoor crowd event

URL: <http://emj.bmj.com/content/12/1/30.full.pdf+html>

Date accessed: 02-Oct-16

Abstract: The Glastonbury Festival is an annual event attracting an attendance of 85000 people. The 1993 Festival ran from Friday 25 June to Sunday 27 June inclusive. Each attendee to Bath's Royal United Hospital from the Glastonbury Festival site was identified prospectively. Data collected included the number of attendees and the number of those who were admitted, the treatments provided by this Trust and the total number of days stay of patients in the intensive care unit and in ward beds.

Research Notes: The article is based on research at Glastonbury in 1993 and gives the numbers of patients seen and the pattern of attendances and admissions, therefore highlighting the impact from festivals on health providers. In total, fifty-three patients were seen at this hospital from the Glastonbury Festival over a 1-week period: 'The rate of admission is far higher than would be expected in our normal practice' (p. 30). The authors state that there was substantial morbidity associated with the Glastonbury Festival that was seen at this Hospital Trust' and that 'this morbidity carries with it a sizeable financial burden to the Trust and to the wider National Health Service' (p. 31).

Author: Brookes, Fred and Charles Landry

Year: 2002

Title: Good Times - The Economic Impact of Cheltenham's Festivals

Reference Type: Report

Publisher: Unpublished - obtained directly from authors

Number of Pages: 24

Keywords: Cheltenham Festivals, economic impact, tourism, marketing

URL: Via email from authors

Date accessed: 29-Nov-15

Abstract: The study by Comedia of Cheltenham's thirteen festivals in 2002, commissioned by Cheltenham Borough Council, has revealed the extent to which the programme of festivals in Cheltenham contributes to the success of the town's economy.

Research Notes: The study is one of the earlier economic impact studies of festivals in the UK, and, as such, is purely economically focused and does not explore other aspects of impact such as education or environment. Treating all 13 of Cheltenham's festivals as one single entity allows the authors to conclude that the festivals as a whole are a positive force for the town, and this approach of assessing the impact of festivals on a locale is often used. However, it is clear that not all festivals have equal effects, and this makes generalisations problematic. For instance, while the authors claim that 'retailers also felt the positive effects from the feelings of prosperity and good spirits which is created' (p. 6) from the festivals, it is later suggested that, in fact, 'artistic festivals have little impact on retailing' (Charles and Landry 2002, p. 13), and, indeed, one festival (the National Hunt Festival) has a depressing effect on the town centre. In general, this study forms a useful starting point for surveying the (grey) literature, partly as a comparison with later studies shows how economic impact studies have evolved and become more sophisticated.

Author: Bruce, George

Year: 1975

Title: Festival in the North: The Story of the Edinburgh Festival

Reference Type: Book

Location: **Publisher:** London: Robert Hale & Company

Number of Pages: 253

ISBN: 978-0-7091-5061-9

Keywords: Edinburgh Festival, history, post-War, Usher Hall

Abstract: n/a

Research Notes: This historical work gives a general overview of the development and history of the Edinburgh Festival (1947-75), particularly highlighting the role of festivals as sites for overt international collaboration. It covers Edinburgh as choice of city for a festival following WWII, the beginning, new developments (1948), music makers in Usher Hall, chamber music, soloists on concert platform, opera, ballet, theatre, the exhibitions, the Film Festival, The Tattoo, and Directors and direction. There is useful information on the motivations behind starting the festival, why Edinburgh was chosen as the location, as well as discussion as to suitable venues, and the intended impact on audiences: 'It has apart from its musical value a very great social importance . . . It brings people together from every quarter of the country, and from England as well of course. It brings other people from France, Italy, Germany, Austria, Belgium and so on, and it is quite obvious that at this period in the history of Europe, there are few things more desirable and more necessary than bringing people together in amity, and allowing them to meet on perhaps the only common ground of meeting, where there can be no likely chance of them disagreeing for more than two minutes or coming to blows, and that is music' (p. 37)

Author: Buckley, Nicola, Joanna McPhee and Eric Jensen

Year: 2011

Title: University Engagement in Festivals: Top Tips and Case Studies

Reference Type: Report

Location: **Publisher:** Bristol: National Co-ordinating Centre for Public Engagement

Number of Pages: 45

Keywords: public engagement, festival, practical guide

URL:

http://www.publicengagement.ac.uk/sites/default/files/Festivals%20Top%20Tips%20and%20Case%20Studies_0.pdf

Date accessed: 26-Jan-16

Abstract: University Engagement in Festivals: Top Tips and Case Studies is a practical guide to some of the different aspects of engaging with festivals. The Top Tips cover:

- Involving Student Volunteers in Festivals
- Effective Co-operations between Universities and Festivals
- Organising Stands / Drop-in Events at Festivals
- Marketing Educational Festivals to the Public
- Evaluating Educational Festivals

These are then illustrated by five case studies of university student engagement in festivals.

Research Notes: This is a practical guide produced by academics at the Universities of Bristol and Warwick which offers guidance on how to do public engagement. Includes case studies on the University of Creative Arts' participation at Glastonbury Festival in 2009-2011, and Guildhall School of Music and Drama's collaboration with The City of London Festival; these include a project description, purpose, what worked, what didn't work, resources required, and top tips.

Author: Burland, Karen & Stephanie E. Pitts

Year: 2010

Title: Understanding jazz audiences: Listening and learning at the Edinburgh Jazz and Blues Festival

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of New Music Research

Volume/Issue: Volume 39, number 2

Page numbers: 125-134

DOI: 10.1080/09298215.2010.493613

Keywords: audience response, jazz, jazz musicians, live performance

URL: <http://dx.doi.org/10.1080/09298215.2010.493613>

Date accessed: 18-Dec-15

Abstract: This paper considers the ways in which jazz audiences participate in and contribute to musical events, and examines the roles that music plays in their lives and identities. Analysis of a large-scale survey and in-depth interviews, carried out at the Edinburgh Jazz and Blues Festival in 2007, reveals a sense of community and atmosphere within which audience members value the opportunity to be amongst like-minded jazz enthusiasts. The jazz festival is shown to be enhanced by the city and the context of the larger Edinburgh Festival, with the size and character of the venues also contributing significantly to the intimacy and success of each event. The findings challenge the prevailing view that jazz audiences tend to be younger than those for classical music (S. Oakes, 2003, Demographic and sponsorship considerations for jazz and classical music festivals, *The Service Industries Journal*, 23(3), 165–178), and offer points of comparison with recent studies of classical music audiences (S.E. Pitts, 2005, What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival, *Music and Letters*, 86(2), 257–269; S.E. Pitts, 2005, *Valuing Musical Participation*. Aldershot: Ashgate; S.E. Pitts & C.P. Spencer, 2008, Loyalty and longevity in audience listening: Investigating experiences of attendance at a chamber music festival, *Music and Letters*, 89(2), 227–238), showing a stronger sense of individual taste amongst jazz listeners, expressed through loyalty to performers and genres, rather than to the festival itself.

Research Notes: This article examines the impact of the audience on the nature of the festival and the social and musical value obtained by festival-goers. One of the stated aims of this research, which took place at the Edinburgh Jazz and Blues Festival in 2009, was to understand the extent to which audience members felt involved in the festival and to find out how listeners make their decisions to attend. Interestingly, the researchers found that some older festival-goers believed that the festival had changed in character across the years, 'losing some of its intimacy and spontaneity as it became more commercialized through sponsorship and the use of larger venues' (p. 133). The authors argue that festivals create a 'tension between the tourist focused promotional strategies of the festival organizers, and the need for local involvement and identification' namely that tourists will not go where residents do not go (p. 127). 'The jazz festival was enhanced by the city and the context of the larger Edinburgh Festival, and the size and character of the venues contributed significantly to the intimacy and success of an event' (from Burland and Pitts 2012 - <http://dx.doi.org/10.1080/10350330.2012.731895>). The paper is a little one-sided as it only takes into account the perspective of the audience. However, it is interesting that one of the findings indicates the relative lack of loyalty to the festival in favour of performers and genres.

Author: Burns, Robert G. H.

Year: 2007

Title: Continuity, variation, and authenticity in the English folk-rock movement

Reference Type: Journal article

Location: **Publisher:** London: English Folk Dance + Song Society

Journal: Folk Music Journal

Volume/Issue: Volume 9, number 2

Page numbers: 192-218

ISSN: 0531-9684

Keywords: folk, folk-rock, authenticity, Britain, England, folk festival, folk revival

URL: <http://www.efdss.org/efdss-join-us/folk-music-journal/contents/31-efdss-site/efdss-fmj/675-fmj-vol9-2-2007>

Date accessed: 22-Feb-16

Abstract: This article discusses the adaptation of British folk music for performance in rock music contexts, a combination often referred to as English folk-rock. This fusion has created a performance forum that has become part of a new folk music revival which has its origins in the growth in popularity of folk festivals linked to world music. It also embraces the use of modern instrumentation and music technology in folk-rock performance, and the reception by festival audiences of British folk music performed in modern contexts while retaining its cultural relevance and identity.

Research Notes: The article discusses the growth in popularity of folk music and folk music festivals of the 1990s and 2000s and the significance of festivals on the development of the genre; the research is based on the author's doctoral research into issues of change in modern British folk music and is interview-based. The research is focused on Sidmouth and Cambridge festivals: 'arguably part of what Philip V. Bohlman describes as the "commodification" of folk music' (p. 198) and discusses ties to the popular music industry. The author suggests the inclusion of performance areas meant to recreate a 'folk club atmosphere' is 'a means of authenticating continuity in the festivals' folk identity' and of making traditional British folk music available to new audiences unfamiliar with notions of an invented) national 'heritage' (p. 198). The author mentions that folk festivals have increased the stylistic diversity of their artist rosters since the late 1970s, particularly towards world music (pp. 199-200) which is interesting to compare to other genre-based festivals, e.g. jazz and rock. The appendix contains a useful list of artists who appeared at Cambridge Folk Festival 1986-2002 and their musical styles.

Author: Burr, Angela

Year: 2006

Title: The 'freedom of slaves to walk the streets': Celebration, spontaneity and revelry versus logistics at the Notting Hill Carnival

Reference Type: Book section

Location: **Publisher:** Clevedon: Channel View Publications

Book: Festivals, Tourism and Social Change: Remaking Worlds, edited by David Picard and Mike Robinson

Page numbers: 84-98

ISBN: 978-1-8454-1047-6

Keywords: Notting Hill, London, carnival, race, politics, logistics

URL: <http://www.multilingual-matters.com/display.asp?K=9781845410476>

Date accessed: 26-Feb-16

Abstract: [From introduction, p. 22] Angela Burr (Chapter 5) discusses the political and social underpinnings of the creation and the later transformations of Notting Hill Carnival in London, United Kingdom. While originally staged to remember and celebrate social emancipation protests by Afro-Caribbeans in London in the early 1970s, the carnival has transformed into a large-scale festival during the 1980s and 1990s. Burr focuses in particular on different organisation cultures, which are brought forward or symbolically mobilised to defend and contest the ownership and spatial control of the event. In this context, the metaphor and symbolic act of freely walking in the street, symbol of the historical abolition of slavery, is regularly used by the organisers to protest against the administration culture and security concerns of city authorities and police forces'.

Research Notes: This chapter discusses the 'logistic nightmare' of the Notting Hill Carnival around 2000 with its (alleged) rise in crime and violence, crowd congestion, health and safety hazards (p. 85). The author states that her aim is to 'contribute to the ongoing debate as to the form that the Carnival's planning and management should take and it offers suggestions for its improvement and for the event's future' (p. 85) - in this sense, it comes out of the field of event management and so is less focused on the impacts of festivals and more on how to control the event to increase the likelihood of the intended outcomes. 'Carnival has moved on and lost much of its special protest role as Afro-Caribbeans now have other channels for airing their views (p. 87). It presents ideology of Carnival as 'bacchanal' and shouldn't be organised or regulated but instead spontaneous, hence the conflict with administration (statutory stakeholders) who attempt to control it (pp. 88-9) - 'Carnival is essentially about control. Who controls and manages Carnival is a fundamental issue since it will influence the form that the event will take' (p. 96). The chapter could be read in conjunction with Mann Weaver Drew/De Montfort University report of 2003 about the impacts of the Carnival, and alongside some of the work on New Orleans Jazz Fest on matters of race and hegemony (Regis and Walton 2008; Porter 2009).

Author: Cannadine, David

Year: 2008

Title: The "Last Night of the Proms" in historical perspective

Reference Type: Journal article

Location: **Publisher:** Oxford: John Wiley and Sons

Journal: Historical Research

Volume/Issue: Volume 81, number 212

Page numbers: 315-349

DOI: 10.1111/j.1468-2281.2008.00466.x

Keywords: Proms, BBC, British, Britain, history, musical life, nationalism, export

URL: <http://onlinelibrary.wiley.com/doi/10.1111/j.1468-2281.2008.00466.x/full>

Date accessed: 02-Jan-16

Abstract: This article traces the history of the 'Last Night of the Proms', from the foundation of the Promenade Concerts in 1895, through the troubled early decades of the twentieth century and the subsequent commitment of the B.B.C., to its current iconic status. It examines the often contentious reception of this 'invented tradition' and its unique contribution to notions of Britishness, both at home and abroad.

Research Notes: A history of the 'Last Night of the Proms' and its impact on notions of Britishness. The author highlights that the historic tradition of the Last Night is, in fact, an invention, but suggests that 'much of the popularity and resonance of the 'Last Night of the Proms' derives from this vague, powerful and (in historical terms) largely erroneous sense that it has existed in what seems to be its present immutable form for many decades'. However, he points out that, as the audience for the event has expanded globally, so too the imagined Britishness of the Last Night is how the Brits are viewed around the world. The author also highlights the occasional relationship of festival to politics, in that 'the only Prom that Birt regularly attended during his years at Broadcasting House was the 'Last Night' when, as Drummond disdainfully put it, he filled his box in the Albert Hall 'with Conservative politicians and right-wing journalists'.

Author: Carnwath, John D. and Alan S. Brown

Year: 2014

Title: Understanding the Value and Impacts of Cultural Experiences

Reference Type: Report

Location: **Publisher:** London: Arts Council England

Number of Pages: 156

Keywords: cultural value, economic value, arts, culture, Arts Council England

URL:

http://www.artscouncil.org.uk/media/uploads/pdf/Understanding_the_value_and_impacts_of_cultural_experiences.pdf

Date accessed: 01-Nov-16

Abstract: This review helps us understand how others have asked or considered the question 'what value do personal experiences of art and culture have for people?' in the past, and to contribute towards our knowledge in this area. The focus for the report was on academically-robust research and influential policy papers from the past twenty years. It provides a good overview of the commonly known frameworks and methodological approaches that have been used to investigate how individuals are affected by their experience of arts and culture. It also addresses value and quality from an organisational perspective: what do organisations that engage people in impactful experiences look like? How can the 'quality' of cultural organisations as a whole be assessed?

Research Notes: The report examines two related branches of this literature: 1) how individuals benefit from attending and participating in cultural programmes and activities; and 2) the creative capacities of arts and cultural organisations to bring forth impactful programmes (p. 7). The authors give a useful overview of terminology for terms such as 'value', 'impact', and 'cultural capital' and identify three stages of impacts that individuals realise through cultural participation defined by their temporal, namely concurrent impacts (during the event), experienced impacts (post-event hours or days later), and extended impacts (Lifelong engagement/memory — weeks or years later) (pp. 15-16). The report gives an historic overview (and references) of the development of the understanding of impact, from the economic focus of the 1980s and 1990s onwards to the present day's broader concerns with social and cultural impacts; discussion of the debates between 'intrinsic' and 'instrumental' notions of value are also under discussion. This report was written before the conclusion of the AHRC's Cultural Value project and before the publication of the Warwick Commission's future of cultural value report, and analyses about twenty pieces of research in depth from a wide variety of artforms, which means that the result is necessarily very broad-based. The report does not focus on music festivals per se but is a useful means of understanding the broader issues at play from the perspective of Arts Council England. The report was written by John Carnwath, a consultant with American consultancy WolfBrown, who has a PhD in theatre studies and Alan Brown, another WolfBrown consultant who holds an MBA and Master of Music.

Author: Centre for Economics and Business Research

Year: 2013

Title: The Contribution of the Arts and Culture to the National Economy: An Analysis of the Macroeconomic Contribution of the Arts and Culture and of Some of Their Indirect Contributions Through Spillover Effects Felt in the Wider Economy

Reference Type: Report

Location: **Publisher:** London: Arts Council England

Number of pages: 117

Keywords: economic impact, spillover, arts, culture, macroeconomic,

URL:

http://www.artscouncil.org.uk/media/uploads/pdf/CEBR_economic_report_web_version_0513.pdf

Date accessed: 02-Oct-16

Abstract: [From executive summary, pp. 1-2] The study combined desk and primary research. Quantitative data drawn from these sources, and from the Office for National Statistics (ONS) were used to provide the 'business economy' review and the macroeconomic impact assessment of the 'arts and culture industry' featured in sections 2 and 3 of the report. The more qualitative intelligence obtained from our secondary research and from the survey responses and in-depth interviews were used in the four sections on spillovers (sections 4 to 7) ... Businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion in 2011, which is 3.5 per cent lower than its peak in 2008. The subsets of the arts and culture industry's productive activities of book publishing, performing arts and artistic creation are the largest contributors to the industry's aggregate turnover performance. □ This led those businesses to contribute an estimated £5.9 billion of gross value added (GVA) to the UK economy, also in 2011. However, the GVA contribution of these businesses has grown since 2008, in contrast to turnover. Closer analysis reveals that businesses in the arts and culture industry have been successful in cutting costs and have thus, by increasing their GVA, increased their contribution to UK GDP even as the wider economy contracted.

Research Notes: This report is concerned with the arts in general and makes only brief mention of festivals, other than mention of a small number of case study examples (Manchester International Festival, as one example of a music festival). The report includes a 'business economy' review of the arts and culture, macroeconomic impact, spillover impacts through tourism, role in developing skills and innovation, spillover impacts that improve national productivity, investment in arts/culture as catalyst for economic regeneration, and suggested areas for future research. The authors flag up festivals' role in supporting commercial creative endeavour, in that 'Participating in collective activities such as arts festivals and exhibitions can improve the skills and knowledge of practitioners and help them develop professional networks' (p. 73). The report is based on SIC codes, in which live music most likely is included under performing arts (under both 'concerts production' and 'musicians'), therefore it is difficult to disaggregate the data pertaining to music festivals specifically from the report (music is addressed in relation to recording and publishing rather than live).

Author: Chalcraft, Jasper and Paolo Magaudda

Year: 2011

Title: Space is the Place': The global localities of the Sonar and WOMAD music festivals

Reference Type: Book section

Location: **Publisher:** Abingdon; New York: Routledge

Book: Festivals and the Cultural Public Sphere, edited by Gerard Delanty, Liana Giorgi, Monica Sassatelli

Page numbers: 173-189

ISBN: 978-0-4155-8730-3

Keywords: WOMAD, Sonar, festivalisation, festivalscape, glocal, politics, racism

URL: <https://www.routledge.com/products/9780415587303>

Date accessed: 26-Feb-16

Abstract: [From introduction, p. 10] '[The authors] report on their research on two world-acclaimed music festivals - the WOMAD festival of world music, which has several localities, and the Sonar Festival of electronic music, which takes place in Barcelona. They show how music festivals, however different they might be, are not only locally embedded - both in defining their localities as public spaces and also in that they are dependent on the local scenes of cultural institutions and networks for their existence - but, at the same time, really global in helping ferment music scenes that transcend national borders. This might be especially important within the contemporary music field, given that revenues from labels are on the decline, thus raising once again the value of live performance'.

Research Notes: The authors examine Sonar and WOMAD, describing the latter as a 'meta-event' as it is an itinerant festival which needs to be understood beyond purely its UK manifestations alone - 'WOMAD exists beyond place' (since 1982, 160 events have been held in 27 different countries) (p. 180). The chapter offers a brief history of the festival, then considers its role within world music, and then to WOMAD as a festivalscape, and then to the politics that inform the festival. The authors describe staging the festival as performing the 'same script' whilst 'adapting to varied local contexts of production'. Contains interesting discussion of the problems faced by world musicians encountering 'Fortress Europe', i.e. visa issues, and the involvement of Freemuse. WOMAD is described as a source of legitimacy to its artists - performing at the festival confers status to artists within its genre (p. 184). The authors describe WOMAD as 'a festival of intention' although the festival's programming choices are never deliberately political, a 'certain ideological bent has been present from the festival's beginnings' (p. 185), linked to Rock Against Racism.

Author: Charlton, Jacqui and Liz Mackay

Year: 2010

Title: Type 1, tents, take-aways and toilets: How to manage at a music festival

Reference Type: Journal article

Location: **Publisher:** Oxford: John Wiley and Sons

Journal: Practical Diabetes International

Volume/Issue: Volume 27, number 7

Page numbers: 272-275

DOI: 10.1002/pdi.1501

Keywords: type 1 diabetes; lifestyle; music festivals; glycaemic control; practical skills

URL: <http://onlinelibrary.wiley.com/doi/10.1002/pdi.1501/abstract>

Date accessed: 02-Jan-16

Abstract: Maintaining optimal glycaemic control in people with type 1 diabetes is challenging. Attending a weekend music festival encompasses lifestyle activities that increase the challenge. These include: increased exercise, and changes in eating and alcohol consumption. The practicalities of blood glucose monitoring and insulin injections are also a consideration.

The aim of this project was to identify realistic problems for people with type 1 diabetes attending a music festival, and to review current written advice and available literature in order to provide relevant information.

No literature was identified. Fifty people with type 1 diabetes aged 18–40 years were randomly selected and sent a questionnaire enquiring about experiences.

Thirteen responded (26%). The mean duration of diabetes was 11.7 years (range 1.5–28 years). All 13 respondents had attended a music festival; of these, 46% had attended one for the first time. Some of the concerns included: hypoglycaemia (31%), lack of food (23%), losing insulin and equipment (23%), and maintaining blood glucose levels (23%). Anxieties regarding hypoglycaemia resulted in 38% running blood glucose levels higher than normal. Thirty-eight percent experienced hypoglycaemia, the reasons being: increased activity (38%), eating less carbohydrate (8%), and reduced blood glucose testing (8%). Twenty-three percent attended the first aid tent: 15% regarding injections and 8% for non-diabetic reasons.

An information leaflet regarding managing diabetes when attending a festival has been designed which includes feedback and tips from patients. The leaflet was evaluated by 50 people with type 1 diabetes, and 20 health care professionals.

Currently, negotiations are underway with Diabetes UK, T in the Park festival organisers and the St Andrew's Ambulance Service to have an advice stand at the festival.

Research Notes: The researchers use T in the Park as a case study and the article contains statistics about the festival. The authors' research shows that for those with Type 1 diabetes, anxiety and practical difficulties are significant during attendance at a music festival, and highlight the lack of practical advice and information available (p. 275) - to counter this, they recommend providing a special leaflet containing advice (produced by NHS Lothian and Edinburgh Napier University). The authors also include a useful table on potential problems and advice regarding diabetes self-management at a music festival, namely food, alcohol, diabetes equipment, injecting insulin and blood glucose monitoring (location, privacy, cleanliness, etc.), Hypoglycaemia risk, Sanitation, and Potential illness/health problems (dehydration, food poisoning, etc.), plus advice for how to deal each problem.

Author: Chelmsford Council

Year: 2006

Title: An Evaluation Of The Economic Impact Of The "V" Festival 2006

Reference Type: Report

Location: **Publisher:** Chelmsford: Chelmsford Council

Number of Pages: 7

Keywords: Chelmsford, economic impact, V Festival

URL:

<http://www.chelmsford.gov.uk/sites/default/files/documents/files/Microsoft%20Word%20-%20AN%20EVALUATION%20OF%20THE%20ECONOMIC%20IMPACT%20OF%20THE%20V%20FESTIVAL.pdf>

Date accessed: 17-Dec-15

Abstract: Chelmsford City Council commissioned East of England Tourism (EET) to undertake a market research appraisal of the profile and value of visitors to the Festival and to estimate the economic impact of the Festival to Chelmsford, Essex, and the East of England as a whole of the V Festival in the East of England

Research Notes: This is a somewhat brief report and contains rather scant analysis about V Festival other than brief overviews of visitor expenditure, visitor profile, and benefits to local businesses and is therefore somewhat brief and lacking in interest. The report claims that the total direct overall expenditure by promoters Metropolis Music, their contractors and visitors to the Festival amounted to £8.2 million. Just over a quarter (27%) of businesses reported a fall in their business turnover (p. 7). The last statistic is of interest, although unfortunately there is no breakdown as to what kind of businesses were surveyed and hence not possible to compare with other economic impact reports as to the kinds of businesses which are positively and negatively impacted by festivals.

Author: Chouguley, Ulrike, Richard Naylor, and Cristina Rosemberg Montes

Year: 2011

Title: Edinburgh Festivals Impact Study.

Reference Type: Report

Location: **Publisher:** London: BOP Consulting

Number of Pages: 122

Keywords: Edinburgh Festivals, economic, social, environmental impact

URL: <http://www.eventscotland.org/resources/downloads/get/56.pdf>

Date accessed: 17-Dec-15

Abstract: "We conducted the largest programme of research ever undertaken into Edinburgh's twelve major Festivals, and helped our client to reaffirm the city's position as the world's leading Festival City." The report was written by BOP Consulting, a London-based consulting firm, specialising in culture and the economy, and which later wrote the updated Thundering Hooves 2.0 report in 2015. The report was commissioned by the Festivals Forum and in partnership with Scottish Enterprise, Festivals Edinburgh, City of Edinburgh Council, EventScotland (also representing VisitScotland), The Scottish Government and Scottish Arts Council (now Creative Scotland) (p. 7). It builds on SQW's 2004/05 Edinburgh Festivals Economic Impact Study and also addresses some of the issues identified in the 2006 Thundering Hooves report.

Research Notes: Unlike previous studies into Edinburgh's festivals which considered economic impact only, this study takes a '360 degree approach to assessing impact that considers social, cultural, environmental and media aspects, in addition to the economic effects' (Chouguley, Naylor and Montes 2011, p. 2). The main difference between the reports of 2004-5 and this report is that the overall economic contribution of the Festivals has 'considerably increased' since the last study, despite the cohort of Festivals being smaller in 2011 (Chouguley, Naylor and Montes 2011, p. 5). Over 2010, the Edinburgh Festivals are estimated to have generated: new output of £245m in Edinburgh and £261m in Scotland, £59m in new income in Edinburgh and £82m in Scotland, and supported 5,242 new FTE jobs in Edinburgh and 4,917 in Scotland (p. 71).

The Festivals' core and wider outcomes are defined as follows:-

Core: Cultural impact: Provide enriching world class cultural experiences and Developing the creative, cultural and events industries in Edinburgh and Scotland; Learning impact: Provide engaging, informal learning experiences.

Wider: Cultural impact: Develop audiences for culture; Placemaking and media impact; Social impact: Support cultural diversity and community cohesion and Contribute to well-being and quality of life; Economic impact: Provide routes to employment and skills and Support the wider economy in Edinburgh and Scotland; Provide a marketing platform for sponsors and stakeholders; and Environmental impact.

This report, whilst providing a more rounded sense of the impact of the Edinburgh Festivals, is still oddly one-dimensional and this is most likely due to the quantitative survey approach which allows no room for qualitative responses to questions about enjoyment or satisfaction. The authors admit that as regards social impact, 'in the short term, it is easier to demonstrate a contribution towards the formation of social networks, relationships and links to resources, than to longer term socio-economic outcomes and targets' (p. 48) suggesting that a longitudinal approach to measuring less tangible impacts is yet to be developed but would be welcomed.

Author: Clarke, Michael

Year: 1982

Title: The Politics of Pop Festivals

Reference Type: Book

Location: **Publisher:** London: Junction Books

Number of Pages: 203

ISBN: 086245056X

Keywords: politics, folk festivals, pop festivals, Britain

Abstract: [From preface, pp. xi-xii] Viewed in the hindsight of late 1981, the account of the political survival of pop festivals described in this book appears as something of a fable for the times. The contrast with the blind, anarchic rage of Brixton, Toxteth, St Paul's and elsewhere is stark in several aspects. How was it that a somewhat motley collection of young, and not so young, people managed to impose their taste for festivals on the English countryside in summer, despite the rooted opposition of many of the residents, whereas the poor and oppressed of the inner cities found no other way to achieve redress than in outbursts of violence? Part of the reason, and probably the larger part, lies in the fact that festivals, however much moral and practical opposition they engender, are a temporary indulgence, a few days recreation for the festival-goers, whereas the plight of the poor in the inner cities is an enduring condition, a way of life. Pop festivals will pass, even if they may return next summer; hence the costs of seeking to eliminate the nuisance they may cause, or be feared to cause, may outweigh the advantage. And so festivals continue. The price of remedy for the inner cities, however, is very high – their problems have been long recognised by governments, but the extent of reforms necessary to achieve real change was, as the research and the political fate of the Community Developments Projects showed, too great to be acceptable to governments.

The other and still significant reason for the impotence of the inner-city dwellers, as against the success of festival participants and organisers, lies, as I try to describe, in the capacity of festival supporters not only to organise festivals around the country, but to form an effective alliance reaching up into the state machine with the effect ultimately of defeating the opposition. In so far, then, as this book provides a politically relevant contrast with the inner-city riots, it is in demonstrating the effectiveness of determined political organisation and mobilisation.

Research Notes: This is an important academic study of festivals from a sociological perspective, which contains detailed information about free festivals, in particular East Anglia and Windsor, and touches on 'medieval'- style fairs. It contains a useful outline of main events from 1956 (Beaulieu) to 1980. Chapters are on early festivals (1954-1968); large festivals and attempts at legal control (1969-72); the development of free festivals (1973-1976); the establishment of the Festival Welfare System [FWS] 1976-1980; and a final chapter on pop festivals, moral panics and political mobilisation. The author examines the problems that free festivals faced during the early 1970s in trying to promote alternative lifestyles and the political aspects of free festivals, particularly the government response (e.g. Isle of Wight). The book can be read in conjunction with the Stevenson Report (1973) and Working Group on pop festivals reports (1976, 1978), as well as McKay (2000, 2015).

Author: Cloonan, Martin

Year: 2011

Title: Researching live music: some thoughts on policy implications

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: International Journal of Cultural Policy

Volume/Issue: Volume 7, number 4

Page numbers: 405-420

DOI: 10.1080/10286632.2010.544728

Keywords: live music, regulation, black economy, ticketing, music policy

URL: <http://www.tandfonline.com/doi/abs/10.1080/10286632.2010.544728>

Date accessed: 18-Feb-16

Abstract: This article offers some initial impressions of the potential policy implications of conducting research in to live music. It examines issues of regulation, the black economy and sharp business practices, and developments in concert ticketing. It argues that the live music industry offers a potentially richer field of study than that of recorded music which has hitherto tended to dominate academic enquiry.

Research Notes: Based on research into the history of live music in Britain (cf Frith et al 2013), this article examines the literature on live music and regulation, particularly around free festivals (Clarke 1982). The author gives a comparison with the recording sector and then four areas of regulation which have a profound day-to-day impact on live music production: flyposting, the 2003 Licensing Act, the importance of locality and Form 696, as well as considering the age at which people can attend festivals and gigs. Although not concerned specifically with British music festivals, the article notes how live music promoters must deal with health and safety and the regulatory frameworks surrounding the selling of alcohol (p. 406), and highlights the impact of regulation on live music promotion.

Author: Cobbold, Chrissie Lytton

Year: 1996

Title: Knebworth Rock Festivals

Reference Type: Book

Location: **Publisher:** London: Omnibus

Number of Pages: 96

ISBN: 0-7119-0774-9

Keywords: Knebworth, aristocracy, 1970s, rock

Abstract: The Rolling Stones, Genesis, Led Zeppelin, Pink Floyd, Deep Purple ... all these and more have performed at Knebworth. Since their inception in 1974 over a million rock fans have attended Knebworth festivals. This is the story of those festivals ... the stars ... the fans ... the music ... the chaos ... the ups ... and the downs. Author Chrissie Lytton Cobbold, owner of Knebworth House, offers a unique behind-the-scenes look at one of Britain's greatest rock institutions.

Research Notes: A glossy history of the festivals at Knebworth in the 1970s and early 1980s, written by the estate's aristocratic owner, which shows how in the beginning, the owners were not keen on hiring the park for rock festivals as they were 'not the right image for stately homes' but were persuaded by Freddie Bannister for a five figure sum (p. 6). Also includes a chapter on the 1981/2 Capital Jazz festival which moved from Clapham Common after losses in 1980, and for which, Newport Jazz's George Wein was the jazz booker; the festival's location outside of London was cited as the reason for retreating after 1982. Another chapter is on Green Belt in 1982/3. The final chapters on Deep Purple in 1985, ending rather ominously with the words 'We hope they will get paid in the end' (!). An interesting, if idiosyncratic, version of events from the landowner's point of view, therefore some focus on litter and vehicular access in muddy conditions.

Author: Crampin, M., G. Willshaw, R. Hancock, T. Djuretic, C. Elstob, A. Rouse, T. Cheasty, J. Stuart

Year: 1999

Title: Outbreak of Escherichia coli O157 infection associated with a music festival

Reference Type: Journal article

Location: **Publisher:** New York: Springer

Journal: European Journal of Clinical Microbiology & Infectious Diseases

Volume/Issue: 18

Page numbers: 286–288

ISSN: 1435-4373

Keywords: E.Coli, disease, Glastonbury, cattle

URL: <http://link.springer.com/article/10.1007/s100960050278>

Date accessed: 02-Oct-16

Abstract: Seven persons who attended the Glastonbury Music Festival were infected with Vero cytotoxin producing Escherichia coli O157 and an eighth person had serological evidence of infection. Cases were reported from different parts of England. Patients were interviewed by telephone about clinical symptoms, festival attendance, camping details, food history, water exposure, and contact with mud and animals. The interviews identified no common food source, differing use of water sources and widely dispersed camping sites. Escherichia coli O157 strains from seven persons and from a cow belonging to a herd that had previously grazed the site all belonged to phage type 2 and possessed genes for Vero cytotoxin 2. Drug resistance and DNA-based tests showed that six patients were infected with strains indistinguishable from each other and from the bovine isolate. The most likely vehicle of infection was mud contaminated with Escherichia coli O157 from infected cattle.

Research Notes: This article highlights the potential health risks associated with rural festivals, namely the potential for disease outbreak as a result of some festival-goers' close contact with mud, although there is nothing to suggest that such an outbreak is a common occurrence at festivals. The authors' recommendations include the site being cattle-free for 2 weeks before the festival and then 'chain harrowed to facilitate faecal decomposition' (p. 287), which will have cost implications both from the temporary loss of the field to farming and the cost of the intervention.

Author: Crompton, John and Stacey McKay

Year: 1997

Title: Motives of visitors attending festival events

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier Science

Journal: Annals of Tourism Research

Volume/Issue: Volume 24, number 2

Page numbers: 425-439

DOI: 10.1016/S0160-7383(97)80010-2

Keywords: motives, tourism, festivals, conceptualizations

URL: <http://www.sciencedirect.com/science/article/pii/S0160738397800102>

Date accessed: 17-Dec-15

Abstract: The escape-seeking dichotomy and the push-pull factors conceptual frameworks were used to identify motives which stimulated visitors to go to events at a festival. These two frameworks were used to guide development of an instrument to measure motives. The sample participated in events that were classified into one of five categories. The extent to which the perceived relevance of motives changed across different types of events was assessed. Six motive domains emerged: cultural exploration, novelty/regression, recover equilibrium, known group socialization, external interaction/socialization, and gregariousness. These were broadly consistent with the guiding push factors framework and confirmed the utility of the escape-seeking dichotomy.

Research Notes: Crompton and McKay's 1997 article, which examines a multi-arts event in Texas, is one of the first to specifically examine festival motivation to attend festivals and is born out of tourism studies – as such, it offers a managerial and rationalist approach which focuses on effectiveness and management for festival organisers, rather than social and cultural aspects of visitor motivation such as the impact on festival-goers. It is therefore concerned with how best to ensure that needs are fulfilled in order that festival-goers visit again, rather than the impact of festivals on either the temporary or permanent festival residents. The authors suggests that festivals can be an opportunity to discover new music but, as they point out, their results demonstrate the importance of considering multiple motives and that festival visitation decision is likely to be a result of multiple simultaneous motives (p. 436).

Author: Cummings, Joanne

Year: 2014

Title: The greening of the music festival scene: An exploration of sustainable practices and their influence on youth culture

Reference Type: Book section

Location: **Publisher:** Farnham: Ashgate

Publishing Ltd

Book: The Festivalization of Culture, edited by Andy Bennett, Jodie Taylor and Ian

Woodward

Page numbers: 169-186

ISBN: 978-1-4094-3198-5

Keywords: greening, sustainability, environment, sustainability, music festivals, youth, environmental sustainability

URL: <https://www.routledge.com/products/9781409431985> **Date accessed:** 22-Feb-16

Abstract: This chapter explores the 'greening' of the contemporary music festival scene by reviewing the environmentally sustainable practices engaged in by festival organizers and examining how this may influence young people. It is argued that contemporary music festivals play an important role as sites for raising public awareness and education of eco-political issues, especially for young people. Music festivals may serve as sites within which a global consciousness of environmental issues and global awareness are displayed and further developed among a trans-local youth audience. As part of local and global music scenes within which groups of like-minded people come together to celebrate, festivals allow young people to represent, understand and perform their identities simultaneously in a multitude of ways (Cummings 2006). Focusing on the literature surrounding the 'greening' of the contemporary music festival, the chapter argues that, as custodians of the planet's future, young people will be active participants in 'green governance', whereby corporate business and industry increasingly seek to promote themselves as environmentally friendly. The music festival industry attempts to reconcile a business model with an approach to environmental sustainability. Drawing on examples of well-known American, British and Australian music festivals, the chapter examines the important role played by festival organizers in moving towards more sustainable festival practices. Festival organizers realize that despite the economic and social benefits of hosting festivals, considerable waste and other negative environmental impacts often result. The growing awareness of festivals as sites of waste and potential sites of addressing such issues provides the opportunity to remake or form communities beyond the constraints of locality and within the particular settings of the festival. Significantly, the chapter will address the contradiction between the 'for profit' nature of the contemporary music festival and the promotion of environmentally sustainable lifestyles in everyday life.

Research Notes: The author notes the paradox that while musical festivals have been connected to counter-cultural eco-friendly ideologies, they also cause environmental damage. One of the festivals covered in the chapter is Glastonbury and the research is mainly focused on developments in the UK and Australia, including some useful (although inherently prone to go out of date) information about current environmental legislation. The chapter contains sections on the festival organiser's role in creating green events, creating green festival policy and practice in the music festival scene (incl. the UK's A Greener Festival) but the case studies of green initiatives currently being used are from Australian rather than British festivals. It would be useful to contrast and compare some of the initiatives in Britain, particularly the work of organisations like Julie's Bicycle, Powerful Thinking and particular festivals like Shambala; indeed, the section on connecting to the local community features research into different attitudes across European festivals, which showed that overall, British festival-goers were 'found to be greener than European festival-goers' (p. 181). As the author points out in the conclusion, as yet, no research has comprehensively documented the effectiveness of music festivals in promoting eco-awareness and sustainable lifestyles among young people (p. 182) and advocates that such research is necessary.

Author: Deery, Margaret and Leo Jago

Year: 2010

Title: Social impacts of events and the role of anti-social behaviour

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: International Journal of Event and Festival Management

Volume/Issue: Volume 1, number 1

Page numbers: 8-28

DOI: 10.1108/17852951011029289

Keywords: Communities, Festivals, Social problems, Social behaviour, Tourism management

URL: <http://dx.doi.org/10.1108/17852951011029289>

Date accessed: 25-Jan-16

Abstract: *Purpose:* The research focusing on the social impacts of events on communities has reached a level of critical mass and this paper aims to synthesise the literature, including the research methods used and analytical techniques that have been employed in order to provide a platform for future research in this important area.

Design/methodology/approach: The key method used is a literature review of all the available academic research into the social impacts of events on communities and the development of a model for future research.

Findings: After reviewing the social impact literature, the paper finds that one negative social impact, in particular, has the potential to undermine the key positive impacts that events can deliver for a host community. This impact, which is collectively known as anti-social behaviour (ASB) incorporates behaviour such as drunken, rowdy and potentially life and property threatening behaviour.

Research limitations/implications: The consequences of the impact of ASB are so serious, partly because it is an impact which the media often highlight, can seriously tarnish the image of an event in the eyes of the local community and reduce their pride in the destination. Community tourism leaders need to manage this impact in order to maintain resident support. The paper concludes with a model for future research into the social impacts of events on communities, focusing on the role that ASB plays in residents' perceptions of events.

Originality/value: This paper provides a review of the literature on social impacts to date and is a resource for researchers in the area. In addition, the paper highlights the role that ASB plays in aggravating negative perceptions of tourism in communities and the need for a more in-depth understanding of ASB.

Research Notes: This review of the literature on the social impacts of events focuses on tourism literature and includes festivals. The authors helpfully group together the positive (social/economic benefits and longer term impacts) and negative impacts of events (anti-social behaviour and injustice/inconvenience) on communities, but the main focus of the paper is anti-social behaviour. The paper does not focus on British music festivals per se but is useful for considering negative social impacts of festivals more broadly.

Author: Doctor, Jenny, David Wright, and Nicholas Kenyon

Year: 2007

Title: The Proms: A New History

Reference Type: Book

Location: Publisher: London: Thames and Hudson

Number of Pages: 320

ISBN: 978-0-500-51352-1

Keywords: The Proms, London, Royal Albert Hall, BBC, Henry Wood

Abstract: Here is the complete story of one of the most high-profile and enduring institutions in British cultural life: the Proms. This lavishly illustrated book describes the Proms' history by focusing on how changes in society have influenced its development, at the same time as revealing how the Proms itself has been responsible for shaping the tastes and listening habits of a whole nation.

Research Notes: This is currently the most up-to-date history of The Proms which includes a variety of chapters by different scholars, therefore giving a wider perspective on the event than a single-authored account (of which there are a number). The common thread is how the Proms has managed to survive - 'as an institution, as a brand, and as a vibrant, relevant part of British culture' (p. 8). The book is chronologically structured and addresses each of the 'eras' of the Proms, including the early years, the BBC's stewardship, the Glock and Ponsonby eras, and the Proms up till 2007. Of particular relevance to considering the impact of festivals are Hewett's chapter on The Proms audiences and Tom Service's chapter on contemporary developments within the festival - see separate entries in this bibliography. The book also contains a number of illustrations and photographs, as well as a useful chronology, biographical sketches of key figures, and some information about capacities in the relevant venues.

Author: DPA & URS for Oxford Inspires

Year: 2010

Title: The Economic Impact of the Cultural and Creative Industries in Oxfordshire

Reference Type: Report

Location: **Publisher:** Oxford: Oxford Inspires

Number of Pages: 48

Keywords: Oxford, Oxfordshire, cultural industries, Henley Festival

URL:

<http://www.oxforddirectservices.co.uk/Library/Documents/Northern%20Gateway/NG%20CD4.12%20Economic%20Impact%20of%20the%20Cultural%20and%20Creative%20Industries.doc.pdf>

Date accessed: 02-Oct-16

Abstract: This report was commissioned by Oxford Inspires in partnership with Oxfordshire Economic Partnership, Oxfordshire County Council, Arts Council England South East, SEEDA, Arts Council England, South East, Cherwell District Council, Oxford City Council, South Oxfordshire District Council, Vale of White Horse District Council, West Oxfordshire District Council and Business Link. It aims to show how the cultural and creative sector makes a substantial contribution to Oxfordshire's quality of life and its economy; it for calls for more effective and concerted action from regional, countywide and local agencies, and by the sector itself, including music and festivals.

Research Notes: This report contains a case study of the Henley Festival, which includes 'classical music, jazz, opera, comedy, dance, street theatre, rock and firework spectacles over five nights'. The report claims that Henley Festival is the 'UK's third largest [Arts] festival' but doesn't qualify this in terms of how it defines 'festival' in this case and so the claim is somewhat meaningless – is this compared to Glastonbury, to Edinburgh . . . ? Interestingly, the report cites Brighton Festival's contribution to the local economy – 'it generates 22 times more to the local economy than is spent at its box office' (p. 9) – to then claim that 'this level of local spend would imply, on a 2008 box office of £900,000, local economic benefit of up to £20 m for Henley Festival alone' (p. 9). Such a calculation seems a little unqualified particularly as the population of Brighton is more than ten times that of Henley and also because no source is given for the Brighton statistics, but also highlights how the figures stated in such reports are always estimates.

Author: Durkheim, Émile

Year: 2001

Title: The Elementary Forms of Religious Life

Reference Type: Book

Location: Publisher: Oxford: Oxford World's Classics/Oxford University Press

Number of Pages: 416

ISBN: 978-0-1995-4012-9

Keywords: ritual, religion, effervescence, Australia, Aborigine, Aboriginal

URL: <https://global.oup.com/academic/product/the-elementary-forms-of-religious-life-9780199540129>

Date accessed: 24-Feb-16

Abstract: If religion generated everything that is essential in society, this is because the idea of society is the soul of religion'.

In 'The Elementary Forms of Religious Life' (1912), Emile Durkheim set himself the task of discovering the enduring source of human social identity. He investigated what he considered to be the simplest form of documented religion - totemism among the Aborigines of Australia. Aboriginal religion was an avenue 'to yield an understanding of the religious nature of man, by showing us an essential and permanent aspect of humanity'. The need and capacity of men and women to relate socially lies at the heart of Durkheim's exploration, in which religion embodies the beliefs that shape our moral universe. The 'Elementary Forms' has been applauded and debated by sociologists, anthropologists, ethnographers, philosophers, and theologians, and continues to speak to new generations about the origin and nature of religion and society.

Research Notes: Durkheim argues that 'religion is the collective represented in symbolic form' (p. xix). Particularly of interest to the festival scholar is his notion of collective 'effervescence': seen in the act of assembling, which is an 'exceptionally powerful stimulant' in which the proximity of individuals generates 'a kind of electricity that quickly transports them to an extraordinary degree of exaltation' (p. 162) and can become so intense as to lead to 'unpredictable behaviour' (p. 162). For Durkheim, this is why the idea of a religious ceremony 'naturally awakens the idea of festival' because 'our forces have been invigorated by living briefly a life that is more relaxed, more free and easy' (p. 285). Durkheim's ideas have been used by festival studies scholars such as Falassi (1987), Regev (2011), and O'Grady (2013).

Author: Eales, Alison

Year: 2013

Title: "They've really gone to town with all that bunting": the influence and (in)visibility of Glasgow's Jazz Festival

Location: **Publisher:** Sheffield: Equinox

Publisher: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 7, Number 1

Page numbers: 9-21

DOI: 10.1558/jazz.v7i1.9

Keywords: cultural policy; live music; music festivals

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/17885>

Date accessed: 17-Dec-15

Abstract: Glasgow International Jazz Festival has run every year since 1987, making it the city's longest-running music festival. This article, part of an ongoing study into the Festival's history, identifies the circumstances in which the Festival emerged and some of the organizations and individuals involved with bringing it into existence. Drawing on company records, publicity materials and press coverage, the article then argues that the Festival's existence is dependent on an unpredictable relationship with the city of Glasgow (in terms of both its physical environment and its authorities). Glasgow's post-industrial regeneration has been based in part on investment in cultural tourism and the infrastructure necessary to accommodate it, a strategy which the Festival has both benefited from and contributed to. In more recent years, however, weakening commitment from local authorities has seen the Festival's influence in the city diminish and its role in the cultural life of the city become less secure.

Research Notes: The article charts the history of a jazz festival developed as part of a wider city regeneration strategy, including the development of a new venue within the city, and is an illuminating and relevant article, particularly because there are relatively few academic histories of jazz festivals. The author shows how when the initial aims have been achieved, so too the initial commitment and investment from local authorities for a long-running festival can decline. The author also highlights how an 'urban concert-format festival' attempts to tie together the spaces between venues through the use of bunting and other devices, in order to create coherence and meaning between the different festival spaces.

Author: EKOS

Year: 2006

Title: T in the Park Economic Impact Assessment

Reference Type: Report

Location: **Publisher:** Glasgow: EKOS

Number of Pages: 34

Keywords: economic impact, T in the Park, Scotland

URL: Via email from DF Concerts/T in the Park

Date accessed: 23-Feb-16

Abstract: [From introduction, p. 1] This report provides an assessment of the economic impact of the 2005 T in the Park music festival, which took place on Saturday 9th and Sunday 10th of July. The impact has been assessed at three geographic levels - Perth & Kinross, Tayside and Scotland. The overall aim of the study is to undertake an economic impact assessment of the Festival. The more detailed objectives of the study were to assess: visitor characteristics; visitor origin; length of stay and average spend; displacement and multipliers; net additional expenditure and employment at the: Perth & Kinross level, Tayside level, Scottish level; and visitors' views on the impact of the event on the image of Scotland.

Research Notes: This report was written by economic development and regeneration consultants, EKOS Ltd; a second report was published in 2011 based on data from 2010. In 2005 the event attracted 69,000 music fans on each day. Analysis of the origin of visitors shows that 96% were from outwith Perth & Kinross, 94% from outwith Tayside while 30% from outwith Scotland. Of the visitors approximately 49,000 (71%) were overnight visitors and 20,000 (29%) were day visitors. For 94% of visitors, T in the Park was their only reason for visiting Perth & Kinross with it being one of the main reasons for visiting for a further 4%. Therefore T in the Park is the key driver for virtually all of the visitors being in Perth and Kinross. The 2005 T in the Park event generated net additional impact of: £1.42 million at the Perth and Kinross level; £2.09 million at the Tayside level; and £7.30 million at the Scottish level. The event generated net additional employment of: 33.9 annual FTEs at the Perth & Kinross level; 53.1 annual FTEs at the Tayside level; and 236.3 annual FTEs at the Scottish level. The event also generated net additional GVA of £0.53m at the Perth & Kinross level, £0.83m at the Tayside level and £3.69m at the Scottish level. Visitors to this year's event were asked what sort of impact they felt the event had on the image of Scotland. The majority of visitors (94%) felt that it had a very positive or positive impact on Scotland's image. Analysis by origin shows that the level of rating is high amongst both Scottish (96%) and non-Scottish visitors (87%) (pp. 29-31).

Author: EKOS

Year: 2011

Title: Economic Impact of T in the Park 2011

Reference Type: Report

Location: **Publisher:** Glasgow: EKOS

Number of Pages/Page numbers: 30

Keywords: economic impact, T in the Park, Scotland

URL: Via email from DF Concerts/T in the Park

Date accessed: 23-Feb-16

Abstract: [From introduction, p. 1] This report provides an assessment of the economic impact of T in the Park 2011 ... The main objective of the study was to establish the overall economic impact of the event on Perth & Kinross, Tayside, and Scotland, and confirm the number of unique visitors that attended the event. It also shows visitor origin and the importance of the event in the visitors' decision to come to Perth and Kinross, Tayside and Scotland, as well as analysis of:

- estimated spend of visitors;
- details of the length of visitor stay;
- quality of visitor experience at the event;
- motivation for attending the event and if they would attend in future years;
- how they heard about the event (reference marketing and PR);
- basic information about visitors including age, gender, residence; and
- overall satisfaction.

Research Notes: This report was written by economic development and regeneration consultants, EKOS Ltd; a first report was published in 2006 based on data from 2005. Since its inception in 1994, when it attracted 17,000 music fans on each day, T in the Park has grown in size with 2011 being the largest to date. In 2011 the event reached a peak of 85,000 music fans on the Saturday and Sunday. A total 28% of visitors from outwith Perth & Kinross had not been to the area before attending the event. A total of 56% of visitors from outwith Scotland had not been to Scotland prior to attending the event. T in the Park is attracting a large number of people into Perth & Kinross and Scotland for the first time and therefore introducing new visitors to these areas.

The majority of respondents (95%) agreed that T in the Park has a very positive/positive impact on the image of Scotland ... The majority of respondents (92%) strongly agree/agreed with the statement "Scotland is one of the best destinations for an active holiday."

Key findings from the economic impact assessment were: average daily expenditure ranging between £50-57 for day visitors and £70-94 for overnight visitors; very low levels of displacement for visitors i.e. the vast majority would not have been in the Perth & Kinross or Scotland, respectively if the event had not been taking place; and length of stay ranged from 3.1-3.6 nights:

The economic impacts for the event were:

- Perth & Kinross level - £2,714,572 (£1,117,200 of expenditure from visitors & £1,597,371 from organiser's expenditure);
- Tayside level - £3,753,663 (£1,803,455 of expenditure from visitors & £1,950,208 from organiser's expenditure);
- Scottish level - £9,575,595 (£4,523,184 of expenditure from visitors & £5,052,411 from organiser's expenditure) (pp. 25-7)

Author: EKOS

Year: 2014

Title: Economic Impact of T in the Park 2014

Reference Type: Report

Location: **Publisher:** Glasgow: EKOS

Number of Pages/Page numbers: 26

Keywords: economic impact, T in the Park, Scotland

URL: http://www.dfconcertsandevents.com/Tlocal/pdfs/Volume_3_Appendices_v2.pdf

Date accessed: 18-Apr-16

Abstract: [From introduction, p. 1]. This report provides an assessment of T in the Park 2014. The main objective of the study was to establish the overall economic impact of the event on Perth & Kinross, Tayside, and Scotland, and confirm the number of unique visitors that attended the event. It also provides analysis of:

- origin of the visitors;
- estimated spend of visitors;
- details of the length of visitor stay;
- quality of visitor experience at the event;
- motivation for attending the event and if they would attend in future years;
- how they heard about the event;
- basic information about visitors including age, gender, residence; and
- overall satisfaction.

Research Notes: This economic impact report forms part of a larger environmental impact report for the move from Balado to Strathallan Castle in 2015. The economic impacts for the event were: Perth & Kinross level – £2,743,156 (£1,271,424 of expenditure from visitors; £1,471,732 from organiser's expenditure); Tayside level – £3,586,032 (£1,447,215 of expenditure from visitors; £2,138,817 from organiser's expenditure); and Scottish level – £15,395,013 (£7,487,459 of expenditure from visitors; £7,907,553 from organiser's expenditure).

Author: EKOS

Year: 2014b

Title: Music Sector Review: Final Report for Creative Scotland

Reference Type: Report

Location: **Publisher:** Glasgow: EKOS

Number of Pages/Page numbers: 139

Keywords: Scotland, music, recorded music, music education, festival

URL: http://www.creativescotland.com/data/assets/pdf_file/0014/21470/Creative-Scotland-Music-Sector-Review-v1-2.pdf

Date accessed: 19-Mar-16

Abstract: [From Executive Summary, p. 1] Introduction: This review has taken in the full spectrum of Scotland's music and the music sector - across genres, across commercial, cultural and educational spheres, live and recorded music, amateur and professional performers and organisations and from both Scottish and international perspectives. It has drawn upon individual interviews with people representing all facets of the sector, on a survey of individuals and organisations, on available documentation and research from Scotland and the UK and on information provided by Creative Scotland and their invited Steering Group.

Key findings: The overall picture is of a healthy music scene with a determination to succeed and prosper despite an honest appraisal of needs and shortcomings. Vitality, talent and commitment all ensure that music in Scotland continues to be - as it has always been - a force to be reckoned with. Since devolution music has received increasing attention for its value as a creative industry as well as for its cultural importance. A national policy overview for music specifically (rather than cultural and creative industries in general) would be beneficial and help propel the music scene further.

Research Notes: Useful report which gives an overview of Scotland's music sector, including live music and festivals - there is a subsection on festivals in particular which includes useful data (pp. 36-39). 'PRS for Music indicates very substantial growth in festivals income in Scotland – a staggering increase of 185% in a five year period' (p. 13).

Author: Falassi, Alessandro

Year: 1987

Title: Festival: definition and morphology

Reference Type: Edited Book

Location: **Publisher:** Albuquerque: University of New Mexico Press

Journal: Time Out of Time: Essays on the Festival, edited by Alessandro Falassi

/Page numbers: 1-10

ISBN/ISSN/DOI: 978-0-8263-0933-4

Keywords: definition, sacred, secular, typology, rural/urban, Durkheim

URL:

http://www.brown.edu/Departments/Joukowsky_Institute/courses/cityandfestival09/files/9722047.PDF

Date accessed: 01-Aug-16

Abstract: [From introduction, p. 1] Festival is an event, a social phenomenon, encountered in virtually all human cultures. The colorful variety and dramatic intensity of its dynamic choreographic and aesthetic aspects, the signs of deep meaning underlying them, its historical roots and the involvement of the o'natives" have always attracted the attention of casual visitors, have consumed travelers and men of letters alike. Since the last century, scholars from disciplines such as comparative religion, anthropology, sociology, and folklore have concerned themselves with the description, the analysis, and, more recently, the interpretation of festivities. Yet little explicit theoretical effort has been devoted to the nomenclature of festive events or to the definition of the festival. As a result, the meaning of festival in the social sciences is simply taken from common language, where the term covers a constellation of very different events, sacred and profane, private and public, sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-gardes of the elite fine arts.

Research Notes: From the field of social sciences, Falassi offers a definition of festivals as 'a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly, and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview' (p. 2) which belies its anthropological roots and is not wholly appropriate for the discussion of some music festivals (e.g. London Jazz Festival), perhaps, although he does later state that his morphology will rarely, if ever, correspond to real-life events (p. 6). Falassi then sets up some typological distinctions: sacred/secular (from Durkheim), rural/urban, and a typology based on power, class structure and social rules (from festivals given by the people for the people, those given by the establishment for itself, and various combinations in-between) (p. 3). In considering the festival as a ritual event, Falassi highlights some of the rites which form the ritual, including the opening rite of valorisation, rites of passage, rites of conspicuous display, etc. (pp. 3-6).

Author: Flinn, Jenny and Matt Frew

Year: 2014

Title: Glastonbury: Managing the mystification of festivity

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Leisure Studies

Volume/Issue: Volume 33, number 4

Page numbers: 418-433

DOI: 10.1080/02614367.2012.751121

Keywords: consumer culture; culture; events; popular culture; capitalism; management

URL: <http://www.tandfonline.com/doi/abs/10.1080/02614367.2012.751121>

Date accessed: 19-Feb-16

Abstract: The realm of music festivity has grown into a global circuit that responds to the demand for emotive experiential products and taps into postmodern themes that celebrate a lifestyle attitude of extended youth. This paper investigates the phenomenon of festival culture through a case study of Glastonbury Festival of Contemporary Performing Arts. It highlights how modern music festivals have become sites of mediated brand management where commodified hyper-experiences are considered as new forms of contested cultural capital. Through a critical conceptual matrix that combines the work of Bourdieu, Pine and Gilmore, and Jensen the authors critically explore the interplay between the experiential dimension, mystical and fantasy narratives and the political contestation of festivity.

Focusing on Glastonbury Festival of Contemporary Performing Arts 2010 the study presents an innovative interpretation of festivity through multi and social media. The authors argue that, while promoted as an ethical festival that celebrates its anti-commercial countercultural cool, Glastonbury reflects a modern cathedral of consumption where experiences are the mediated and managerially puppeteered capital of the field. However, festivity is moving beyond management as it is increasingly dependant on the co-creative social media activity of consumers to perpetuate the fantasy and capital of festivity.

Research Notes: The paper uses a case study of Glastonbury to critically evaluate festivals as carnivalesque - therefore useful to read in conjunction with Anderton (2008) - and the authors argue that social media lies at the centre of the managed and mediated experience. The main argument is that 'The fantasy of festivity is moving beyond management, and is now a co-created and convergent construct' (p. 419), and the authors construct a critical conceptual matrix with which to examine Glastonbury, combining Pine and Gilmore's notion of experience economy with Jensen's Dream Society and Bourdieu's analysis of cultural capital. The research is based on media analysis of social networks such as Facebook, combined with 'traditional' media sources such as (online) news media sites (e.g. The Guardian). The paper first gives an overview of Glastonbury, with reference to the influence of Woodstock, then discusses as to how Glastonbury promotes its 'wild, outlandish' image via media management (p. 425), followed by discussion of the idea of experiential capital in 'cathedrals of consumption'. The authors conclude that the notion of Glastonbury as a site of spontaneous festivity has been lost as the festival becomes a site to accumulate (economic and cultural) capital (p. 429), but that social media has the power to destabilise the management of the festival's brand. The authors are from within the fields of events management and tourism and the paper has a managerial rationale rather than necessarily considering the (potentially positive) impact of co-creation via social media on the festival-goers themselves. It would be useful to see how the critical matrix applies to other festivals.

Author: Frith, Simon

Year: 2007

Title: Live music matters

Reference Type: Journal article

Publisher: Scottish Music Review

Journal: Scottish Music Review

Volume/Issue: Volume 1, number 1

Page numbers: 1-17

ISSN: 1755-4934

Keywords: music industry, festivals, economics, Baumol, Bowen, performance, cultural value

URL: <http://www.scottishmusicreview.org/index.php/SMR/article/view/9>

Date accessed: 17-Dec-15

Abstract: Economists and sociologists of music have long argued that the live music sector must lose out in the competition for leisure expenditure with the ever increasing variety of mediated musical goods and experiences. In the last decade, though, there is evidence that live music in the UK is one of the most buoyant parts of the music economy. In examining why this should be so this paper is divided into two parts. In the first I describe why and how live music remains an essential part of the music industry's money making strategies. In the second I speculate about the social functions of performance by examining three examples of performance as entertainment: karaoke, tribute bands and the Pop Idol phenomenon. These are, I suggest, examples of secondary performance, which illuminate the social role of the musical performer in contemporary society.

Research Notes: An important article which shows how for British promoters the most significant means of expanding the size of the live audience has undoubtedly been the festival, and how the 'British rock industry is now organised around the summer festival season—Glastonbury, T in the Park, Reading and Leeds—and, of course, festivals are equally essential in other music worlds—folk (Cambridge), jazz (Brecon), classical (Edinburgh), world (WOMAD), etc.' (p. 4). The author examines the central role of performance in the music industries and how 'the digital revolution in the storage and distribution of music has only served to underline the continued cultural—and therefore economic—importance of live music' (p. 7).

Author: Garrod, Brian John and David Dowell

Year: 2014

Title: Investigating the Role of Eisteddfodau in Creating and Transmitting Cultural Value in Wales and Beyond [final report for AHRC]

Reference Type: Report

Location: **Publisher:** Aberystwyth: Aberystwyth University

Number of Pages: 75

Keywords: Value, Eisteddfod, Culture, Place, Motivations

URL:

https://www.aber.ac.uk/en/media/departmental/managementbusiness/pdfs/AHRC_Cultural_Value_Eisteddfod.pdf

Date accessed: 07-Mar-16

Abstract: [From Executive Summary in lieu of an abstract, pp. 2-3] This report presents the theoretical background, literature review and research findings of "Investigating the Role of Eisteddfodau in Creating and Transmitting Cultural Value in Wales and Beyond". The research was commissioned by the Cultural Values Project, which was funded through the Arts and Humanities Research Council.

The study was based upon a mixed methods approach, utilising 30 in-depth qualitative interviews and 941 quantitative questionnaires. The context for the research was the International Eisteddfod and the National Eisteddfod in Wales, United Kingdom. The two events are considered to be key cultural possessions of Wales, showcasing the country and its culture both to the Welsh and to people visiting from other nations. Nevertheless, the two events are actually very different in their content and style, which serves as a point of contrast in the analysis.

The primary focus of the study was concerned with cultural value, its generation and transmission, and the non-economic benefits the events provides to individuals, communities and to the nation of Wales. To facilitate this, cultural value was deconstructed and framed as a multidimensional construct. Further constructs, such as place, identity, national identity and communications, and their relationship with cultural value was analysed. Motivations to attend a cultural event such as an eisteddfod were also included in this analysis.

Value was framed as a five-dimensional construct including the following value types: functional, emotional, social, price and novelty value. The five types of value were analysed at a sub-sample level, i.e. by participants' nationality, consumption group (reason to attend) and event (International/National). Doing so gave the research the flexibility to look in more detail at cultural value as a composite whole or as a series of related, sometimes overlapping constructs. For example, the difference in overall cultural values generated by the International Eisteddfod and National Eisteddfod is explained mainly by differences in the perceived price value and emotional values of the two events, rather than social value, as one might expect to be greater at the National Eisteddfod, or novelty value, which might be expected to be greater at the International Eisteddfod.

The research demonstrates significant differences with regards to value between consumption groups (why people attend), the event attended (international/National) and nationality. The disaggregated analysis on the basis of five value dimensions contributes a better understanding of where, and perhaps, why perceived cultural value is different between these groups. The way that value is transmitted, and its effect on a person's identity, national cultural understanding and understanding of Wales, are also analysed at the level. Again, this enables the differences in overall value to be decomposed and analysed at a smaller level, allowing for greater depth of understanding. The significant differences between these groups in terms in cultural value, and its relationships with the other constructs measured, provides powerful insights for academia and practice.

Author: Gelder, Gemma and Peter Robinson

Year: 2009

Title: A critical comparative study of visitor motivations for attending music festivals: A case study of Glastonbury and V Festival

Reference Type: Journal article

Journal: Event Management

Location: **Publisher:** Putnam Valley, NY: Cognizant Communication Corporation

Volume/Issue: Volume 13, Number 3

Page numbers: 181-196

DOI: 10.3727/152599509790029792

Keywords: atmosphere; event; festival; Glastonbury; methodology; motivation; music; sociology; v festival

URL: <http://dx.doi.org/10.3727/152599509790029792>

Date accessed: 22-Dec-15

Abstract: A global industry of festivals and events has evolved and developed rapidly since the early 1900s. This phenomenal growth, coupled with increased consumer awareness and choice, requires sustained development and growth in the future. Music festivals are unique events that attract audiences for a variety of reasons; however, while music-based events are an extremely popular form of entertainment, research exploring the motivations of music festival audiences is sparse, especially from a UK perspective. Crompton and McKay contend that event managers should strive to better understand the motives of festival attendance in order to design better products and services for them and because motives are a precursor of satisfaction and a factor in decision making, this in turn can lead to greater attendance. This study critically compares the visitor motivations for attending two UK-based music festivals to challenge and ultimately support existing ideas developed from similar research overseas. The article establishes some of the first research into this area within the UK and challenges common assumptions from those in industry. A range of secondary research was considered and a review of existing literature on the subject was undertaken. Although the sample size was relatively small, the results showed that socializing with friends and family was a primary motive. Most importantly, the article supported the notion that multiple motivations come into play and it suggests that it is risky for festival managers to rely solely on the theme of the event itself. It is equally important to create a fun and festive atmosphere that offers ample opportunity to socialize and have new and non-musical experiences. Several recommendations were made for existing and future managers including focusing on realigning marketing and service strategies. Recommendations were also made for future research in terms of adopting new methodological approaches including the use of multiple means of analysis. The article finally challenges the nature of the underpinning theory and questions the reason that so much of what is understood is still based in the field of sociology in tourism, with very little underpinning theory dedicated to the events industry, despite its emergence as an academic field over a decade ago.

Research Notes: This study of festival motivation highlights how the impact of festivals is as much social as it is musical. The authors offer the following two recommendations for festival promoters: 1) Music alone is not enough (p. 194) and 2) Socialising is a key motive (ibid). The research shows, therefore, that people attend festivals for a variety of reasons but also that a major reason for attending is for the variety on offer. Albeit one of the first studies of motivation for festival attendance in the UK, the research uses a somewhat unconvincing methodology: the questionnaire was conducted at Wolverhampton's Civic Hall rather than at the festivals themselves, and garnered only sixty-one responses.

Author: Getz, Donald

Year: 2008

Title: Event tourism: Definition, evolution, and research

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier

Journal: Tourism Management

Volume/Issue: 29

/Page numbers: 403-428

DOI: 10.1016/j.tourman.2007.07.017

Keywords: Event tourism; Definitions; Theory; Research

URL: <http://www.sciencedirect.com/science/article/pii/S0261517707001719>

Date accessed: 22-Jan-16

Abstract: This article reviews 'event tourism' as both professional practice and a field of academic study. The origins and evolution of research on event tourism are pinpointed through both chronological and thematic literature reviews. A conceptual model of the core phenomenon and key themes in event tourism studies is provided as a framework for spurring theoretical advancement, identifying research gaps, and assisting professional practice. Conclusions are in two parts: a discussion of implications for the practice of event management and tourism, and implications are drawn for advancing theory in event tourism.

Research Notes: Donald Getz is one of the leading theorists in the event/tourism management field and has written extensively on festivals. The article examines festivals from the event perspective; the tourist perspective; event tourism in the research literature; a framework for knowledge creation and theory development in event tourism; and conclusions. It also contains a useful portfolio approach to event tourism strategy-making and evaluation which is shown as a pyramid showing local, regional, periodic hallmark, and occasional mega-events. The author takes a very broad view of festivals, therefore the paper is not about British music festivals per se, but takes a global, broad definition approach. The article also contains an extensive reference list.

Author: Getz, Donald

Year: 2010

Title: The nature and scope of festival studies

Reference Type: Journal article

Location: **Publisher:** International Journal of Event Management Research

Journal: International Journal of Event Management Research

Volume/Issue: Volume 5, number 1

Page numbers: 1-47

ISSN: 1838-0681

Keywords: Festivals, management, event tourism, event research

URL: <http://www.ijemr.org/wp-content/uploads/2014/10/Getz.pdf>

Date accessed: 25-Jan-16

Abstract: The nature and scope of festival studies is examined by compiling and analyzing a large-scale literature review of 423 research articles published in the English-language scholarly press. These have been annotated and their themes classified by reference to a pre-determined framework. Identification and discussion of three major discourses was enabled by this method, namely the roles, meanings and impacts of festivals in society and culture, festival tourism, and festival management. Conclusions focus on revealed research gaps and the need for greater interdisciplinarity to advance the field of festival studies.

Research Notes: This is a useful positioning document for the field of festival studies as it gives a useful overview of the field. The author lists the core festival studies journals and then offers a structured literature review which assigns literature into the following themes:-

The core phenomenon: experiences and meanings: political and social/cultural meanings and discourse; social change; authenticity (identity, commercialization, commodification); community, cultural, place identity and attachment; communitas, social cohesion, sociability; festivity, liminality, the carnivalesque; rites and rituals; religion; pilgrimage; myths and symbols; spectacle;

Antecedents: motivations to attend festivals; constraints on attendance (non attendance).

Outcomes and the impacted: economic impacts, social and cultural impacts; personal impacts; image and place marketing, efforts and effects; urban development and renewal; environmental impacts;

Planning and managing events: marketing, planning, evaluation, stakeholders, risk, health, safety, law, crowding and security, economics and financing, human resources, sponsorship, programming (content; interpretation), organizing and coordinating, attendance, ownership, catering, food/beverages, (cultural) entrepreneurship;

Festival experience design themes: settings (festival places), themes and programming, creativity; staging, choreography, scripting, performance, service provision and quality, consumables (food, souvenirs, merchandise).

Similar to Getz (2008) in its discussion of a wide range of literature and approaches to festival research, this article also contains a very useful list of references. The author takes a broad definition of festival therefore the article is not focused on British music festivals per se.

Author: Gibson, Chris and John Connell

Year: 2005

Title: Music and Tourism: On the Road Again

Reference Type: Book

Location: **Publisher:** Clevedon: Channel View Publications

Number of Pages: 302

ISBN: 1-873150-92-X

Keywords: music, tourism,

URL: <http://ro.uow.edu.au/era/374/>

Date accessed: 25-Jan-16

Abstract: Certain places are so strongly identified with music that they have become tourist sites. Some places, such as Nashville, Salzburg and Memphis, have linked much of their economy to music and tourism. Others, such as the modest Roy Orbison museum in Wink, Texas, merely hope to attract rare passers-by. From glitzy to bizarre, from commercial to obscure, "Music and Tourism" is the first book on this subject. Music tourist evokes nostalgia and meaning, celebrates both heritage and hedonism. It is a product of commercialisation that can create community, but that also often demands artistic compromise. Combining an analysis of the economic impact of tourism with discussions of its social impact and the cultural politics of authenticity and identity, "Music and Tourism" is an essential for music fans, travellers, students and researchers of contemporary tourism issues.

Research Notes: The book contains chapters on virtual tourism, musical landscapes, music in the market, music, tourism and culture, nostalgia and pleasure. Of particular relevance to this project is Chapter 7 on festivals, which includes discussion of community and capital, and which examines festivals as local economic strategy, their role within musical employment, politics, environment, carnival (inversion and regulation), and globalisation. This chapter contains a (very) brief history of festivals in the UK and shows their growth in the 2000s, as well as brief discussion on motivation, economic impact, the relationship with tourism, politics, environment, and identities. The authors are from within the field of geography - this book appears in the 'Aspects of Tourism' series and is an overview of the issues, with some case studies, e.g. Byron Bay, although none on British music festivals per se; while the book is based in Australia, there are case studies from all over the (mostly Western) world. The book also contains a very comprehensive index.

Author: Glasgow Grows Audiences

Year: 2010

Title: Celtic Connections 2010 – Economic Impact

Reference Type: Report

Location: **Publisher:** Glasgow: Glasgow Grows Audiences

Number of Pages: 42

Keywords: Glasgow, Celtic Connections, economic impact

URL: Via email from Celtic Connections

Date accessed: 03-Mar-16

Abstract: [From introduction, pp. 3-4] Glasgow Grows Audiences was commissioned by Celtic Connections to carry out an economic impact study of the festival in 2010. The festival took place between the 14th to 31st January 2010 across 14 different venues and locations around Glasgow. This report provides information on visitors to the festival and their experiences as well as the economic impact for Glasgow, Greater Glasgow and Scotland. Based on the brief, the objectives for the project were identified as being:

1. To quantify the estimated spend by visitors on associated food, drink, entertainment, leisure activities and accommodation
2. To describe the perceived quality of the visitor experience at Celtic Connections
3. To identify how visitors to the event perceive Glasgow as a destination
4. To understand the key motivation for attending the event as well as intentions to return in future years
5. To provide a profile of the visitor to the event
6. To evaluate the impact of current marketing strategies and tactics and establish how visitors heard about the event.

GGA undertook quantitative research, specifically face-to-face interviews to gather the required research information. This report is based on results from the 319 interviews, which were conducted over the period of the festival.

Research Notes: This economic impact report shows that visitors to Celtic Connections 2010 generated a net expenditure of £6,452,935.60. This results in an output of £10,131,108, an income of £2,774,762, and 142.6 FTE jobs (for one year) in GCC. There were 99,797 attendances at Celtic Connections 2010. In total, there were 61,593 visitors. Of the visitors, 59% were from the Greater Glasgow area, 26% from the rest of Scotland, 9% from the rest of the UK and 6% from overseas. 24% of visitors to the festival were staying overnight, this has increased from 19% in 2009.

Author: Goodall, Mark

Year: 2015

Title: Out of sight: The mediation of a music festival

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book: The Pop Festival: History, Music, Media, Culture, edited by George McKay

Page numbers: 33-48

ISBN: 978-1-6235-6959-4

Keywords: film, Newport Jazz Festival, Jazz on a Summer's Day, mediation

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781623569594/>

Date accessed: 01-May-16

Abstract: [From chapter introduction, p. 33] This chapter explores how the pop festival has been mediated over time, from the early pioneering films of music festivals to the modern festival. I wish to discuss how the pop festival was mediated, with an examination of the techniques and methods used by media producers.

Research Notes: This chapter focuses on the 1959 film of the Newport Jazz Festival, 'Jazz on a Summer's Day', which he argues created a 'blueprint for all subsequent representations of pop festival films' in its use of tropes such as the face in the crowd, the focus on the awe-inspiring performer, and the inclusion of sequences which reveal the film as a photographic and photographic creation (pp. 36-9), hence the mediation of festivals can have lasting impact. The author shows how the techniques of the 'Direct Cinema' movement can be seen at play in other festival films such as 'Gimme Shelter' and 'Woodstock'. The chapter ends with a brief discussion of contemporary mediated festivals and focuses on an EDM festival film 'Under the Electric Sky'.

Author: Gornall, Jonathan

Year: 2015

Title: Tickets to Glyndebourne or the Oval? Big tobacco's bid to woo parliamentarians

Reference Type: Journal article

Location: **Publisher:** London: British Medical Journal

Journal: British Medical Journal

Volume/Issue: 350

Page number: 2509

DOI: 10.1136/bmj.h2509

Keywords: politics, Parliament, tobacco, Glyndebourne, lobbyist, lobbying

URL: <http://dx.doi.org/10.1136/bmj.h2509>

Date accessed: 26-Feb-16

Abstract: [From introduction] 'On 27 February, 12 days before the Commons vote on standardised packaging for tobacco products, the industry made a final, direct appeal to all parliamentarians. In a subsequent Lords debate, Labour peer Lord Faulkner denounced as "disgraceful" a wraparound advert by Imperial Tobacco on the front and back covers of The House magazine. The "monstrous" slogans that greeted readers of the magazine were "Plain packaging: Good for criminals Bad for business" and, on the back, "Plain packaging on top of a display ban is simply unnecessary." Several peers had written to the editor and publisher, said Faulkner, "protesting against this disgraceful use of . . . Parliament's Magazine." Disgraceful perhaps. But the advert was one of the more transparent methods adopted by the tobacco industry as it fought to sway parliamentarians against standardised packaging'.

Research Notes: This article in the British Medical Journal asks to what extent the tobacco industry is able to reach out and influence parliamentarians and hence examines the potential political impacts of festivals. The author reports that Lord Trimble and Baroness Wheatcroft were treated to two tickets each for a performance of La Traviata at Glyndebourne in July 2014, and that tickets were also bought for MPs by Japan Tobacco International for the Chelsea flower show, test matches at the Oval, opera at Glyndebourne, and a concert by Paul McCartney at the O2 Arena. MPs have also accepted free tickets to the men's final at Wimbledon courtesy of Imperial Tobacco. The author questions the ethics of Parliamentarians accepting gifts from big tobacco companies, highlighting the import of such cultural goods as bargaining chips for lobbyists.

Author: Harvie, Jen

Year: 2003

Title: Cultural effects of the Edinburgh International Festival: Elitism, identities, industries

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Contemporary Theatre Review

Volume/Issue: Volume 13, number 4

Page number: 12-36

DOI: 10.1080/1048680032000118378

Keywords: Edinburgh, theatre, elitism, identity, industry

URL: <http://dx.doi.org/10.1080/1048680032000118378>

Date accessed: 26-Feb-16

Abstract: [From p. 13] In order to begin to evaluate these criticisms that the EIF has been elitist and has disregarded and potentially undermined Scottish cultures, this article examines elements of the cultural history of the Edinburgh International Festival. In this brief space, it aims not to be comprehensive but to pursue two main focuses: first, the conditions of the EIF's founding and its initial characteristics and effects; and second, some of the cultural practices and material resources that the EIF has not itself produced but has significantly provoked throughout its history. It concentrates on the EIF's early years for a number of reasons: to re-evaluate the importance of the EIF's initial impact for Edinburgh and Europe; to provide some historical context for most current commentary on the Festival which is predominantly journalistic and concerned with present practices; and to provide a sort of paradigmatic case study by assessing key features of the Festival that were established then but, in many cases, have persisted. It then surveys some of the indirect effects of the Festival, most importantly the rise of the Edinburgh Festival Fringe. This is certainly not to attribute to the EIF direct responsibility, let alone sole responsibility, for producing outcomes like the Fringe, but to acknowledge the EIF's role in provoking them and thereby playing some role in stimulating their important cultural effects.

Research Notes: This article examines the flipside of festivals as cultural importers to explore notions of 'cultural invasion' and elitism exhibited by and within the Edinburgh International Festival (EIF); while the article is written from a theatre studies perspective, the Festival contains a high proportion of music and hence is relevant to this project. The article contains sections on post-war regeneration for European culture and for Edinburgh; post-war programming at the EIF; Scottish cultures; retrograde, or renewed and new; conservatism or self-criticism; indirect effects of the EIF: the Fringe; indirect support for Scottish theatre; the Edinburgh Festivals as role models and hot houses; and festival futures. The author highlights cultural criticism of the Festivals but also points out their benefits (economic, tourism, educational, cultural innovation). The author concludes that 'The EIF deserves to be criticized for being elitist and slightly patronizing towards Scottish cultures; however, it also deserves credit for at least partially resisting these problems and for achieving other important culturally productive outcomes, such as helping to 'imagine' post-war European cultures, stimulating a broader festival culture in Edinburgh and the UK, and helping to develop a theatre infrastructure in Scotland' (p. 26). An article addressing these themes but from the perspective of music (opera and classical) would be a useful accompaniment.

Author: Hamlyn, Becky, Martin Shanahan, Hannah Lewis, Ellen O'Donoghue, and Tim Hanson

Year: 2015

Title: Factors Affecting Public Engagement by Researchers: A Study On Behalf of a Consortium of UK Public Research Funders

Reference Type: Report

Location: **Publisher:** London: TNS BMRB

Number of Pages: 69

Keywords: public engagement, barriers, researcher

URL:

http://www.wellcome.ac.uk/stellent/groups/corporatesite/@msh_grants/documents/web_document/wtp060033.pdf

Date accessed: 25-Jan-16

Abstract: This Executive Summary presents the key findings from the Factors affecting public engagement by researchers project that was conducted in 2015. The project consisted of a number of stages: a quantitative survey of UK researchers; a quantitative survey of public engagement support professionals within UK higher education institutes (referred to as enablers); qualitative interviews with a selection from these groups; and a comprehensive literature review. The objective of the project was to provide independent insight and evidence to support future UK planning and strategy for supporting researchers to engage with the public. The research was funded by a Consortium of 15 funders of UK public research. The Wellcome Trust managed the research on behalf of the Consortium, supported by a Steering Group drawn from the Consortium. Three reports have been published from this research: a main report, a technical report, and a literature review; these additional reports are available at: www.wellcome.ac.uk/PERSurvey. To a considerable extent, the 2015 research is understood as an update of the work that was led by the Royal Society ten years ago.

Research Notes: A wide-ranging study on academic public engagement of research including chapters on extent and nature of public engagement in 2015; what is public engagement and why do it?; how well equipped are researchers in public engagement?; institutional support and policy; and barriers and incentives for public engagement. Festivals are broken down into science, literary, and arts but not broken down any further than this nor is there any commentary on what form the public engagement at the festival took.

Author: Hewett, Ivan

Year: 2007

Title: Joining the queue: The Proms audiences

Reference Type: Book section

Book: The Proms: A New History, edited by Jenny Doctor, David Wright, and Nicholas Kenyon

Location: Publisher: London: Thames and Hudson

Page numbers: 210-232

ISBN: 978-0-500-51352-1

Keywords: The Proms, audience, transcendence, Prommer, London, Royal Albert Hall

Abstract: n/a

Research Notes: This chapter focuses on the audience for The Proms, in particular the 'Prommers', who stand in the central portion of the Royal Albert Hall. The author examines the notion of the Prommers as an imagined construct - both by the Prommers themselves and by the onlookers (the BBC, the media, etc.). The chapter draws on interviews with a wide range of Prommers, and includes a large number of rich qualitative data. The chapter covers the following topics: togetherness, responsiveness to new music; transcendence, informality, eccentricity and eccentricity of dress, and the broadening of the audience through television and satellite events like Proms in the Park.

Author: Hewitt, Susanne, Lyn Jarrett, Bob Winter

Year: 1996

Title: Emergency medicine at a large rock festival

Reference Type: Journal article

Location: Publisher: London: BMJ Publishing Group

Journal: Journal Of Accident & Emergency Medicine

Volume/Issue: Volume 13, number 1

Page numbers: 26-7.

ISSN: 1351-0622

Keywords: Monsters of Rock Festival, medical unit, accident, emergency, rock festival

URL: <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1342602/>

Date accessed: 02-Jan-16

Abstract: The organisation of on-site medical personnel and facilities is described for an open air rock concert attended by 62,000 people. Care of the majority of patients was completed on site, avoiding an increased workload for local hospitals and general practitioners. Many of the head injuries could have been avoided by preventing the distribution of promotional items and large drinks containers which were thrown as missiles.

Research Notes: The research took place at the Monsters of Rock Festival at Donington in 1996 and examines the health impacts of festival attendance on its participants. Medical cover was provided by 12 doctors and St John's Ambulance - the range of services was paid for by the organiser for £8740. The most frequent diagnosis was headache, and head injuries were caused by flying missiles. 17% of attenders presented, compared to average 1% at a mass gathering will require aid (from Sanders 1986). Interestingly, 'no patient sought medical advice specifically for deafness, suggesting that this is an accepted part of the rock concert experience' (p. 27). Also of interest is the low rate of alcohol and drugs intoxication at the festival, which the authors speculate could be due to changing patterns of drug and alcohol (p. 27).

Author: Hinton, Brian

Year: 1995

Title: Message to Love: The Isle of Wight Festivals, 1968-70

Reference Type: Book

Location: **Publisher:** Chessington, Surrey: Castle Communications

Number of Pages: 192

ISBN: 1-86074-147-9

Keywords: Isle of Wight Festival, 1960s, drugs, myth, Isle of Wight Act 1971

Abstract: The great pop festivals of the late 60s were a product of their times - youthful rebellion, music as popular art, a derangement of all the senses. They contained within themselves the notions of a religious coming together, a grown up boy-scouts camp, making do in the open air, a bohemian escape to a land of free love and illegal substances. This was the dawning of a new phase, when pop mutated into the rock music of albums and improvisation. And allied to this was an explosion of visual awareness. On this side of the Atlantic the phase was innocent and humorous, lacking as yet the dangerous overtones of US.

Three Isle of Wight festivals - 1968, 1969 and 1970 - were part of this wider experience: an island pilgrimage of discomfort, overcrowded loo, overpriced hamburgers, struggles for vantage points and a new found sense of togetherness.

'Message to Love' is a testament to the myth that is the 1970 Isle of Wight Festival.

Research Notes: A history of the Isle of Wight which contains a wealth of rich interview data and photos. The author examines each festival in turn and gives overviews of the main acts. Chapters of particular interest are chapter 7 on planning the 1970 festival and Chapter 15, 'the final analysis', which examines the (negative) impact of the 1970 Isle of Wight Festival on the festival movement, with legislation from the 1971 Isle of Wight Act and a 'weariness' in rock music (p. 180).

Author: Hojman, David E. and Julia Hiscock

Year: 2010

Title: Interpreting suboptimal business outcomes in light of the Coase Theorem

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier

Journal: Tourism Management

Volume/Issue: Volume 31

Page numbers: 240-249

DOI: 10.1016/j.tourman.2009.03.003

Keywords: Tourism management, Externalities, Impact multipliers, Coase Theorem, Cultural festivals, Corporate sponsorship, Folk

URL:

https://www.researchgate.net/publication/223840806_Interpreting_Suboptimal_Business_Outcomes_in_Light_of_the_Coase_Theorem

Date accessed: 02-Jan-16

Abstract: The management team of the world-famous Sidmouth Festival resigned in 2004, after failing to secure bad-weather underwriting worth £200,000, and amidst widespread fears that the Festival was doomed. While claims of a local economic impact of £5 million are seriously flawed, it is highly likely that the local economy did benefit by at least several times the amount of the required insurance. Failure to capture these net positive benefits is linked to ill-defined property rights, rising transaction costs, incomplete information from unreliable sources, and actual or feared free riding. These conditions prevented the type of efficient bargaining solution in the face of externalities envisioned by the Coase Theorem. Practically all of the problems preventing the ideal Coasean solution could have been addressed by granting key stakeholders' individual ownership rights. Hence, while the Coase solution was not applicable, the Theorem's predictions (or its corollary's predictions) were confirmed.

Research Notes: The article examines the reasons why, in 2004, the key stakeholders of Sidmouth International Festival in Devon (management, performers, ticket-buying public, local authorities, local population, potential sponsors) failed by to reach an agreement to allow the Festival to continue operating (p. 240). The article gives a brief history of the festival, charting its various name changes and reasons for the changes; the authors discuss questions of management style, cultural entrepreneurship, corporate sponsorship of the arts, relationships between the Festival and the local community, and the contribution of cultural festivals to generating externalities, and to the local economy and tourism in particular' (p. 241). The article lists a number of negative impacts of the festival taken from local residents: problems to find a parking space in town, loud music in the early hours, private gardens being used as toilets, broken glass and vomit on the beach, having to pay to enter the main Festival ground during Festival, resentment of local authority grants and subsidies; and local businesses: fail to sell more, or sold less, during Festival Week, but they had to hire extra staff to deal with increased shoplifting (p. 243). A table gives the economic impact of Sidmouth Festival, according to different assumptions, and the number of advertisers in the respective local papers' special supplements (p. 244), and another table showing comparison of key variables with Towersey Village Festival (p. 247). It would be interesting to examine whether the Coase Theorem works with other festivals and whether it could be a useful means of advising festivals in similar situations to Sidmouth.

Author: Hughes, Howard

Year: 2000

Title: Arts, Entertainment and Tourism

Reference Type: Book

Location: **Publisher:** Oxford: Butterworth-Heinemann

Number of Pages: 246

ISBN: 0-7506-4533-4

Keywords: arts, tourism

URL: <https://www.elsevier.com/books/arts-entertainment-and-tourism/hughes/978-0-7506-4533-1>

Date accessed: 26-Jan-16

Abstract: Arts, Entertainment and Tourism' is a pioneering text that, by focusing on the consumer, investigates the relationship between these 3 industries and how this relationship can be developed to its best competitive advantage. Issue-led, this text draws on appropriate disciplines rather than using one single approach, to examine issues in arts and entertainment within the framework of cultural tourism. Written to meet the needs of students studying on management courses in the arts, tourism and leisure, 'Arts, Entertainment and Tourism':* Describes the general arts and tourism background* Identifies a framework for analysis that acknowledges differing levels of interest in the arts and entertainment* Discusses the arts and entertainment that feature (past and present) in tourism * Examines the reasons why the arts, entertainment and tourism have an interest in each other and how they go about developing the relationship* Examines the relationship: are there tourists in audiences and do the arts and entertainment attract tourists to a destination?* Evaluates the wider effects (good and bad) on both the arts and tourism* Discusses the direction of future developments by arts and tourism organizations and for future research.

Research Notes: This book gives a useful overview of issues around arts, entertainment and tourism, albeit not specifically festivals, and the economic, social and cultural impacts of festivals on locales. The chapters are: the arts context, the tourism context, the arts-related tourism product, the arts perspective, the tourism perspective, and impact. The chapter of most interest to this project is that on impact, which considers the effects of tourism on the arts, the effects of the arts on tourism, some of the more undesirable effects, the significance of the two for regeneration of cities, the effects of this joint promotion, and the economic aspect of arts-related tourism with special reference to multiplier analysis. The book contains a number of case studies including Glastonbury and Buxton Festivals, but both show how quickly such studies can go out of date as the research was carried out before 2000. Undesirable impacts of festivals include restricted benefit (emphasis on prestige projects), new facilities (requiring long-term financing), and limited impact (on regeneration strategies).

Author: Hughes, Howard Leslie

Year: 1988

Title: The Inter-Relationship between Tourism and Opera Performances at Buxton Festival, in Derbyshire

Reference Type: Thesis

Location: **Publisher:** London: City University London

Number of Pages: 517

Keywords: Buxton Festival, tourism, audience, survey

URL: <http://openaccess.city.ac.uk/8349/>

Date accessed: 24-Feb-16

Abstract: The aim of the study was to consider whether opera performances could exert an influence such that audiences travel and stay away from home overnight in order to experience those performances. In particular, it was to be considered whether such visits were undertaken as a holiday and whether opera was the sole or most important reason for that holiday. Additionally, an opera-producing organisation (Buxton Arts Festival) was to be studied in order to assess its recognition of the tourism connection and any influence of that upon the organisation. It was concluded, from an examination and synthesis of existing work, that there were grounds for believing that some of those in an opera audience could be tourists and holiday tourists for whom opera dominated as the reason for the tourist visit. A consideration of Buxton, the geographical location of the opera performances, confirmed its partial function as a tourist resort. Concern about the present and future nature of that function was identified. The Festival company was studied through a combination of observation, examination of internal papers and discussions. It was concluded that the company had acknowledged a need for and/or a desire to attract audiences from a widespread area. This tourism dimension did not dominate policy nor influence the product. Audiences at Festival operas were surveyed directly and by post. The surveys showed that there were tourists in the audiences and also those who classified their tourist visit as a holiday. For both holiday and non-holiday tourists it was concluded that the operas had been the most important factors influencing the decision to visit. Despite some differences between holiday and non-holiday tourists, the factors causing the holiday/non-holiday distinction remained unclear. The distinction between the tourist and non-tourist was largely, though not necessarily, one of distance from Buxton.

Research Notes: This PhD thesis questions whether the Buxton Opera Festival is a driver for tourism, and concludes that it is and therefore has a significant economic impact on Buxton. Following the introduction, the author sets out the theoretical context of the thesis, considering audience profile and arts participation, and tourism, including reflections on class in relation to both 'high' arts and tourism. Other chapters are on Buxton and tourism, Buxton Festival, audience surveys, and conclusions/discussion.

Author: Hutnyk, John

Year: 1998

Title: Adorno at Womad: South Asian crossovers and the limits of hybridity-talk

Reference Type: Journal article

Location: **Publisher:** Abingdon: Carfax/Taylor and Francis

Journal: Postcolonial Studies

Volume/Issue: Volume 1, number 3

Page numbers: 401-426

DOI: 10.1080/13688799890057

Keywords: Adorno, WOMAD, world music, hybridity, crossover

URL: <http://www.tandfonline.com/doi/abs/10.1080/13688799890057>

Date accessed: 02-Aug-16

Abstract: [From introduction] In his essay, 'The culture industry reconsidered', Theodore Adorno writes, 'To take the culture industry as seriously as its unquestioned role demands, means to take it seriously critically, and not to cower in the face of its monopolistic character.' Thus, while noting that 'culture now impresses the same stamp on everything', Adorno also recognised that the standardisation of mass products had even to 'standardise the claim of each one [product] to be irreplaceably unique'. These were, however, 'fictitiously individual nuances', examples of the rule of the 'iron grip of rigidity despite the ostentatious appearance of dynamism'. Today the multiplication of differences has become repetitive to the point that diversity and difference as commodities seem to offer only more and more of the same. In this article I consider this claim in the light of the rise to popularity of 'World Music', in order to evaluate the current vogue in culture commentary for hybridity.

Research Notes: The author uses a case study of the WOMAD festival in order to re-examine Adorno's ideas of standardisation and the culture industry in the context of 'world music', concluding that 'The Womad festival in Reading offers the commercialisation of everything' (p. 404). The article first gives an overview of Womad in the context of 'world music', then discussion of the festival within popular culture in relation to Adorno's ideas and critique of jazz, then examines Womad within the discourse of hybridity and fusion (and race), and the significance of technology and musical alliances. The author argues that 'The ways Womad sanitises difference into so many varied examples of a World Music culture that is everywhere the same fits the scenario Adorno described in the 1950s, where he linked explicitly work practices, and work free-time, to the characteristics of commodity culture' (p. 423). It is useful to read this article in conjunction with Chalcraft and Magaouda (2011) who offer a slightly less critical view of WOMAD as a site of political resistance.

Author: Ilczuk, Dorota and Magdalena Kulikowska

Year: 2007

Title: Festival Jungle, Policy Desert? Festival Policies of Public Authorities in Europe

Reference Type: Report

Location: **Publisher:** Warsaw: CIRCLE (Cultural Information and Research Centres Liaison in Europe)

Number of Pages: 308

Keywords: cultural policy, festival policy, Europe

URL: <http://www.efa-aef.eu/newpublic/upload/efadoc/11/interarts14.pdf>

Date accessed: 26-Jan-16

Abstract: Festivals are rapidly becoming one of the most important cultural phenomena on the European cultural scene. Such events generate a variety of cultural expressions and illustrate many social practices. As most festivals aim to present varied artistic and cultural practices, they constitute an invaluable source of information on specific communities of different origins, beliefs, opinions and traditions. Modern festivals very often provide the arena for intercultural interactions, as well as an important factor in the re-organisation of public space. The complex character of festivals, the multitude of their functions (social, artistic, cultural, economic) and the broad spectrum of their impact cannot be ignored. The impact that festivals have on the overall shape of culture within specific territory has also been noticed by public authorities in European countries which have already, or are starting to, include festivals in their agendas. Even so, the approaches of public authorities to festivals have not yet been analysed and it has become clear that there is a serious lack of dependable information in this field. Anthropological, sociological and economic approaches have already been presented within the framework of the European Festival Research Project, but making the picture complete requires an analysis and evaluation of public policies towards festivals. This research project therefore aims to make a significant contribution to the process of creating a consistent and rational information base on the subject. In order to achieve this, CIRCLE decided to join forces with EFRP and to carry out, in cooperation with Interarts, a research project entitled „Festival Policies of Public Authorities in Europe”. The project was realised between May 2007 and February 2008.

Research Notes: This is a wide-ranging and significant report on festival policy in Europe, covering Austria, Bulgaria, Croatia, England, Estonia, Finland, Flandres, France, Germany, Hungary, Greece, Italy, Poland, Portugal, Russia, Serbia, Slovakia, Spain, Sweden, and Turkey. It includes information about each country's public authorities' support for festivals, festival policies of public authorities, conclusions/recommendations, as well as sample questionnaire and list of participants, and considers how such policy impacts on the nature of festivals in each place. Festivals are grouped as multidisciplinary, music, performing arts, art, and film - no case studies relate to British music festivals per se but the research includes English festival policy. While the research covers national policy for festivals, it does not go into great depth about 'supra-national' level - the European Union/Commission - and so does not discuss the implications of policies for musicians and festival producers like the Schengen Treaty.

Author: Jazz Development Trust and Morris Hargreaves McIntyre

Year: 2001

Title: How to Develop Audiences for Jazz

Reference Type: Report

Location: **Publisher:** London: Arts Council England

Number of Pages: 84

Keywords: Jazz, audience development, audience

URL: www.takingpartinthearts.com/download.php?document=9

Date accessed: 22-Dec-15

Abstract: This report summarises the outcomes of a major audience development initiative supported by the Arts Council of England's New Audiences Fund. The project, entitled A Tale of Four Cities, had a specific, non-London, geographical focus. The four cities selected were Liverpool, Manchester, Leeds and Birmingham. All are metropolitan centres with lively arts and cultural sectors, but with different provision and support for jazz. The project involved venues, promoters, audiences and potential audiences from these cities. It was devised and led by the Jazz Development Trust (JazzDev) and carried out by Morris Hargreaves McIntyre, a leading audience and organisational developments practice. The impetus for the project was JazzDev's analysis that the infrastructure of the jazz industry, and particularly that of the funded sector, was so fragmented that it prevented jazz from attracting and retaining audiences. In particular, not only did jazz lack marketing staff, skills, budgets and resources, but crucially, it lacked an understanding of its audiences and potential audiences. The impetus for the project was JazzDev's analysis that the infrastructure of the jazz industry, and particularly that of the funded sector, was so fragmented that it prevented jazz from attracting and retaining audiences. In particular, not only did jazz lack marketing staff, skills, budgets and resources, but crucially, it lacked an understanding of its audiences and potential audiences. The objectives of the project were to:

- Identify the characteristics of the existing audience for Jazz
- Identify the motivations for and benefits derived from attending Jazz events
- identify whether there is a potentially larger audience for Jazz

The aim was to make recommendations on how the audience for Jazz might be developed.

- Identify what the obstacles to attendance are for potential attenders
- Explore the approaches taken to promoting and marketing Jazz z

Research Notes: This report is based on quantitative and qualitative research on current and potential jazz festival-goers, interviews with stakeholders from the jazz sector, and a literature review. The report covers jazz festivals such as Cheltenham, Birmingham, Wigan, and Manchester. The report includes a section on festivals and suggests that festivals are a 'key tool' for developing audiences, particularly where jazz/other music is incorporated into mainstream festivals (p. 67). The report gives a good overview of the state of jazz at the turn of the 21st-century and draws on an impressive range of individuals and organisations consulted, but as it does not include much information on festivals or their impact.

Author: Jepson, Allan and Alan Clarke (eds)

Year: 2015

Title: Exploring Community Festivals and Events

Reference Type: Book

Location: **Publisher:** London: Routledge

Number of Pages: 268

ISBN: 978-1-1380-2328-4

URL: <https://www.routledge.com/products/9781138023284>

Access date: 18-Apr-16

Keywords: community, diaspora, imagined communities, pride and identity, history, space, place, authenticity, multi-ethnic communities

Abstract: The development of the festival and event industry has seen large scale growth and extensive government support as a result of objectives to enhance and project the image of place and leverage positive sponsorship and regeneration opportunities. As we move deeper into austerity measures prompted by economic recession, community festivals and events as a sacred or profane time of celebration can be considered even more important than ever before.

This book for the first time explores the role and importance of 'community', 'culture' and its impact through festivals and events. Split into two distinct sections, the first introduces key themes and concepts, contextualises local traditions and culture, and investigates how festivals and events can act as a catalyst for tourism and create a sense of community. It then questions the social and political nature of festivals and community events through examining their ownership. The second section focuses on communities themselves, seeking to examine and discuss key emerging themes in community event studies such as; the role of diaspora, imagined communities, pride and identity, history, producing and consuming space and place, authenticity, and multi-ethnic communities. Examples are drawn from Portugal, the Dominican Republic, the USA, Malaysia, Malta, Finland and Australia making this book truly international.

This significant volume will be valuable reading for students and academics across the fields of Event, Tourism and Hospitality studies as well as other social science disciplines.

Research Notes: This book examines community festivals internationally - relevant chapters for considering British music festivals include Defining and exploring community festivals and events - Allan Jepson & Alan Clarke, and Exploring, defining and concluding upon community festivals and events - Allan Jepson & Alan Clarke.

Author: Johansson, Marjana and Maria Laura Toraldo

Year: 2015

Title: "From mosh pit to posh pit": Festival imagery in the context of the boutique festival

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Culture and Organization

Number of Pages: 18

DOI: 10.1080/14759551.2015.1032287

Keywords: cultural production, anticipation, aesthetic experiences, boutique festivals, discourse analysis

URL: <http://dx.doi.org/10.1080/14759551.2015.1032287>

Date accessed: 02-Jan-16

Abstract: This paper addresses market-based cultural production in the context of the UK festival field, with a focus on the framing of the festival experience through anticipation. In particular, boutique festivals are discussed as examples of a contemporary cultural 'product category' which has emerged and proliferated in the last decade. Through discourse analysis of media representations of boutique festivals, we situate the boutique festival in a broader sociocultural discourse of agency and choice, which makes it meaningful and desirable, and outline the type of consumer it is meant to attract. For the contemporary consumer, the boutique festival is presented as an anticipated experience based on countercultural festival imagery, while simultaneously framing cultural participation through consumption. The paper contributes to a wider debate on the construction of the consumer in the cultural economy.

Research Notes: The authors examine discursive representations of boutique festivals in the UK, based on publicly available material in mainstream UK media, and 'explore meanings attributed to festivals by examining how anticipation of the festival experience is discursively constructed in media texts' (p. 2), and how this relates to ideas of social status and class. The article begins with a brief overview of the emergence of the boutique festival in the UK festival field and the development of active participation. The authors find a number of themes in their analysis, namely: a discourse of authenticity based on rock/pop festival history; representations of active and participating consumer; deployment of particular values and tastes, which represent and reproduce social ordering, particularly affluent spending; and an embodied, sensuous aesthetic. The study 'contributes to debates about the value of cultural production through shifting the site of value production from content to infrastructure and mode of delivery. Specifically, this paper provides an example of festivalization, foregrounding festivals as significant sites of economic and cultural production and consumption' (p. 14). The authors appear to focus on the broadsheet media consumed by affluent readers such as 'The Guardian' and 'The Sunday Times', and it would perhaps be interesting to have included more tabloid media in the analysis (unless boutique festivals are not generally covered, which is perhaps a finding in itself).

Author: Jolliffe, John

Year: 1999

Title: Glyndebourne: An Operatic Miracle

Reference Type: Book

Location: **Publisher:** London: John Murray

Number of Pages: 284

ISBN: 978-0-7195-5578-7

Keywords: Glyndebourne, John Christie, history, opera

Abstract: Covers the story of Glyndebourne to the present day. As well as the choice of repertoire and performers - including such stars as Luciano Pavarotti and Geraint Evans, and such designers as Oliver Messel and David Hockney - the book examines dramas, triumphant productions and clashes of personality.

Research Notes: Comprehensive history of Glyndebourne from the back ground of its founder, John Christie, up until the 1990s. Contains useful appendices of complete list of performed works (1934-96), historic and first performances of operas at and by Glyndebourne, ticket prices (1934-1997), as well as a list of further recommended reading (which includes a number of other histories). As a historical account, the book does not contain much in terms of the impact of the Festival, other than to consider its links with the aristocracy and its role as a site for operatic premieres.

Author: Jones, Calvin and Max Munday

Year: 2001

Title: Tourism and local economic development: three case studies

Reference Type: Conference Paper

Location: Publisher: Louvain-la-Neuve: European Regional Science Association

Journal: Paper for European Regional Science Association 41st Annual Meeting "European Regional Development Issues in the New Millennium and their Impact on Economic Policy", Zagreb, Chamber of Economy, Croatia, August 2001

Number of Pages: 16

Keywords: Brecon Jazz, tourism, economic impact

URL:

https://www.researchgate.net/publication/228469591_Tourism_and_local_economic_development_three_case_studies

Date accessed: 01-Aug-16

Abstract: Fast growing tourism industries have provided a focus for policymakers and academics concerned with regional and national economic development in periphery areas. General and, in the context of this paper, event tourism, comprise an important development platform for both periphery rural areas facing a bleak future due to depressed agriculture conditions, and for post-industrial and urban areas seeking new industries to replace traditional employment in manufacturing and slow growth service industries. The promotion of tourism and leisure service industries as a regional growth driver, particularly in peripheral regions, may ignore certain underlying industry characteristics. Often tourism features low wages and unskilled labour, lessening income-related demand effects, and, further, militating against the development of a highly skilled workforce. Moreover, external ownership of large tourism concerns, together with an underdeveloped local tourism infrastructure can limit the contribution of new tourism activity to regional growth prospects. This paper compares and contrasts the impacts of three very different cases of tourism development in Wales. The first case examines the sustainable visitor related impacts of Blaenavon Industrial Landscape, an exceptionally well-preserved industrial heritage site in the South Wales coalfield. The area has recently received World Heritage Site status, and is to undergo significant preservation works and development of visitor facilities in the next few years. The second case is the now well-established annual Brecon Jazz festival in mid-Wales. This internationally renowned event attracts 50,000 visitors per annum to a rural setting which faces increasing difficulties in traditional agricultural activities, and is searching for diversification opportunities. The third case examines the 1999 Rugby World Cup. The event was hailed as the world's fourth biggest sporting event and was hosted by Cardiff, the capital of Wales in the autumn of 1999. The local economic effects (forecast in the case of Blaenavon) of each development are examined and compared within the framework of Input-Output tables for Wales, augmented by tourism sector data. The paper examines the very different patterns of visitor spend associated with each case activity, and how far the effects of the activities being promoted square with local economic development needs. Implications for tourism development policy are examined in the context of the research findings.

Research Notes: This paper offers an economic impact analysis of the Brecon Jazz Festival to highlight the significant employment and other benefits that tourism activity can bring to a host locality, but also briefly discusses the social costs to a small town such as Brecon such as anti-social behaviour. This paper can be read in conjunction with Jones and Munday's 2004 paper which also draws on the Brecon Jazz Festival to discuss the impact of visitor influx into a small town.

Author: Jones, Calvin and Max Munday

Year: 2004

Title: Evaluating the economic benefits from tourism spending through input-output frameworks: Issues and cases

Reference Type: Journal article

Location: **Publisher:** Thousand Oaks: SAGE Journals

Journal: Local Economy

Volume/Issue: Volume 19, number 2

Page numbers: 117-133

DOI: 10.1080/0269094042000203063

Keywords: Regional economic development, tourism, Input-Output tables, Wales, Tourism Satellite Accounts

URL: <http://lec.sagepub.com/content/19/2/117.abstract>

Date accessed: 23-Dec-15

Abstract: The paper examines the economic effects of tourism spending within the framework of a regional Input-Output table augmented with a tourism satellite account. Two case studies from the Welsh economy illustrate the use of Input-Output tables to analyse the effects of tourism spending. The cases examined are the 2000 Brecon Jazz Festival, and the 1999 Rugby World Cup. In each case the effects of tourism spending are analysed in the context of varying regional economic conditions and constraints. Conclusions highlight the value of tourism satellite accounts as an aid to economic and policy planning at a time when tourism-led initiatives gain importance in regional economic development strategies. This paper can be read in conjunction with Jones and Munday's earlier work from 2001 which also includes the Brecon Jazz Festival as a case study.

Research Notes: This paper reports on a programme of research in Wales which has sought to examine the economic effects of tourism activity. As stated by the authors, 'In Wales, and more generally, public resources devoted to encouraging tourism must increasingly be justified vis-a-vis competing policy options such as the attraction of inward investment, or more general business support for indigenous firms' (p. 118) hence the need for economic valuations of tourist activity, as the Brecon Jazz Festival is classed. The research is based on a questionnaire with tourism providers, 30 face-to-face interviews regarding the spatial purchasing patterns for specific products, and audience surveys at the case study events about expenditure. The latter gives economic impact data for Brecon Jazz Festival in terms of gross output and person years of employment. The authors dwell briefly on the social costs of tourism in that the small town of Brecon is ill-suited to tens of thousands of visitors and a minority of visitors engage in antisocial behaviour. The authors admit that economic approaches to valuing tourist activity 'only provide policymakers with a partial view of the full significance of tourism activity' as they do not include the significance of social ties and 'knowledge spillovers' which occur as a result of such events (p. 129).

Author: Kaushal, Rakesh and Chris Newbold

Year: 2015

Title: Mela in the UK: A 'travelled and habituated' festival

Reference Type: Book section

Location: **Publisher:** Oxford: Goodfellow Publishers

Book: Focus on Festivals: Contemporary European Case Studies & Perspectives, edited by Chris Newbold, Christopher Maughan, Jennie Jordan and Franco Bianchini

Page numbers: 214-226

ISBN: 978-1-9101-5815-9

Keywords: Mela, UK, India, cultural, community

URL: <http://www.goodfellowpublishers.com/academic-publishing.php?promoCode=&partnerID=?promoCode=&partnerID=&content=story&fixedmetadataID=&storyID=345>

Date accessed: 07-Mar-16

Abstract: [From introduction in lieu of abstract, p. 216] Mela in the United Kingdom has become, in its short thirty year history, one of the most popular forms of festival entertainment. The word 'mela' itself, is based on the Sanskrit, meaning a community gathering or meeting, and in its many forms mela in the UK has remained true to this broad sense of people, families and communities congregating together in an atmosphere of festivity. At its roots, mela in the UK has evolved out of South Asian religious rites and rituals, and can also be seen to be built on South Asian folk and rural culture and traditions. However, at the core of the definition of mela is the notion of a gathering. This is most appropriate here in that it does not necessarily refer to any mono-cultural or religious focus, and is important when we observe how mela has 'travelled' and become 'habituated' in the UK ... this chapter will document that, after 25 to 30 years, mela in the UK can be seen to be adopting its own traditions and connotations. Moreover, by the very nature of the modern diverse British population, mela is now largely urbanised and many continue to reflect South Asian religious festivals, be they Boishakhi Melas (Brick Lane London), Holi Hai Melas (Oxford) or Eid Melas (Birmingham), but others have lost touch with these roots as the demands of festival and cultural event management and venue availability have led to other requirements taking priority. The focus of the research presented here is concerned with the manifestation of mela in the UK and, in particular, how it has adapted to the various town and city locations in which it is now a fundamental part of the cultural events calendar. The importance of mela in terms of economic impact and tourism may be one reason why mela is popular with local authorities. However, as this research will document, other explanations revolve around debates and policy decisions on community cohesion, multi-culturalism and diversity. The overall approach in this research is that melas do not take place in a vacuum, but are in fact woven into the wider cultural, social and artistic fabric. Thus social, economic, political and cultural contexts are vital to an understanding of mela in the UK. This research advances the argument that mela in the UK is a barometer of the extent to which the South Asian population see themselves and are seen by the wider population as a legitimate part of cities and towns in the United Kingdom. Mela festivals can be seen as the overt displays of the rightful existence of communities and cultures rather than their being viewed as separate, alien or 'other'. The research methodology for this chapter consisted of a case study approach combined with sixteen in-depth qualitative interviews, carried out over the telephone with managers, organisers and representative of sixteen different mela organisations, from Bristol and Swindon in the South West of England, to Middlesbrough in the North East and Dunfermline in Scotland. This research examines the overall state of mela in the UK through the three years of research, 2010 to 2013.

Author: Knight, Heather and Calm Mulry

Year: 1996

Title: Reading Rock Festival: a nursing perspective

Reference Type: Journal article

Location: **Publisher:** Abingdon: Elsevier

Journal: Accident and Emergency Nursing

Volume/Issue: Volume 4, number 1

Page numbers: 40-42

DOI: 10.1016/S0965-2302(96)90038-7

Keywords: Reading, nurse, nursing, accident and emergency, on-site medical facility

URL: <http://www.sciencedirect.com/science/article/pii/S0965230296900387>

Date accessed: 02-Jan-16

Abstract: Working in the Accident and Emergency (A & E) department at the Royal Berkshire Hospital, Reading, is in itself fairly unremarkable — the unit functions in much the same way as any other Trust Hospital department. It does, however, provide a rather unique opportunity — the option to participate in the running of an on-site medical facility, at the internationally acclaimed Reading Rock Festival. This article explores the impact of the festival on the local A & E department, and highlights the experience of a staff nurse working at the Festival site.

Research Notes: This article is written from the point of view of an A&E nurse in relation to Reading Festival and includes their personal experiences as a festival nurse. The author states that due to a temporary unit at the festival site, 'the A & E department is spared any dramatic increase in productivity' (p. 40). The paper includes a chart showing the frequency of types of injuries which were treated in the A&E dept. in 1994, the most frequent being soft tissue, collapse, and burns; another chart shows the types of injuries at the on-site unit, which were soft tissue, collapse, and ENT. It is noticeable that the staff nurse's list is somewhat different from the chart, with the most common complaints cited being sprains, burns and scalds, abdominal discomfort and respiratory related complaints (usually instigated by the illegal burning of polystyrene cups as bonfire fuel (p. 41)). The nurse highlights both the importance of being a music fan and also how much they enjoyed the experience, although does mention that 'It normally takes as much as a week for me to regain my sanity afterwards' (p. 42). Useful to read alongside Britten et al's account of the impact of Glastonbury Festival on the local NHS Trust (1993).

Author: Kronenburg, Robert

Year: 2011

Title: Typological trends in contemporary popular music performance venues

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: Arts Marketing: An International Journal

Volume/Issue: Volume 1, number 2

Page numbers: 136-144

DOI: 10.1108/20442081111180359

Keywords: Popular music, Performance, Architecture, Venues, Typology, Design

URL: <http://dx.doi.org/10.1108/20442081111180359>

Date accessed: 27-Jan-16

Abstract: *Purpose:* This paper seeks to explore the design of popular music performance space, focusing particularly on recent developments that are changing the form and operation of permanent venues and travelling stages. Its objective is to analyse the typology of existing venues but also to chart the emergence of new and distinct building forms in response to changing artist, promoter and audience demands.

Design/methodology/approach: The paper investigates the factors that determine the architecture of live performance space, based on the research project's detailed examination of specific examples that range from small music clubs to large and complex stadium-sized buildings. The paper introduces the research themes that have shaped the author's book *Live Architecture: Popular Music Venues, Stages and Arenas*, which will be published in 2011.

Findings: The paper proposes a new categorisation of buildings as; adopted, adapted and dedicated music performance environments, and explores the significance of mobile facilities as architecture in their own right, but also as a modifier of place and space. It identifies factors that are changing the scale and operation of performance venues and articulates the implications for new venues.

Originality/value: This paper presents a continuing research project that is examining for the first time popular music performance building design as a distinct architectural genre. It proposes for the first time a building typology in order to increase our understanding of how the most successful spaces have been created, and how future ones might safeguard live music's power and immediacy for its audiences.

Research Notes: This paper offers a useful typology for considering the venues used by music festivals from an architectural perspective, from those purpose-built for music, to those which are adapted for usage but were not built for the purpose of music. While it is focused on popular music venues, the typology developed by the author is useful for examining both urban and rural festivals which make use of the different types and hence the impact of the architectural structures on what is possible therein.

Author: Laing, Dave and Richard Newman

Year: 1994

Title: Thirty Years of the Cambridge Folk Festival

Reference Type: Book

Location: **Publisher:** Ely: Music Maker

Number of Pages: 162

ISBN: 1-870-951-247

Keywords: Cambridge, folk, acoustic

Abstract: [From inside front cover, About the Book] The Cambridge Folk Festival is the longest-running and the most famous outdoor event in the world calendar of acoustic music. Each year hundreds of performers and thousands of folk music enthusiasts descend on the festival site in one of England's most historic cities. This book tells the inside story of the festival and the story of Ken Woollard, the man who organised the event from its beginning. Through interviews recoded shortly before his death in 1993, Ken Woollard explains the origins and growth of the Cambridge Folk Festival. Many of his team of festival workers, the musicians and the members of the Cambridge audience add their reminiscences to make this the definitive history of the festival.

Research Notes: Highly illustrated history of the festival in full-colour, including all the festival posters from 1965-1994. As well as the history of the Festival from the birth and growth of the up until 1993, the book contains an interesting 'views from the field' chapter, with relatively short pieces by musicians and crew, which give rich qualitative data on their emotional connections to the Festival as well as tales from behind-the-scenes. Appendices include a list of performers (1965-1993), main stage comperes, tent hosts and programme editors, Festival staff, and selected facts and figures.

Author: Laing, Jennifer and Mair Judith

Year: 2015

Title: Music festivals and social inclusion: The festival organizers' perspective

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Leisure Sciences: An Interdisciplinary Journal

Volume/Issue: Volume 37, number 3

/Page numbers: 252-268

DOI: 10.1080/01490400.2014.991009

Keywords: community, exclusion, festival, participation, social inclusion

URL: <http://www.tandfonline.com/doi/full/10.1080/01490400.2014.991009>

Date accessed: 19-Feb-16

Abstract: There is growing interest in how festivals can help to build strong and cohesive communities, particularly whether they can reach a broad swathe of the population or operate as enclaves. This article explores ways in which festival organizers may contribute to social inclusion goals through a qualitative phenomenological study of music festivals. Findings suggest that these festival organizers may contribute to social inclusion across four areas of society—consumption, production, political engagement, and social interaction or *communitas*—through factors such as providing opportunities for local participation, learning new skills, and access to education about social justice. However, it appears that these festival organizers tended to direct their social inclusion efforts toward portable communities, focusing on attendees but failing to reach out to local residents. This limits their ability to embrace the local community in its broadest sense, and calls into question their likelihood of achieving inclusivity outcomes.

Research Notes: The paper examines whether festival organizers are truly aiming to make their festivals 'spaces of inclusivity' and contains a useful literature review with this focus, which covers social inclusion and festivals, and community. The authors consider festivals as potential sites of social inclusion under the broad headings of consumption, production, political engagement, social interaction and *communitas* in order to examine whether festival organisers consider issues of social inclusion and to examine the broader impact of festivals on the communities in which they take place. The authors are based in Australia but the paper considers six festivals in both Australia and the UK, and the research is based on in-depth interviews with six organizers of music festivals (most likely classical music). There is no real discussion as to why their interviewees were chosen, however, or whether different types of festivals in different geographical locations have different impacts on social inclusion, or whether the commercial structure of the festival has an impact (e.g. does it receive state funding?), although the authors admit that the results may not be generalisable.

Author: Larsen, Gretchen and Daragh O'Reilly

Year: 2009

Title: Festival tales: Utopian tales

Reference Type: Working paper

Location: **Publisher:** Bradford: University of Bradford

Journal: University of Bradford Working Paper Series

Volume/Issue: Volume 9, number 1

Number of Pages: 9

Keywords: music, festivals, utopia, brands

URL:

http://www.brad.ac.uk/acad/management/external/pdf/workingpapers/2009/Booklet_09-01.pdf

Date accessed: 02-Aug-16

Abstract: Apart from being a growth market, music festivals are places where capital, the market, consumption, culture and the human spirit come together in interesting combinations, and write rich human stories. This paper explores how some of these human stories are produced by examining the utopian dimensions of music festivals as represented in two 'oral histories' of the Woodstock and Glastonbury festivals. Insights from utopian literature are used to analyse the rhetorical positioning of the focal texts and their representations of the festivals they describe. This study reveals five dimensions of utopia that are utilized in the representation of music festivals as utopias: communitarian, carnivalesque, spiritual, political and economic. Tensions and conflicts arise between the different kinds of utopia represented in these texts, and the means by which they are managed are explored. We find that both texts aim to build and sustain the legend of their respective events by providing accounts of multiple utopian visions that simultaneously come into play in the production and consumption of these events. On the basis of these readings, and building on the existing literature on consumption and utopias, it is suggested that mobilizing utopian perspectives facilitates valuable insights into contemporary music festivals.

Research Notes: In an examination of "Woodstock: The Oral History" (Makower 1989) and "Glastonbury Festival Tales" (Aubrey and Shearlaw 2004), the authors conclude that music festivals are being represented as utopias in these books, with ideals of peace, love and happiness, and the paper includes the broad themes of the carnivalesque, politics, spiritual awakenings, and festivals as marketplaces. The authors show the tensions highlighted in the texts, namely between those 'seeking economic utopia via commercial/capital gain and those with any other utopian dreams, particularly those that are countercultural' (p. 7). Albeit a somewhat brief 'working paper', it is useful for showing how the mediation of festivals as books helps to perpetuate certain ideas and themes, such as utopia.

Author: Lea, Jennifer

Year: 2006

Title: Experiencing festival bodies: Connecting massage and wellness

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Tourism Recreation Research

Volume/Issue: Volume 31, number 1

Page numbers: 57-66

DOI: 10.1080/02508281.2006.11081247

Keywords: massage, wellness, non-representational theory, experiential consumption, embodiment, music festivals, sensory engagement

URL: <http://www.tandfonline.com/doi/abs/10.1080/02508281.2006.11081247>

Date accessed: 02-Jan-16

Abstract: This paper looks at the spaces and practices of a music festival through the lens of experiential consumption. The bodily experiences of the festival (and in particular the 'healing space' of the festival) are examined, in terms of the space itself, and how it intersects with the practices that take place. The healing space includes a range of massage practices. The paper doesn't attempt to prescribe what a 'well' body might consist of, but rather opens wellness up in terms of a corporeal experimentation with different modes of being in the world.

Research Notes: This paper begins by introducing the two main themes of music festivals and wellness, and then moves on to discuss massage and its relation to festival bodies through massage (p. 57); the case study is The Big Chill, specifically its Body and Soul area, and is based on interviews with the organisers and with therapists, and the author's own experiences of the Festival - the voices of those being practised on is missing, however, therefore the paper is curiously one-sided. The author suggests that the festival space offers a 'heightened economy of experience in which the body is opened up to different and more experimental modes of embodiment, and it is this possibility of a different mode of engagement with the world that is experienced as wellness' (p. 65), although the one-sided nature of the research mean that this conclusion cannot be confirmed.

Author: LeGrove, Judith

Year: 1999

Title: Aldeburgh

Reference Type: Book section

Book: The Cambridge Companion to Benjamin Britten, edited by Mervyn Cooke

Location: **Publisher:** Cambridge: Cambridge University Press

Page numbers: 306-317

Keywords: Britten, Aldeburgh, opera, history

URL: <http://dx.doi.org/10.1017/CCOL9780521573849>

Date accessed: 26-Feb-16

Abstract: [From chapter introduction, p. 306]

'But I belong at home - there - in Aldeburgh. I have tried to bring music to it in the shape of our local Festival; and all the music I write comes from it. I believe in roots, in associations, in backgrounds, in personal relationships'.

There could be no clearer expression of Britten's artistic creed than that of his thoughtfully worded speech on receiving the Aspen Award, in which he spoke of his belief in 'occasional music', of an artist's role in society and that music should demand of a listener 'some effort, a journey to a special place, saving up for a ticket, some homework on the programme perhaps'. Here already we have three ideas which, given the right circumstances, could be made to flourish in the shape of a festival. The fourth ingredient necessary for the formula was that 'special place', Aldeburgh; a place which Britten was to regard as his home. As he memorably said in the 1964 speech, 'I do not write for posterity – in any case, the outlook for that is somewhat uncertain. I write music, now, in Aldeburgh, for people living there, and further afield, indeed for anyone who cares to play it or listen to it. But my music now has its roots, in where I live and work.' It was while driving to Lucerne in 1947 for performances with the newly formed English Opera Group that Pears turned to his companions Britten and Crozier and suggested, 'Why not... make our own Festival?' The idea was prompted by the absurd hardship and expense of travelling abroad to find audiences for new English operas that were not being supported in their country of origin.

Research Notes: A chapter-length history of Aldeburgh Festival which illustrates the impact of the festival on the town and of the town on Britten's work, as rooting his music to where he lives and works. The author states that the Festival 'brought him into contact with his performers and public, the two other corners of that "holy triangle", and helped him to flourish creatively; today it remains an international event when performers, composers and audience alike can be refreshed both artistically and intellectually - and be sure of learning something new' (p. 317).

Author: Li, Jiayi and Zhouji Chen

Year: 2013

Title: Economic Impact Assessment for Manchester Jazz Festival 2013

Reference Type: Report

Location: **Publisher:** Manchester: University of Manchester

Number of Pages: 88

Keywords: Manchester, jazz festival, economic impact, visitor spend

URL: Via email from MJF

Date accessed: 01-Jul-16

Abstract: [From executive summary] The report estimates that Manchester Jazz Festival 2013 has generated the following new money:-

Audience expenditure: £985,126.58

Attendee expenditure: £13,175.64

Direct economic impact: £1,000,428.22

Together, MJF reported receiving total funding of £145,595, including £29,100 of local funding and £90,146 from Arts Council England. For the public sector investment, this suggests that each £1 of support of generated £6.87 of new income into Manchester City.

On the local side, £1 of local funding could contribute £3.68 of new income to the organisation. All of these figures represent a good return for the public sector investment ... According to statistics, 31.3% of the audiences were local residents, whilst the rest (68.7%) came from outside Manchester City. As for artists, 21.5% of the artists were local performers while the rest came from outside the region (pp. 3-4).

Research Notes: To estimate the economic impact of the Manchester Jazz Festival, the authors followed a step-by-step toolkit provided by the West Midlands Cultural Observatory, which provides a guide to designing questionnaire and an online calculator; unlike other economic impact reports, the authors helpfully show their workings. The research involved five questionnaires: audience, artist, volunteer, crew, and trader; the authors combined their questions with a survey about the quality of the musical offering and so the final questionnaire was attempting to do two jobs at once. Unlike many of the other economic impact studies of festivals which employ multipliers to estimate secondary economic impacts (indirect and induced spending) to estimate the total economic impact on the local economy, MJF's study takes a direct expenditure approach which does not use multipliers as multipliers can be problematic ('erroneous, inflated and out-of-date' (p. 9). The authors offer two reasons why MJF should continue to receive investment, the first because of the economic impact (6x what is put in) and because of high positive feedback from audiences about the festival.

Author: Long, Philip and Elizabeth Owen

Year: 2006

Title: The Arts Festival Sector in Yorkshire: Economic, Social and Cultural Benefits, Benchmarks and Development

Reference Type: Report

Location: Publisher: London: Arts Council England

Number of Pages: 99

Keywords: Yorkshire, arts festivals, economic, social, cultural, benefit, impact

URL: <http://www.artscouncil.org.uk/media/uploads/documents/publications/phpRc7nbQ.pdf>

Date accessed: 23-Dec-15

Abstract: Arts Council England, Yorkshire commissioned The Centre for Tourism and Cultural Change at Sheffield Hallam University, to undertake research into the growing arts festival sector in Yorkshire. This report provides an evidence base for assertions about the contributions that arts festivals make to the economic, social and cultural life of the Yorkshire region. It assesses the scale of arts festival activity, the development needs of the sector and how these needs might be addressed. In addition, analysis of selected arts festivals considers current audience characteristics.

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

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

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

Research Notes: The festivals selected as case studies are the Bradford Festival, Sheffield Children's Festival, York Early Music Festival, Hull Jazz Festival, Harrogate International Festival, Rotherham Diversity Festival, North Lincolnshire Open Studios and Beverley Literature Festival; the authors acknowledge that such diverse festivals cannot satisfactorily be compared like for like, but data has been 'conjoined and cross-referenced to offer 'a rich picture' of the audiences for arts festivals in the region' (p. 10). The report itself does not seek to calculate the economic impact of the case study festivals, or indeed the arts festival sector in Yorkshire, but instead recommends that individual organisations collect their own data in order to show local economic impact (p. 33). The report draws on economic impact studies where relevant which provide evidence that arts festivals can often 'connect community cultural interests with tourism development in a given area, hence providing a positive impact on local economies and contributing to positive place images and media coverage' (p. 2), as well as case studies of festivals and an audience survey, stakeholder interviews, and an Arts Council England, Yorkshire survey of arts festival audiences from 2005. The authors acknowledge that significant sub-regional and local socio-economic contrasts within the region will have significant impacts on arts festivals therein, particularly around arts infrastructure and venue (p. 2). Attendance figures are included in the appendices which allows for comparison of results with other festivals, e.g. Hull Jazz with Edinburgh Jazz and Blues Festival. The authors recommend that festivals highlight their value to local authorities by contributing to access (diversity in programming, audience and community participation and, social inclusion) and cultural tourism and regional profile, developing the cultural sector internally within the region, developing the cultural sector's external face outside the region, work with education and young people, health and well-being, and advocacy and leadership (p. 58). The appendices contain a useful set of references to other work on the impact of the arts which is referenced throughout the text as well as a more detailed overview of each case study festival -

<http://www.artscouncil.org.uk/media/uploads/documents/publications/phppU3wha.pdf>

Author: Lynn Jones Research

Year: 2006

Title: HSBC Brecon Jazz Festival 2006: Final Report

Reference Type: Report

Location: **Publisher:** Edinburgh: Lynn Jones Research

Number of Pages: 70

Keywords: jazz, Brecon, economic impact

URL: Via email from LJR

Date accessed: 13-Jan-16

Abstract: [From introduction, p. 1] The HSBC Brecon Jazz Festival is one several major festivals taking place within the annual calendar of events in Wales ... Some challenges will continue to be the main focus for the Festival office itself. Rightly, it is the jazz that counts and delivering a high quality programme appealing to new audiences whilst retaining the interest of the committed Brecon jazz fan remains critical to the Festival's success. Similarly, advertising and the promotion of the event and the practicalities of co-ordination and staging all the events are also integral parts of staging a successful and well received Festival. However, there are other challenges that impinge on the success of the festival, and remain to a large extent outside the direct control of Brecon Jazz Festival, but are critical to get right if jazz fans' expectations are to be met. Such issues as quality and choice of accommodation, good eating out establishments, shops and information may encourage visitors to stay longer and enjoy the Brecon National Park. Additionally, a 'festively' dressed town all add to the enjoyment and visitor experience ... The four main objectives of the report were: To measure the current level of visitor satisfaction with all aspects of the Festival; To build up a profile of the visitors in Brecon at that time; Quantify the effect of the Festival on the wider area; Calculate the economic impact of the Festival on the area and wider Welsh economy.

Research Notes: This report is based on an on-line survey which had 616 responses and includes data on both economic impact and negative social impacts on the town. The survey is mostly quantitative and focuses on key success factors such as the quality of accommodation. However, it also contains a small number of open-ended questions, which allows for some more in-depth analysis of the findings, e.g. that 52% of respondents thought that street atmosphere could have been improved; comments were that there was little or no street music, decorations, or other street activities and that Brecon is not fully pedestrianised for the event (p. 4). The four best/most enjoyable aspects of the festival were: 'The music in general 44%; Atmosphere/ambience 20%; Social aspects (meeting friends & family/eating/drinking) 17%; The venue(s) 15% (p. 27). Aspects that could be improved were: The atmosphere (no street music/decorations/activities) 52%; Misc. complaints about venues 15%; Close centre of Brecon to traffic 14%; Security/stewards at event 11% (p. 28). The festival generated between £1.86 million and £2.2 million of direct expenditure in the town and the overall gross value is estimated to be between £2.9 million and £3.37 million in the Welsh economy; the festival creates or safeguards between 63 and 73 FTE jobs. (p. 34). HSBC was unavailable for discussion and so the views of sponsors section is incomplete, and the views of major sponsors section is also somewhat brief. A section of the report includes comments about drunken and intimidating behaviour (p. 65) from the visitor perspective, highlighting the negative impact of a festival on a small town. A similar study on the Brecon Jazz Festival was undertaken in 2000 by the Welsh Economy Research Unit.

Author: MacLeod, Nicola E.

Year: 2006

Title: The Placeless Festival: Identity and Place in the Post-Modern Festival

Reference Type: Book section

Location: **Publisher:** Clevedon: Channel View Publications

Book: Festivals, Tourism and Social Change: Remaking Worlds, edited by David Picard and Mike Robinson

Page numbers: 222-237

ISBN: 978-1-8454-1047-6

Keywords: placelessness, postmodern, place, history, festival, Edinburgh, Wexford

URL: <http://www.multilingual-matters.com/display.asp?K=9781845410476>

Date accessed: 14-Jan-16

Abstract: [From introduction, p. 25] Nicola MacLeod (Chapter 13) analyses the problem of 'placelessness' by focusing in particular on city festivals in the United Kingdom. According to the author, the problem of 'placelessness' is a result of the divorce between festival and 'local community'. Through tourism marketing and the adaptation of festivals according to international standards and formats, MacLeod claims that festivals are transformed into largely meaningless tourist spectacles. The author relates the 'lack of authenticity' of many festivals to the dislocation of people from their original spatial identities. In this context ... globalisation and massive migration can lead to the dissolution of the category of place as a very generator of feelings of belonging'.

Research Notes: This chapter offers a useful critique of festivals as authentic space; festivals are viewed as a postmodern spectacle in which people's relationship to place and history is dislocated. The author draws on Relph's work (1976) on 'placelessness' and Wang's (1999) notion of 'touristic communitas': the sense of 'inter-personal authenticity' shared by groups of tourists. 'Tourism destinations are no longer simply regions favoured for their natural beauty (for example, the traditional resorts such as the Alps, the French Riviera, and the Lake District) but are places marketed in terms of their connections with events, people and contemporary themes (p. 227). Cities, then, are not places of manufacture but rather places to display culture - although the culture on display is often removed from its social context and is standardised and aestheticised, leading to homogenised capital cities. The author briefly discusses the Edinburgh Pleasance venue and the Wexford Festival in this context, then discusses 'global parties appealing to an international audience' such as Edinburgh's Hogmanay (p. 233). She concludes by analogising festivals to airport lounges, wherein 'festival formats may now be replicated in a series of international venues around the world' (p. 235). The chapter does not appear to draw on a particular type of festival (arts, music, etc.) and appears to disregard somewhat some festivals which have do have a historical link with particular place, e.g. Glastonbury. Overall, it highlights that more research on the significance of place is required.

Author: Mair, Judith and Jennifer Laing

Year: 2012

Title: The greening of music festivals: Motivations, barriers and outcomes. Applying the Mair and Jago model

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Sustainable Tourism

Volume/Issue: Volume 20, number 5

Page numbers: 683-700

DOI: 10.1080/09669582.2011.636819

Keywords: festivals, environment, stewardship, qualitative research

URL: <http://dx.doi.org/10.1080/09669582.2011.636819>

Date accessed: 03-Mar-16

Abstract: Events are a growing sector, often attracting tourists to destinations. There is increased emphasis on achieving sustainability in event management; some festivals, particularly large outdoor music festivals, are leading in greening their events. This paper explores the drivers of, and barriers to, greening festivals and considers how events might be a vehicle for promoting sustainable behaviour. The application of the Mair and Jago model is tested. Long interviews were conducted with managers of six UK and Australian festivals that have won awards for their "green" performance and an organisation that encourages the greening of festivals. Findings suggest that managers of these festivals act both as a champion and a steward of greening and that the key drivers of festival greening are the personal values or ethos of the manager and/or the organisation, demand for greening from stakeholders and a desire to educate and act as an advocate of green issues. Barriers to greening festivals included the financial costs, lack of time and control over festival venues and the inability to source appropriate suppliers or supplies. Further research could explore these issues in other events contexts and examine whether events leave a lasting legacy in terms of influencing environmental behaviour.

Research Notes: 'Greening' is defined as 'investment in environmentally friendly facilities and practices' (p. 684) and this article adds to the paucity of literature on the potential for events as a 'vehicle for delivering socially desirable messages' (ibid.). While this article is not on the direct environmental impacts of green festival per se, it does shed light on the qualitative reasons behind festival producers' motivations to reduce their impacts. The Mair/Jago model seeks to understand how and why corporations embrace greening, and examines influential factors, including the media, and factors including competitive advantage, image enhancement, supply chain/customer corporate social responsibility policies and consumer demand. In this article, the authors apply the model to music festivals, including two arts festivals (with music as a key artform) in the UK, which had won 'A Greener Festival' Award; the research is based on in-depth interviews. One of the key findings was a 'desire to educate' amongst festival producers and a keen sense of duty of environmental care. As the authors state, however, further research is required into those festivals who have not won environmental awards, to understand obstacle/barriers - they also recommend devising research into 'best practice' in order to educate other festival producers.

Author: Mann Weaver Drew & De Montfort University

Year: 2003

Title: The Economic Impact of the Notting Hill Carnival

Reference Type: Report

Location: **Publisher:** London: London Development Agency

Number of Pages: 66

Keywords: Notting Hill Carnival, London, economic impact

URL: <http://tfconsultancy.co.uk/reports/nottinghillcarnival.pdf>

Date accessed: 17-Dec-15

Abstract: In June 2002, the London Development Agency (LDA) commissioned a review of the economic contribution of the Notting Hill Carnival to the local and regional economy. The review was aimed at understanding the economic value of the Carnival and other associated activities; the potential for forward linkages, such as transfer of the skills within the London economy and possibilities for enabling businesses involved in the Carnival to move from a seasonal trading base towards long-term sustainability; key infrastructure and operational processes needed to improve the broad management capacity of the Carnival; and development of a distinctive Notting Hill Carnival brand.

Research Notes: A very useful report - both in terms of its content and its methodology - and which examines the Notting Hill Carnival's impact on visitor spend; on local businesses & traders; on the social impact on 'creatives'; the economic impact of the Carnival; and how media representations of the event impact on the locality and on broader notions of multiculturalism. The report is more nuanced than many of the other economic impact reports in the grey literature, and the academic partnership gives a more thoughtful sense of the context and history of the Carnival and its place in contemporary society. The report is cautiously celebratory, however, perhaps inevitably since it was commissioned by the London Development Agency and displays the Mayor of London's logo on the cover page. Ultimately, it offers both the kind of quantitative analysis required in such reports but gives it a context and interpretation which makes for a much more holistic and satisfying document, and based on a thorough (albeit undoubtedly expensive) mixed methods approach (including interviews) which allows for an understanding of the impact of the festival on multiple stakeholders.

Author: Martin, Greg

Year: 2014

Title: The politics, pleasure and performance of New Age travellers, ravers and anti-road protestors: Connecting festivals, carnival and new social movements

Reference Type: Book section

Location: **Publisher:** Farnham: Ashgate Publishing Ltd

Book: The Festivalization of Culture, edited by Andy Bennett, Jodie Taylor and Ian Woodward

Page numbers: 87-108

ISBN: 978-1-4094-3198-5

Keywords: New Age, traveller, raver, anti-road, protest, carnival

URL: <https://www.routledge.com/products/9781409431985>

Date accessed: 22-Feb-16

Abstract: [From introduction, pp. 3-4] Grounded in new social movement theories, [the chapter] sees Greg Martin examining the cultural politics of New Age travellers, ravers and anti-road protestors, with a focus on the creative, performative and festival-like aspects of their lifestyles and forms of protest. Martin present three case studies in order to demonstrate how New Age travellers, ravers and anti-road protestors each possessed a unique blend of politics, pleasure and transformation. While each group or culture contained festive and/or performative elements, Martin argues that these functioned in different ways. Typically, for anti-road protestors, creativity and performance were integral to their politics of direct action, while for New Age travellers and ravers, festivals and performance had less political meaning. Martin's chapter considers some implications of this analysis for the study of new social movements, and explores what possible role festivals and carnival might play in contemporary societies dominated by commercialism.

Research Notes: The chapter examines three interlinking groups of New Age travellers, ravers and anti-road protestors of nineties Britain (cf McKay 1996, 1998) – the author shows how each culture comprised a distinctive mix of politics, pleasure and performance (road protestors more politicised than ravers, who were more hedonistic than other two groups) (pp. 87-8). The chapter begins with theories of carnival and collective action (Bakhtin, Anderton, Presdee and Turner's ideas of carnivalesque and communitas, and ideas of new social movement); and social protest as performance and the growth of performative elements in political protest (cf St John 2015). The chapter examines each of the groups in turn, and the impact of the Criminal Justice Act, as well as the significance of the Stonehenge free festivals as a meeting point for the traveller movement, and the significance of the Tactical Frivolity group on large-scale collective actions. The final all-too-brief paragraph offers some thoughts about the purpose of festivals in wider society as a safety valve from the 'humdrum of everyday life', in contrast to the groups of travellers, ravers, and anti-road protestors, for whom the author claims that festivals are only a part – albeit an integral one – of their everyday lives (p. 103). A more extended discussion of the lasting impact of the three groups on contemporary festival culture would be appreciated.

Author: Martinus, Theresa, John Mcalaney, Liam J. McLaughlin and Hilary Smith

Year: 2010

Title: Outdoor music festivals: Cacophonous consumption or melodious moderation?

Reference Type: Journal article

Location: **Publisher:** London: Informa UK Ltd

Journal: Drugs: Education, Prevention and Policy

Volume/Issue: Volume 17, number 6

Page numbers: 795-807

DOI: 10.3109/09687630903357692

Keywords: Scotland, festival, drugs, alcohol, young people

URL: <http://www.tandfonline.com/doi/abs/10.3109/09687630903357692>

Date accessed: 02-Aug-16

Abstract: Large outdoor music festivals have emerged as part of a general expansion of licensed recreational activities, but in research terms they have been largely impenetrable due to commercial sensitivities. These sensitivities notwithstanding, the number and scale of such events necessitate a greater understanding of alcohol and drug use and the potential to promote normative protective behaviours in this context. This study examines self-reported alcohol and drug behaviours of 1589 attendees at a music festival in Scotland during the summer of 2008. Similarities between the outdoor rock music festivals and the dance club scene are considered alongside the challenges associated with risk reduction in these settings. Results show that alcohol was consumed by the majority of samples; however, negative consequences were reported by a minority of respondents, suggesting evidence of controlled hedonism within a situation traditionally associated with unrestrained excess. Similarly, the majority of samples did not use drugs. The majority also report a number of self-regulating protective behaviours suggesting that alcohol and drug use is contained within a developing social culture of 'controlled intoxication'. Results further suggest that although music festivals are transitory events, there is a degree of consistency amongst attendees. Music festivals may therefore be atypical but potentially effective environments to increase protective behaviours using normative messaging and modern communications media. This study was resourced exclusively by local alcohol and drug partnerships.

Research Notes: This article is based on research at a Scottish festival and reports on the health impact of festival attendance although concludes that festival-going is somewhere in-between 'cacophonous consumption' and 'melodious moderation' because 'negative consequences were reported by a minority of respondents, suggesting evidence of controlled hedonism within a situation traditionally associated with unrestrained excess' (p. 796). Respondents had an average age of 23. The majority (88%) reported drinking alcohol when attending the festival. 'In contrast to alcohol use, the majority of respondents (68%) did not report any type of drug use while attending the festival. However, it should be noted that those individual who used one drug also tended to use other drugs. The most commonly reported drug was cannabis, used by 24% of the sample. This was followed by ecstasy (16%), cocaine (13%), amphetamines (8%), LSD (6%) or other (4%)' (p. 801) – males were almost twice as likely as female to use illegal drugs. The research found that the majority engaged in 'protective behaviours' such as not driving themselves home, using sunscreen and water, and eating while drinking alcohol (p. 804).

Author: Mason, Peter and John Beaumont-Kerridge

Year: 2004

Title: Attitudes of visitors and residents to the impacts of the 2001 Sidmouth International Festival

Reference Type: Book section

Book: Festival and Events Management, edited by Ian Yeoman, Martin Robertson, Jane Ali-Knight, Siobhan Drummond and Una McMahon-Beattie

Location: **Publisher:** Oxford: Elsevier Ltd

Page numbers: 311-328

ISBN: 0-7506-5872-X

Keywords: Sidmouth, folk, impact, survey

Abstract: This chapter is based on research investigating the attitudes of visitors and residents to the impacts of the 2001 Sidmouth International Festival. According to the organisers, the Festival is the largest folklore festival of its kind in Europe. The Festival takes place during the second week of August, and in excess of 60,000 domestic and international visitors come to the small coastal resort in Devon, in South West England, which has a resident population of only 12,000.

Research Notes: The chapter is based on a questionnaire survey and focus group interviews. It comes within a practical guide to event management therefore the first half of the chapter focuses on the theory behind researching impacts on festivals (economic, sociocultural, environmental, political: festivals and local communities). The authors conclude that the Festival brings positive benefits to Sidmouth, although they do not offer an estimate as to overall economic impact. The main negative environmental impacts raised in the survey were car parking problems and traffic congestion.

Author: Matheson, Catherine M.

Year: 2008

Title: Music, emotion and authenticity: A study of Celtic music festival consumers

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Tourism and Cultural Change

Volume/Issue: Volume 6, number 1

Page numbers: 57-74

DOI: 10.1080/14766820802140448

Keywords: authenticity, Celtic, emotion, festivals, music

URL: <http://dx.doi.org/10.1080/14766820802140448>

Date accessed: 02-Jan-16

Abstract: This paper centres upon the concept, authenticity, within the context of a Celtic music festival. Increasing attention has been paid to the music–tourism relationship and this paper seeks to elaborate upon the contested meanings and dimensions of Celtic music in the wake of its commodification through tourism. Attention is accorded to the interlocking tensions relating to commodification and authenticity within music and tourism studies and, moreover, the role of emotion within the authenticity and music debate. Drawing upon empirical research conducted at a Celtic music festival (Glasgow, Scotland) comprising in-depth interviews and a questionnaire survey, it is suggested the festival audience attach authenticity to the music on the basis of their emotional interaction with the music. This occurs by the ways in which emotion is evoked within the music and the relationship between music, emotion and audience identities.

Research Notes: This article is based on a case study of Celtic Connections in Glasgow and is based on interviews with festival-goers; it is somewhat one-sided in its scope, however as it does not include the voices of other stakeholders (organisers, etc.). The author examines audience members' emotional interaction with the music and 'the ways in which authenticity is negotiated and understood by the festival consumer', and explores how authenticity is attached to music 'on the basis of the audience's emotional interaction with it (p. 69). The article includes an overview of the festival's economic impact (p. 64) and socio-economic characteristics of festival-goers (p. 65). As with Burns' 2007 work on folk festivals, Celtic Connections has broadened its artistic programming to include popular music genres (p. 66) and the author comments on the subsequent tensions caused by the broadening of scope and the impact on perceptions of authenticity.

Author: Maughan, Christopher and Franco Bianchini

Year: 2004

Title: The Economic and Social Impact of Cultural Festivals in the East Midlands of England

Reference Type: Report

Location: **Publisher:** London: Arts Council England

Number of Pages: 176

Keywords: East Midlands, Buxton Festival, economic impact, social impact

URL: <http://www.artscouncil.org.uk/media/uploads/documents/publications/phpvY0hNv.pdf>

and <http://www.artscouncil.org.uk/media/uploads/documents/publications/phpAjDEnU.pdf>

Date accessed: 19-Feb-16

Abstract: This is the first comprehensive study of festivals in the East Midlands and reflects on the economic and social impact of 11 festivals in the region during 2002-03 (p. 2).

Summary of findings: Generating substantial wealth and employment, Enhancing local image and identity, and Generating and sustaining audiences (p. 4).

Research Notes: This report was written by academics at De Montfort University and is a useful review of festivals in the East Midlands, covering a wide range of festivals from comedy to Caribbean; for the purposes of this bibliography, the report contains useful (economic and audience) data on the Buxton Festival, a festival of opera and classical music. The report contains useful chapters on the policy context, essentially considering how perceived festivals at local and country level by bodies such as the East Midlands Development Agency. Views of stakeholders were also collected in order to understand how each stakeholder group thought about the others. Unfortunately, the data presented in this section is variable and not structured consistently; in addition, there does not appear to be input from audiences or directly from artists, but there is still some very useful commentary on the perceived and actual benefits of festivals, and some understanding as to the advantages to other stakeholders. The second part of the report considers key factors of the audience (based on 4,700 questionnaires completed by the audiences at the eleven festivals) and of the social and economic impact of the 11 festivals, and discussion of key themes (challenges, collaboration, increasing investment, attracting new audiences, nurturing local distinctiveness, and the special qualities of festivals).

Author: McKay, George

Year: 1996

Title: Senseless Acts of Beauty: Cultures of Resistance since the Sixties

Reference Type: Book

Location: **Publisher:** London: Verso

Number of Pages: 228

ISBN: 978-1-8598-4028-3

Keywords: hippies, punks, Castlemorton, Glastonbury, Criminal Justice Act, protest, activism

URL: <http://www.versobooks.com/books/747-senseless-acts-of-beauty>

Date accessed: 22-Feb-16

Abstract: Welcome to the social and environmental devastation that is Britain in 1996. Welcome to interchangeable political parties and their chattering media jesters pulling together to make Johnny Rotten's dream come true: no future. But despite their best efforts, fear, cynicism and the National Lottery aren't the whole story. Protest hasn't disappeared during the last twenty years, and nor have solidarity and imagination. They have simply taken new forms; they have moved out and moved on. More and more people, young people especially, are making a virtue of necessity and living outside Britain's rotting institutional fabric. Travelers, tribes, ravers or squatters, direct-action protesters of every kind, DIYers. This book is the first attempt to write their history, to explore and to celebrate their endlessly creative senselessness. George McKay looks back at the hippies of the sixties and punks of the seventies, and shows how their legacies have been transformed into what he calls cultures of resistance. His journey through the undergrounds of the last two decades take us from the Windsor Free Festival of 1972 to the Castlemorton Free Rave Megaparty exactly twenty years later, from the anarchopunk band Crass via Teepee Valley and Glastonbury to today's ever-intensifying anti-road protests, and to the widespread opposition to the Criminal Justice Act. Drawing on fanzines and free papers, record lyrics, interviews and diaries, *Senseless Acts of Beauty* gives a vivid, insider account of countercultures, networks and movements that until now have remained largely unrecorded. At the same time, George McKay analyzes their effects, and gives his own answers to the questions they pose: what are their politics, their aspirations, their consequences? One thing is certain, he argues: if there is resistance anywhere in Britain today, then it is here, in the beat-up buses, beleaguered squats and tree-top barricades, that we should start to look for it.

Research Notes: This book includes chapters on the cultures of resistance, free festivals and the Fairs of Albion, New Age travellers, CRASS, rave and the counterculture, direct action and road protests, and legislation/regulation, including the impact of the 1994 Criminal Justice Act, which targeted raves and free parties. Of particular interest for this project is the chapter on free festivals as background to the political impact of festivals in Britain, and the book also contains a useful chronology of events starting in 1970.

Author: McKay, George

Year: 1998

Title: DiY Culture: Party & Protest in Nineties Britain

Reference Type: Edited Book

Location: **Publisher:** London: Verso

Number of Pages: 324

ISBN: 978-1-8598-4260-7

Keywords: DiY, protest, activism, Exodus, free party, raver

URL: <http://www.versobooks.com/books/748-diy-culture>

Date accessed: 22-Feb-16

Abstract: Collective youth up trees or down tunnels, protest camps and all-night raves across the land - these are the spectacular features of the politics and culture of nineties youth in Britain. DiY Culture lays to rest the myth of 'Thatcher's children', for the flags are flying again - green, red and black. Editor George McKay claims that popular protest today is characterised by a culture of immediacy and direct action. Gathered together here for the first time is a collection of in-depth and reflective pieces by activists and other key figures in DiY culture, telling their own stories and histories. From the environmentality to the video activist, the raver to the road protester, the neo-pagan to the anarcho-capitalist, the authors demonstrate how the counterculture of the 1990s offers a vibrant, provocative and positive alternative to institutionalised unemployment and the restricted freedoms and legislated pleasures of UK plc.

Research Notes: This edited book contains a variety of voices and perspectives on alternative free festival/party culture. It contains useful chapters on the Exodus Collective, northern warehouse parties, Ecstasy, and free parties and DiY dance culture in Britain, as well as covering the impact of the Criminal Justice Act on the free party and festival scene. Can be read in conjunction with McKay (1996), Partridge (2007), O'Grady (2015), and St John (2015) in order to understand the impact of the free festival scene of the 1970s on political protest and alternative ideologies throughout the 1980s and 1990s, and through to the 21st-century.

Author: McKay, George

Year: 2000

Title: Glastonbury: A very English fair

Reference Type: Book

Location: Publisher: London: Victor Gollancz

Number of Pages: 256

ISBN: 978-0-5750-6807-0

Keywords: Glastonbury, history, Beaulieu, countryside, landscape, music policy, politics

Abstract: [From the introduction] This is a book about Glastonbury, the town, its landscapes and legends, the festivals there. It is also about festival culture more widely—the history and development of popular music festivals, the ways in which they have contributed to alternative culture, even to alternative history. In spite of the weather, Britain has an extraordinary tradition of festival culture, which, as we will see, takes its inspiration from sources as diverse as Gypsy horse fairs, American rock festivals, rebirthed pagan rituals and country fairs. From trad and modern jazzers at Beaulieu in the 1950s to the New Traveller/Acid House free gathering at Castlemorton Common in 1992, festivals can be vital spaces, vital moments of cultural difference. They live in the memories of those who were at them, as experiments in living, in utopia, sometimes gone wrong. These festivals are about idealism, being young, getting old disgracefully, trying to find other ways, getting out of it, hearing some great and some truly awful music, about anarchy and control. Of course, festivals can also be dull, homogenised mass events, at which crowds worship bad music played too loud in unconscious echo of sub-fascist ritual—but mostly those are the heavy metal ones. (Joke!) Key features of festival culture in Britain include a young or youthful audience, open air performance, popular music, the development of a lifestyle, camping, local opposition, police distrust, and even the odd rural riot. To both chart and to celebrate the counterculture's tribal gatherings, I look in detail at Glastonbury Festival, which has been at the centre of the movement for thirty years, on and off, and which reflects the changes in music and style, in political campaigning, in policing and festival legislation over all that time. Its audiences include old and young hippies, punks, folk fans, ravers, neo-pagans, and generations of activists, dreamers, fun-seekers, musicians, pilgrims, as well as the many city-dwellers who come down on Glastonbury for that annual hit of green freedom (within the fences, anyway). The book moves between the micro-perspective of what Somerset dairy farmer and Glastonbury Festival organiser Michael Eavis calls his 'regular midsummer festival of joy and celebration of life', and the macro-perspective of what sociologist Tim Jordan has identified as 'the importance of post-1960s festivals to ongoing radical protest'. I make no apologies for positioning my version of festival culture within a political praxis and discourse, however problematic. It is though a politics which admits pleasure, whether of pop and rock music, of temporary (tented) community, of landscape and nature under open skies, of promiscuity, of narcotic. The version of festival culture I offer here contains all these features. Sometimes. In varying degrees. The vibrant adventure that is the social phenomenon of festival culture that has developed since the 1950s in Britain has touched several generations now. I hope you recognise your festival here; it has indeed 'built up the dance of the year'. Be generous and optimistic: remember the good parts, for memory can change the world. (A bit. Sort of.) I hope you recognise your Glastonbury here. Even if you don't remember it.

Research Notes: This book gives an overview of the history of Glastonbury Festival but used as a lens to understand the history of festivals in general and using Glastonbury as representative of festival culture as a whole. It is therefore useful for tracing history of festivals in the UK, from Beaulieu to Notting Hill Carnival, through free festivals of the '70s, to 1999 and commercialised festivals. Chapters are as follows: histories of festival culture; Glastonbury/Stonehenge 1970-80s; Glastonbury legend and festival; countryside and landscape; music policy; politics of peace and ecology. Glastonbury contains many black and white and colour images, and a Time-line of Festival Culture 1951-1999. Many of the photographs are by Alan 'Tash' Lodge. The centre pages contain a useful time-line of festival culture 1951-99, which is the basis of the Impact of Festival's project festival timeline - <https://impactoffestivals.wordpress.com/timeline-of-festival-culture/>

Author: McKay, George

Year: 2003

Title: Just a Closer Walk with Thee: New Orleans-Style Jazz and the Campaign for Nuclear Disarmament in 1950s Britain

Reference Type: Journal article

Location: **Publisher:** Cambridge: Cambridge University Press

Journal: Popular Music

Volume/Issue: Volume 22, number 3

/Page numbers: 261-281

DOI: 10.1017/S0261143003003180

Keywords: jazz, CND, social protest, Aldermaston, Beaulieu

URL: <http://dx.doi.org/10.1017/S0261143003003180>

Date accessed: 01-Apr-16

Abstract: This article looks at a particular moment in the relation between popular music and social protest, focusing on the traditional (trad) jazz scene of the 1950s in Britain. The research has a number of aims. One is to reconsider a cultural form dismissed, even despised by critics. Another is to contribute to the political project of cultural studies, via the uncomplicated strategy of focusing on music that accompanies political activism. Here the article employs material from a number of personal interviews with activists, musicians, fans from the time, focusing on the political development of the New Orleans-style parade band in Britain, which is presented as a leftist marching music of the streets. The article also seeks to shift the balance slightly in the study of a social movement organisation (the Campaign for Nuclear Disarmament, CND), from considering it in terms of its 'official' history towards its cultural contribution, even innovation. Finally, the article looks at neglected questions around Americanisation and jazz music, with particular reference to power and the past.

Research Notes: While not focused directly on festivals per se, Beaulieu Jazz Festival does warrant a mention in this article, which seeks to reposition trad. jazz not as a 'safe' conservative musical form but instead as playing a significant role in the CND marches of the 1950s, particularly at Aldermaston. It is inconclusive, however, as to whether jazz itself lends itself to political causes (of the left) or whether the marches provided a platform at which jazz could be performed. The article paves the way for a later chapter specifically on festivals and activism in McKay's 2015 'The Pop Festival' edited collection.

Author: McKay, George

Year: 2004

Title: “‘Unsafe things like youth and jazz”: Beaulieu Jazz Festivals (1956-61), and the origins of pop festival culture in Britain’

Reference Type: Book section

Location: **Publisher:** Aldershot: Ashgate Publishing Ltd

Book: Remembering Woodstock, edited by Andy Bennett

Page numbers: 90-110

ISBN: 978-0-7546-0714-4

Keywords: Beaulieu, pop culture, jazz festival, trad jazz, modern jazz, influence on pop festivals, 1956-61

URL: <https://www.routledge.com/products/9780754607144>

Date accessed: 22-Feb-16

Abstract: [Extract from opening paragraph] 'This chapter looks at the origins of pop festival culture in Britain, the relatively under-researched phenomenon of the early jazz festivals in the New Forest during the 1950s. It explores subcultural contestation and negotiation, with particular attention to the 1960 festival, at which traditional ('trad') jazz fans and modernists confronted each other during the (mediated) so-called Battle of Beaulieu. It introduces issues relevant to the later festival movement, and to Woodstock: the significance of the deep green pastoral location, links (strong or weak) with the burgeoning peace movement of the Campaign for Nuclear Disarmament, the suggestion from a London beatnik of a free festival in the forest, the question of atavism and the revival of the past. It also considers the problematic issue of Americanisation in the imitation of the recently founded Newport Jazz Festival, as well as some of the innovations of Beaulieu.'

Research Notes: This chapter looks at the origins of pop festival culture in Britain and the relatively under-researched phenomenon of the early jazz festivals in the New Forest during the 1950s. Subcultural contestation and negotiation are explored, with particular attention to the 1960 festival, at which traditional ('trad.') jazz fans and modernists confronted each other during the so-called Battle of Beaulieu. Issues relevant to the later festival movement, and to Woodstock, are introduced, namely the significance of the deep green pastoral location, links (strong or weak) with the burgeoning peace movement of the Campaign for Nuclear Disarmament, the suggestion from a London beatnik of a free festival in the forest, and the question of atavism and the revival of the past.

Author: McKay, George

Year: 2005

Title: Circular Breathing: The Cultural Politics of Jazz in Britain

Reference Type: Book

Location: **Publisher:** Durham: Duke University Press Books

Number of Pages: 376

ISBN/ISSN/DOI: 978-0-8223-3560-3

Keywords: jazz, cultural studies, history, Great Britain, politics, race relations, Left

URL: <https://www.dukeupress.edu/Circular-Breathing/>

Date accessed: 18-Jan-16

Abstract: In *Circular Breathing*, George McKay, a leading chronicler of British countercultures, uncovers the often surprising ways that jazz has accompanied social change during a period of rapid transformation in Great Britain. Examining jazz from the founding of George Webb's Dixielanders in 1943 through the burgeoning British bebop scene of the early 1950s, the Beaulieu Jazz Festivals of 1956–61, and the improvisational music making of the 1960s and 1970s, McKay reveals the connections of the music, its players, and its subcultures to black and antiracist activism, the Campaign for Nuclear Disarmament, feminism, and the New Left. In the process, he provides the first detailed cultural history of jazz in Britain.

McKay explores the music in relation to issues of whiteness, blackness, and masculinity—all against a backdrop of shifting imperial identities, postcolonialism, and the Cold War. He considers objections to the music's spread by the "anti-jazzers" alongside the ambivalence felt by many leftist musicians about playing an "all-American" musical form. At the same time, McKay highlights the extraordinary cultural mixing that has defined British jazz since the 1950s, as musicians from Britain's former colonies—particularly from the Caribbean and South Africa—have transformed the genre. *Circular Breathing* is enriched by McKay's original interviews with activists, musicians, and fans and by fascinating images, including works by the renowned English jazz photographer Val Wilmer. It is an invaluable look at not only the history of jazz but also the Left and race relations in Great Britain.

Research Notes: This book contains chapters on Jazz, Europe, Americanization; New Orleans Jazz, Protest (Aldermaston), and Carnival (Beaulieu), Whiteness and (British) Jazz; The Politics and Performance of Improvisation and Contemporary Jazz in the 1960s and 1970s; and on Feminist Improvising. It is useful for history of jazz in Britain from a cultural studies perspective, including gender and race. The underlying argument is that with its American origins, jazz was the 'early soundtrack of the hegemon' whose global spread coincided with hegemonic authority throughout the twentieth-century (p. 11). Although festivals are not its main focus, the book contains a wealth of information about a 'founding annual event in the subcultural history of pop festivals' (p. 47), namely Beaulieu (and some discussion of Richmond), including material from personal interviews with activists, musicians and fans of the time (pp. 69-86). Also see McKay 2015 for further work on the significance of early jazz festivals for the Left.

Author: McKay, George (ed)

Year: 2015a

Title: The Pop Festival: History, Music, Media, Culture

Reference Type: Edited Book

Location: **Publisher:** London: Bloomsbury

Number of Pages: 234

ISBN: 978-1-6235-6959-4

Keywords: pop festival, jazz festival, history, music, media, culture

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781628921984/>

Date accessed: 13-Jan-16

Abstract: [From back cover] From pop and rock to folk, jazz and techno, under stars and canvas, dancing in the streets and in the mud, the pleasures and politics of the carnival since the 1950s are discussed in this innovative and richly-illustrated collection. The Pop Festival brings scholarship in cultural studies, media studies, musicology, sociology, and history together in one volume to explore the music festival as a key event in the cultural landscape - and one of major interest to young people as festival-goers themselves and as students.

Research Notes: This edited collection examines festivals (not just pop as includes jazz, rock, dance, etc.) from a variety of perspectives and countries, and hence a variety of perspectives on the impact of festivals (mostly political and social rather than economic). Chapters are on jazz festivals, electronic festivals, and rock festivals (but oddly very few 'pop' festivals considering the title), and contains topics as diverse as race, sponsorship, participation, and politics, from festivals in Britain, America, and Europe. There is also a photo-essay from Alan Lodge which contains images from British alternative festivals and travellers 1981-1992. Of particular interest for thinking about the impact of British music festivals is McKay's opening chapter on the relationship between politics and festivals in the 1950s, Goodall on the mediation of festivals, Robinson on participation, and Anderton on branding and sponsorship. Separate entries in this annotated bibliography are for: Branding, sponsorship and the music festival (Chris Anderton); Out of Sight: The Mediation of a Music Festival (Mark Goodall); 'The pose ... is a stance': Popular music and the cultural politics of festival in 1950s Britain (George McKay); and Protestival: Global days of action and carnivalized politics at the turn of the millennium (Graham St John).

Author: McKay, George (ed)

Year: 2015b

Title: Introduction

Reference Type: Book section

Location: Publisher: London: Bloomsbury

Book: The Pop Festival: History, Music, Media, Culture, edited by George McKay

Page numbers: 1-12

ISBN: 978-1-6235-6959-4

Keywords: pop festival, jazz festival, history, music, media, culture

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781628921984/>

Date accessed: 13-Jan-16

Abstract: [From back cover] From pop and rock to folk, jazz and techno, under stars and canvas, dancing in the streets and in the mud, the pleasures and politics of the carnival since the 1950s are discussed in this innovative and richly-illustrated collection. The Pop Festival brings scholarship in cultural studies, media studies, musicology, sociology, and history together in one volume to explore the music festival as a key event in the cultural landscape - and one of major interest to young people as festival-goers themselves and as students.

Research Notes: This edited collection positions the pop festival as a key force within popular music history. The introductory chapter outlines the rest of the book but also charts a brief history of festivals in Britain as well as themes of utopia, politics and the festival industry.

Author: McKay, George

Year: 2015c

Title: The pose ... is a stance': Popular music and the cultural politics of festival in 1950s Britain

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book: The Pop Festival: History, Music, Media, Culture, edited by George McKay

Page numbers: 13-31

ISBN: 978-1-6235-6959-4

Keywords: jazz, Beaulieu, politics, 1950s, Britain

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781623569594/>

Date accessed: 01-May-16

Abstract: [From introduction] The aim of this chapter is to contribute to our understanding of the relation between popular music, festival and activism by focusing on a neglected but important area in festival history in Britain, what can arguably be seen as its originary decade, the 1950s. So I chart and interrogate the 1950s in Britain from the perspective of the rise of socio-cultural experimentation in the contexts of youth, some of the 'new...old' (Morgan 1998, 123) sonic landscapes of popular music, social practice and political engagement. I foreground the shifting cultures of the street, of public space, of this extraordinary period, when urgent and compelling questions of youth, race, colonialism and independence, migration, affluence were being posed to the accompaniment of new soundtracks, and to the new forms of dress and dance. Some of the more important popular culture events where these features manifested, performed and celebrated themselves produced what I see as a significant phenomenon: the youthful gathering of the festival, the surprising splash and clash of street culture. The chapter offers another narrative to contest of complement the national gesture of celebration, post-war reconstructions and post-imperial positioning ... that was the 1951 Festival of Britain, but I acknowledge that presenting the 1950s as a decade of festival - rather than simply one of, say, post-war austerity - is an argument considerably aided by the 1951 opening event.

Research Notes: The idea of the 1950s as a 'decade of festival' helpfully reframes the idea of the 1960s as being THE festival decade and is an important conceptualisation for understanding post-war Britain, and adds to the work by McKay (2003) and Frith et al (2013) in charting the history of live music in Britain. McKay argues that the 'new formations of social and cultural gatherings in 1950s festivals reflected and generated developments in modes of political identity' via group solidarity and carving out of new (temporary) public spaces (p. 15). The chapter focuses on four festival events within the jazz and folk worlds, including the Beaulieu Jazz Festival, charting the musical and political connections between them. Later, he argues that 'innovations in folk and jazz music festivals during the mid-1950s contributed directly and indirectly to political developments' (p. 19). McKay suggests that the 'most carnivalesquely irruptive moment of early British festival culture' was the so-called Battle of Beaulieu at the 1960 festival between trad. and modern jazz fans and posits it as an early example of the 'capacity of carnival to challenge of invert social norm' (p. 21-22), although it could also be argued that, like the earlier mods and rockers, it was a violent clash between two groups identified by musical tastes. McKay joins the dots between the jazz and pastoral setting of the Aldermaston marches with the jazz and pastoral setting of Beaulieu to suggest that a new form of activism was stirring, before moving on to the origins of today's Notting Hill Carnival and issues of race.

Author: McKean, Thomas

Year: 1998

Title: Celtic music and the growth of the féis movement in the Scottish Highlands

Reference Type: Journal article

Location: **Publisher:** Grass Valley, CA: Western States Folklore Society

Journal: Western Folklore: Locating Celtic Music (and Song)

Volume/Issue: Volume 57, Number 4

Page numbers: 245-259

Keywords: Scotland, Highlands, Gaelic, Feis, Celtic

URL: <http://www.istor.org/stable/1500262>

Date accessed: 02-Oct-16

Abstract: [From introduction] Traditional music has been a part of Highland life for centuries, long before the current marketability of the term Celtic. In recent years, however, there has been a major revival of social and commercial interest in the genre of tradition that it demonstrably Celtic: the Gaelic song tradition. Through the influence of commercial groups like Capercaillie and Altan, and before them Runrig, Clannad and the Ó Domhnaill family, for instance, Gaelic song has made a striking comeback ... This is not to say that Gaelic singing is making a comeback, because most current performers do not sing in traditional styles (p. 245) ... Feis is simply the Gaelic word for 'festival' or 'fair' ... but there is an agenda. All the Feisean (Festivals) have in common the teaching of Gaelic, ranging from forty five minutes of language and song at some, to events ... where Gaelic is the only language spoken (p. 251) ... A new cultural confidence can be seen in Scotland as its people at last assail mental boundaries previously taken for granted ... the most important aspect of this renaissance is not the items of lore, the tunes and the dances in themselves, but the process, the tradition of making music and song for yourself, having faith that your own culture can stand shoulder to shoulder with any other (p. 256).

Research Notes: An opinion piece perhaps rather than a purely academic journal article as such but one which charts the development of the feis/festival movement in the Scottish Highlands, and the subsequent resurgence in Gaelic language and culture, highlighting the cultural impact of festivals on linguistic and musical development and promotion.

Author: Melville, Casper

Year: 2002

Title: A carnival history

Reference Type: Journal article

Location: **Publisher:** London: Opendemocracy Ltd

Journal: openDemocracy

Keywords: Notting Hill, Carnival, race, history

URL: https://www.opendemocracy.net/arts-festival/article_548.jsp

Date accessed: 03/03/2016

Abstract: [Extracts in lieu of an abstract] The Notting Hill Carnival is the largest street festival in Europe, attracting two million people ... The Carnival parade is great fun – a succession of floats, lorry mounted sound systems, and platoons of peacock garbed masquerade ‘camps’. ... In its promotional imagery, as in popular imagination, the Notting Hill Carnival is confirmation of the health and vitality of post-colonial, multicultural Britain ... Yet all in London’s multicultural garden is not rosy. Carnival is no celebration of a pre-existing harmony, but an attempt to found a multicultural community, sometimes in the face of extreme adversity.

Research Notes: A relatively brief article on the history of the Notting Hill Carnival, which shows the racial tensions that birthed the Carnival in the late 1950s, and have played a part throughout its history. Starting with Claudia Jones' first 'fayre' in 1958, the article charts the history through the growth in popularity of ska in the 1960s, reggae and sound systems in the 1970s and the latter's infiltration into the Carnival, and confrontation between black youth and police in 1975 and 1976 in response to heavy-handed stop and search tactics.

About the author

Caspar Melville is editor of the New Humanist magazine. He was Executive Editor and co-editor of the Media & the Net theme on openDemocracy.

Author: Morey, Yvette, Andrew Bengry-Howell, Christine Griffin, Isabelle Szmigin and Sarah Riley

Year: 2014

Title: Festivals 2.0: consuming, producing and participating in the extended festival experience

Reference Type: Book section

Location: **Publisher:** Farnham: Ashgate Publishing Ltd

Book: The Festivalization of Culture, edited by Andy Bennett, Jodie Taylor and Ian Woodward

Page numbers: 251-269

ISBN: 978-1-4094-3198-5

Keywords: online, web, 2.0, digital technology,

URL: <https://www.routledge.com/products/9781409431985>

Date accessed: 22-Feb-16

Abstract: [From introduction] '[The authors] examine the relationship between festivals and online technologies. Specifically, the authors consider how the emergence of different forms of online technology shape the ways in which festival-goers engage with specific festival events. As they observe, a critical shift afforded by online technologies is that they create new spaces of interaction and dialogue between festival-goers that transcend the physical space of the festival itself. Indeed, through the use of different online platforms, festival-goers are empowered to participate in broader process of consumption and identity construction through, for example, engaging with festival web forums and the creation and dissemination of festival videos via YouTube. According to [the authors], through access to such online media, festival-goers both consume and produce the festival experience. As such, the online technologies that have emerged - particularly in the transition from Web 1.0 to 2.0 - have significantly enhanced the properties of the festival as an 'interactive' space, within which the creation and promotion of differentiated and highly nuanced meanings are possible.

Research Notes: This chapter is based on research from three years' festival and free party attendance; an ESRC-funded study forms the backdrop to the chapter ('Negotiating Managed Consumption: Young People, Branding and Social Identification') which has a twin focus on both social media and on festivals. The chapter's central premise is that festivals are 'experience products targeted at and chosen by festival-goers, which offer festival-goers the freedom to both consume and produce their festival identities and experiences' (p. 264). Sections are on the social, cultural and economic significance of music festivals; the corporatisation of music festivals and neoliberal festival consumer-producers (incl. overview of development of Live Nation in the UK) in which consumption is the primary basis for the construction of identities; the mediation and promotion of festivals online in which the primary means of promotion is the internet; and participatory web cultures. Another section describes the research project and the range of methods (case studies including online ethnographic – netnographic – research, and focuses particularly on eFestivals and YouTube. The chapter includes work on online forums and their use in planning and organisation prior to the festival itself, and the differences between the (patrolled) official festival website forums and more informal sites. It would be interesting to continue this research in a longitudinal study to further understand how extended online engagement with a festival (and other festival-goers) affects the social and psychological impact of the festival.

Author: Morris Hargreaves McIntyre

Year: 2004

Title: The Impact of Folk Festivals

Reference Type: Report

Location: **Publisher:** London: Association of Festival Organisers/Arts Council England

Number of Pages: 16

Keywords: folk festival, economic impact

URL: http://culturehive.co.uk/wp-content/uploads/2013/04/afo_report21.pdf

Date accessed: 02-Aug-16

Abstract: [From introduction, p. 2] This report is based on a major independent research study undertaken by Morris Hargreaves McIntyre. 4,294 adult festival goers completed short questionnaires at a range of six different folk festivals in England during July, August and September 2002. A further representative, weighted sample of 450 of these adults then completed long questionnaires during October 2002. A sample of these respondents then attended focus group discussions in December 2002. Depth interviews were conducted with a range of twenty six key individuals representing festivals, folk development agencies, folk artists, promoters, record labels, folk media, local authorities, local chambers of commerce and local communities. Three discussion groups were facilitated, involving key individuals in the national folk scene and key organisations including the Musician's Union, the BBC, Arts Council England, the National Association of Local Government Arts Officers, and Visit Britain. Thirty-one festivals provided detailed information on their audiences, ticket sales and finances. A further nine provided some information. All forty provided information on their situation and needs (p. 2) ... This project was funded by the Arts Council of England's New Audiences Programme. It was managed, on behalf of the AFO, by the hub. The research commissioned by the AFO was carried out by Morris Hargreaves McIntyre (p. 15).

Research Notes: This report contains an overview of the folk festival sector, and covers economic development, audience development, artistic development, festival development, and recommendations for overall development of the sector. The three principal findings of the report are that festivals produce real, sustainable, local economic impacts; festivals develop existing, new and non-traditional audiences; and that festivals train, launch and support artists and administrators (p. 4). The authors estimate that over 350 UK folk festivals generate spending of over £77 million each year, and attract over 350,000 attendances from 106,000 people, 90% of whom are tourists (pp. 5-6). This is an advocacy document with a suggestion from the AFO to use the document 'whenever there is doubt' that folk festivals are 'key to the socio-economic and cultural life of our communities' (p. 14). As such, there does not appear to be a methodology and it is unclear how the economic figures were obtained, other than that 31 festivals provided information on audiences, ticket sales and finances; the report contains much rich qualitative data from interviews and focus groups.

Author: Neville, Fergus and Stephen Reicher

Year: 2011

Title: The experience of collective participation: shared identity, relatedness and emotionality

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Contemporary Social Science: Journal of the Academy of Social Sciences

Volume/Issue: Volume 6, number 3

Page numbers: 377-396

DOI: 10.1080/21582041.2012.627277

Keywords: identity, collective experience, football, protest, festival, Scotland, psychology

URL: <http://dx.doi.org/10.1080/21582041.2012.627277>

Date accessed: 02-Jan-16

Abstract: This paper presents three studies that explore the experience of participating in crowd events. Analysis of semi-structured interviews with football supporters and student demonstrators is used to illustrate the role that shared identity plays in transforming within-crowd social relations (relatedness), and the positive impact this has upon emotionality of collective experience. Questionnaire data collected at a music festival are then used to confirm these claims. The paper argues for a conceptual distinction between shared identity and self-categorisation, and against the contention in classic crowd psychology that a loss of identity is at the root of collective emotion. It concludes by suggesting avenues for future research, including the potential role for collective experience in encouraging future co-action.

Research Notes: This research into crowd psychology compares three events: football, student protest, and a music festival (Rockness in Scotland) to show the social and psychological impacts of participation. The authors suggest that 'In contrast to 'everyday' life which may be filled with doubt and insecurity, within the crowd participants described an alleviation of personal uncertainty as their perspective on the world was reflected back at them by fellow group members' and that, rather than people getting lost in a crowd, 'collective emotion is determined ultimately by the social identities of crowd members, contradicting the notion within classic crowd psychology that collective emotionality was rooted in a loss of identity' (pp. 392-3). The festival research is based on a questionnaire, which was used to test hypotheses garnered from the research into the football and protest, which were based on participant observation and semi-structured interviews; this makes comparison of the three types of event problematic. As the authors themselves conclude, the conclusions from the festival study must be treated as tentative because the data were correlational and not causal; it would have been useful to have obtained some qualitative data from the festival study to compare with the football and student protest. It would also be useful to understand how motivation impacts on emotionality - the motivations for attending each event would be quite different, and the events do not share temporal qualities (football is regularly occurring; student protest is more spontaneous and sporadic; festivals are cyclical and usually annual).

Author: Newbold, Chris, Christopher Maughan, Jennie Jordan and Franco Bianchini

Year: 2015

Title: Focus on Festivals: Contemporary European Case Studies & Perspectives

Reference Type: Edited Book

Location: **Publisher:** Oxford: Goodfellow Publishers

Number of Pages: 302

ISBN: 978-1-9101-5815-9

Keywords: festival, case study, pan-European, European Festival Research Project

URL: <http://www.goodfellowpublishers.com/focusonfestivals>

Date accessed: 19-Feb-16

Abstract:

- Based on the groundbreaking work of the European Festival Research Project (EFRP);
- Looks at understanding the causes and implications of the current growth in festivals internationally, and the implications for the wider industry and society;
- Includes real world examples with a mix of practical and academic contributions providing a broad perspective across agendas from economic regeneration and tourism, to education and social inclusion.

This book presents a contemporary overview of our most ubiquitous cultural phenomena - festivals. It is able to do so by taking a powerful and unique case -study focused, theoretically

rigorous and pan-European approach. It comes from a hugely expert and experienced team of editors and authors drawn from across Europe and is based on the groundbreaking work of the European Festival Research Project (EFRP). The EFRP and the book are focused on understanding the causes and implications of the current growth in festivals internationally, and the implications this has across major sectors ranging from tourism to culture. The key themes the books brings out are:

- The politics, programming, impacts, governance and management of festivals;
- The social, cultural, political, economic and physical contexts in which festivals operate;
- The potential of festivals to explore and stimulate a more risk-oriented approach to the arts;
- Key conclusions, trends, forecasts and recommendations for the sector in the future.

The exciting range of real world examples and the mix of practical and academic contributions provides readers with a broad perspective across agendas from economic regeneration and tourism, to education and social inclusion.

Research Notes: While the case studies are not specifically about British music festivals, this book contains a large number of case studies about festivals from all over the world and a wide variety of festival types, from street festivals to festivals about sustainable living.

Author: Nix, CM, IJ Khan, M Hoban, G Keye, G Little, HJ O'Connor

Year: 2006

Title: Oxegen 2004: The impact of a major music festival on the workload of a local hospital

Reference Type: Journal article

Location: **Publisher:** Dublin: Irish Medical Organisatio

Journal: The Irish Medical Journal

Volume/Issue: Volume 99, number 6

Page numbers: 167-9

ISSN: 0332-3102

Keywords: Oxegen, health, hospital, Ireland, medical unit, emergency department

URL: <http://www.imj.ie/ViewArticleDetails.aspx?ArticleID=1048>

Date accessed: 02-Jan-16

Abstract: This prospective observational study was undertaken to assess the impact of a major music festival on the workload of a local hospital. Data were collected on all attendances at Naas General Hospital from the nearby Oxegen 2004 music festival. Patient demographics, disposition and diagnoses were recorded. Emergency department activity levels were compared before, during and after the festival. Seventy-two attendees were referred to Naas emergency department over a 3-day period, representing a 45% increase in the hospital's emergency department attendance rate. Thirty-seven of these attendees (51%) required inpatient or tertiary centre services. Thirty-four attendees (47%) were noted as having consumed alcohol and /or used illicit substances. We conclude that despite the provision of on-site medical facilities, major music events are associated with a significant increase in local health care activity and expenditure.

Research Notes: The research took place at Oxegen in 2004, which had an onsite medical unit but also transferred patients to a local hospital when required. The conclusion is that music festivals significantly increase the workload of local hospital services, and that, 'despite the provision of on-site medical facilities, music festivals result in a significant increase in ED attendances at the local hospital, which in turn carries a sizeable financial burden'. The authors state that the impact of a music event on acute hospital services is significant with up to a 50% increase in local emergency department (ED) workload - the three highest frequency diagnostic groups transferred to the hospital were substance misuses, soft tissue injury and fractions/dislocations, shown in a chart. Other charts show the attendances over the course of 24 hours and the comparative weekend emergency department attendances before, during and after Oxegen 2004. It would be useful to compare the influx of visitors (80,000 people) to other types of event, to see whether a general increase in numbers would also cause increased workload, or whether it is specific to (rock) music festivals.

Author: Norfolk and Norwich Festival

Year: 2013

Title: Norfolk and Norwich Festival Annual Review

Reference Type: Report

Location: **Publisher:** Norwich: Norfolk and Norwich Festival Annual Review

Number of Pages: 32

Keywords: Norwich, Norfolk, festival, annual review

URL: http://issuu.com/norfolk_and_norwich_festival/docs/nnf_annual_report_2013

Date accessed: 17-Dec-15

Abstract: "From the Festival 2012 audience survey: 92% rated their experience of the Festival as Good or Great. 26% attended more than 5 events, many attending the free outdoor programme. Festival attenders spent on average £46 per head whilst attending the event (excluding their ticket purchase). Over 80% said they would attend the Festival again (p. 7) ... Projected Areas of Expenditure 2013 Festival: Artistic Programme 42%; Staffing and Overheads 35%; Education (incl. Bridge) 17%; Marketing and Development 6% (p. 27)."

Research Notes: This annual review contains information on festival highlights from 2012 and 2013, London 2012, open studios, festival bridge, education and outreach, partnerships and supporters. It contains some data on economic activity: the 2013 festival generated £2,397,464 of economic activity (p. 12), volunteers (124 - p. 20), and provides percentages for projected areas of expenditure and for statutory funding and corporate sponsorship. A methodology is not provided and the figures are not put in context with other years' economic activity, however, meaning that the festival's impact over time is difficult to judge.

Author: Oakes, Steve

Year: 2003

Title: Demographic and sponsorship considerations for jazz and classical music festivals

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: The Service Industries Journal

Volume/Issue: Volume 23, number 3

Page numbers: 165-178

DOI: 10.1080/714005121

Keywords: audience research, festival, classical, jazz

URL: <http://dx.doi.org/10.1080/714005121>

Date accessed: 18-Dec-15

Abstract: This article highlights the need for enhanced managerial awareness of the demographic profile of the audience for arts festivals. More specifically, comparison is drawn between classical music and jazz audiences at major UK festivals in order to highlight the appropriateness of a strategic fit between the demographics of music festival patrons and sponsoring organisation target segments. The potential demand for increased cross-selling of other live entertainment services is examined, and factors impacting upon accurate and erroneous recall of festival sponsor are explored.

Research Notes: This article compares the demographic profile and consumption habits of audiences at two separate (unspecified) international festivals (jazz and classical music) taking place at the same venues in the same town in the south-west of England, and examines festivals as an economic vehicle for sponsors. The article covers genre, attractions and disincentives for live music attendance, (a somewhat simplistic reading of) musical liking, age, and social class. The research is based on audience surveys and concludes with recommendations for festival organisers as to how best to market to classical and jazz audiences, as well as types of sponsorship to pursue. The research found that the over-65s were dominant in the classical audience and males for the jazz audience. While the article does offer some interesting analysis of the trend for festival promoters towards crossover artists and populist forms, the assumption of jazz and classical as being necessarily more intellectually complex than other genres is over simplistic and the purely quantitative approach of the survey allows for no room for qualitative analysis.

Author: Oakes, Steve

Year: 2010

Title: Profiling the jazz festival audience

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: International Journal of Event and Festival Management

Volume/Issue: Volume 1, number 1

Page numbers: 110-119

DOI: 10.1108/17852951011056892

Keywords: Arts, Music, Festivals, Demographics

URL: <http://dx.doi.org/10.1108/17852951011056892>

Date accessed: 21-Dec-15

Abstract: *Purpose:* The purpose of this paper is to attempt to provide a detailed profile of the jazz festival audience in terms of age, gender, degree qualifications, home ownership levels, newspaper readership, frequency of attending live jazz performances, interest in attending other festivals and CD purchase behaviour. In addition, it seeks to examine the cultural diversity of improvisation.

Design/methodology/approach: Survey data were collected from patrons at the Cheltenham International Jazz Festival in order to establish the demographic profile of the jazz audience and distinguish between two broad categories of jazz fan (modern and hybrid). Hybrid jazz fans are categorised as those purchasing traditional/mainstream jazz CDs who may also purchase modern jazz CDs, thus distinguishing them from exclusively modern jazz fans who do not purchase traditional/mainstream jazz CDs.

Findings: Results identified a statistically significant difference between modern and hybrid jazz fans in terms of gender profile, newspaper readership, CD purchase behaviour, overall concert attendance and interest in attending a variety of other festivals.

Practical implications: Differences in purchase behaviour and festival preferences suggest likely differences between segments in terms of the potential demand for cross-selling of other live entertainment services and related merchandise. Increased awareness of such differences creates the opportunity for more effectively targeted sponsorship.

Originality/value: The paper focuses upon the audience for an art form that has been relatively neglected by the management literature.

Research Notes: This paper follows on from Oakes' previous work on demographic and sponsorship considerations for jazz and classical music festivals (2003), this time drawing on data from the Cheltenham International Jazz Festival (festival previously unspecified), and hence examines festivals as economic vehicles for sponsors. The author states that the current study addresses a gap in the literature by profiling the actual consumers of jazz goods (CDs) and services (live concerts), and by segmenting them into 'hybrid' and 'modern' jazz music consumers, in order to identify alternative arts and entertainment outlets that are of interest to different segments of the jazz audience, i.e. to provide data for festival and event organisers in order to maximise opportunities for cross-selling and audience development. As with Oakes' previous paper, the classification into 'modern' and 'hybrid' appears a little over-simplistic, and it may be that the assumption that CD buying behaviour is analogous to festival ticket-buying behaviour is flawed. The lack of qualitative interview-based data means that Oakes' assumptions are somewhat speculative. In addition, while the author speculates that there may be marketing opportunities to encourage jazz festival fans to attend other festivals, he does not consider other significant factors such as geographical location or the type of festival (outdoor or venue-based) as having impacts on motivation to attend, and does not appear to consider the importance of the line-up.

Author: Oakes, Steve and Gary Warnaby

Year: 2011

Title: Conceptualizing the management and consumption of live music in urban space

Reference Type: Journal article

Location: **Publisher:** Thousand Oaks: Sage Publications

Journal: Marketing Theory

Volume/Issue: Volume 11, number 4

Page numbers: 405-418

DOI: 10.1177/1470593111418798

Keywords: jazz, music, outdoor, place, servicescape, urban

URL: <http://mtq.sagepub.com/content/11/4/405.short>

Date accessed: 21-Dec-15

Abstract: This paper examines how live music performed outdoors contributes to an overall urban servicescape capable of transforming perceptions of urban environments. A broad spectrum of outdoor musical performance is discussed ranging from major festivals to busking. The benefits of live music in urban space are highlighted in terms of benefits to the local economy and widening arts engagement. Key issues are discussed within the context of the wider place marketing literature, and it is proposed that the role of music in the marketing of specifically urban places may be conceptualized in terms of three distinct continua – managed/spontaneous, spectacular/mundane, and exclusive/inclusive. As jazz has been consistently identified as an urban genre, each continuum is discussed with reference to jazz performances within the context of a specific urban space – St. Ann's Square in Manchester.

Research Notes: The authors aim to address a gap in the literature around 'the value and potential impact of music (and other performing arts) in terms of changing the character of outdoor urban space' and to 'conceptualize the role of music in the marketing of outdoor, urban spaces in terms of three distinct continua: managed/spontaneous, spectacular/mundane, and exclusive/inclusive' (p. 406). In examining music's role as a marketing tool, this approach threatens to reduce both music and place (and those who create/listen to music) to merely commodities to be bought and sold or as a means of getting people to spend more money in shops (or similar), rather than considering the social, cultural and emotional value of music and place: 'Within the retail context of St. Ann's Square [Manchester], the streetwise, countercultural credentials of jazz help to attract shoppers by blending congruously into the outdoor, urban environment' (p. 408), although as the authors later point out, the contemporary marketplace has its roots in 'celebratory, open-air festival marketplaces' (p. 409). While this is an interesting and apparently neglected topic which the authors suggest requires further research, the paper would be stronger with input from musicians (including the somewhat maligned buskers to which the authors refer), audiences/shoppers, city managers, and festival promoters. The three binaries are also somewhat subjective; for example, equating busking with mundanity.

Author: O'Grady, Alice

Year: 2013

Title: Exploring radical openness: A porous model for relational festival performance

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Studies in Theatre and Performance

Volume/Issue: Volume 33, number 2

Page numbers: 133-151

DOI: 10.1386/stap.33.2.133_1

Keywords: festival, interaction, participation, relational performance, play, radical openness

URL: http://www.tandfonline.com/doi/abs/10.1386/stap.33.2.133_1?journalCode=rstp20

Date accessed: 02-Jan-16

Abstract: Popular music festivals are convivial spaces where paradigms of play and participation proliferate. 'Exploring radical openness' investigates the concept of relational performance where encounter and dynamic exchange are prioritized. Drawing on extensive practice-led research conducted predominantly within the UK festival circuit, it provides a model for interactivity that not only acknowledges the inherent unpredictability of festival sites but also exploits it in the pursuit of inclusivity and radical openness.

Research Notes: The article focuses on popular music festivals like Glastonbury and the Secret Garden Party which 'provide a range of activities and entertainment that is largely based on communal participation, ethical sociability and playful license' (p. 134) and she focuses on the interdisciplinary experiences and opportunities for interactivity beyond the main music stages. The author notes that music is but one part of the offer at these types of festival, other draws being 'spectacle' and what Durkheim (2001) describes as opportunities for 'collective effervescence', using conceptual frameworks from performance studies and drawing on practice-led research (p. 135). The author is interested in active participation and 'relational performance' (cf Robinson 2015) and cites previous research which suggests that participation in such relational performances can be 'deeply embedded in our memory of the experience' more than the headline acts that perhaps drew us to the event in the first place (pp. 134-5). The author examines the physical positioning of such encounters and offers the concept of 'overlapping porous spheroids' for understanding how multiple frames interact and relate to each other. It would be interesting to include festival-goers' own perceptions of the experiences and their sense of engagement and memory as well as the author's.

Author: O'Grady, Alice

Year: 2015

Title: Dancing outdoors: DiY ethics and democratised practices of well-being on the UK alternative festival circuit

Reference Type: Journal article

Location: **Publisher:** Nathan, Queensland: Dancecult/Griffiths University ePress

Journal: Dancecult: Journal of Electronic Dance Music Culture

Volume/Issue: Volume 7, number 1

Page numbers: 76–96

DOI: 10.12801/1947-5403.2015.07.01.04

Keywords: Alternative festival; well-being; participation; environment

URL: <http://dx.doi.org/10.12801/1947-5403.2015.07.01.04>

Date accessed: 02-Feb-16

Abstract: Focussing on the UK's vibrant alternative festival scene, this article examines how traces of the free party movement in the late 1980s continue to pervade the ethos and aesthetic register of contemporary events. It considers the potent DiY ethic of the campsite that emerged as a result of the convergence of Travellers with sounds systems such as Spiral Tribe, Exodus and Bedlam. It examines how the aesthetics and ethics of these rural, grassroots gatherings hark back to a particular moment in British history and how the sights, sounds and cultures of the current festival circuit are intimately connected to the histories from which they grew. The article argues for a reading of outdoor space, as experienced within the frame of the alternative festival, as a locale for the performance of political and personal freedoms. It asks how the cultural legacy of opposition through dancing outdoors serves as an expression of democratic culture and as spatial practice of belonging. The article makes explicit the links between alternative forms of democratic participation and sensations of individual and collective well-being that arise from outdoor dance experiences. Finally, it considers the role of rurality in constructing a festival imaginary that promotes participation, agency and connectivity.

Research Notes: The author cites emerging research from ecopsychology on the restorative benefits of natural environments (cited in O'Grady 2015: 88) and includes rich qualitative data from festival-goers as to the positive (health) impacts gained from attendance. The article is based on an ethnographic approach that included participant observation, interviews and questionnaire surveys; it focuses on small-scale events, such as Nozstock (p. 79). The author draws on Bey's ideas of Temporary Autonomous Zones to focus on the significance of outside space for alternative festivals (free parties) to interrogate the 'cultural legacy of opposition through dancing outdoors serves as an expression of democratic culture and as spatial practice of belonging' (p. 78). In doing so, the author examines the significance of alternative spaces such as these for 'well-being' (citizenship, engagement and agency) (p. 78). It contains an interesting geographical analysis of social networks and agency, in which the campsite is an democratic space in which trust is paramount (pp. 85-7).

Author: O'Grady, Alice and Rebekka Kill

Year: 2013

Title: Exploring festival performance as a state of encounter

Reference Type: Journal article

Location: **Publisher:** Thousand Oaks: Sage Publications

Journal: Arts and Humanities in Higher Education

Volume/Issue: Volume 12, number 2-3

Page numbers: 268-283

DOI: 10.1177/1474022212473532

Keywords: engagement, festival, interactivity, participation, performance, relational performance

URL: <http://ahh.sagepub.com/content/12/2-3/268.short>

Date accessed: 02-Feb-16

Abstract: This article outlines the activities of the research network 'Festival Performance as a State of Encounter', which was funded by the Arts and Humanities Research Council as part of the Beyond Text strategic programme. The network was formulated in 2008, and a range of different events were organized over the course of two years to explore the concept of relational performance within the context of popular music festivals. One of the central aims of the network was to bring into dialogue scholars from a range of disciplines within the performing arts and creative industries and industry professionals and practitioners working on the festival circuit. The network provided a meeting place for industry-academy collaboration that prompted genuine exchange and knowledge transfer across sectors and challenged assumptions about the role and value of expertise and experience in relation to research processes. The article examines the notion of encounter and co-creation not only as a method of practice in festival performance but also as a methodology for facilitating fruitful conversation and dynamic interaction between stakeholders with a shared interest in understanding the deep impact of embodied participation in festival spaces.

Research Notes: The article is about the AHRC-funded project, 'Festival Performance as a State of Encounter', and the knowledge exchange activities engaged therein with practitioners from festivals like Secret Garden Party, Shambala, The Big Chill and Glade, therefore highlighting the impact of research on festivals themselves. It is also about the findings of the project's research into 'relational performance' - participatory activities devised by festival-goers and/or professional performance troupes and which place the festival-goers centre stage - and suggests that the impact of such participatory activities 'moves us towards a consideration of what might be called 'deep impact' (p. 281). Also see O'Grady (2015) and Robinson (2015).

Author: Orosa Paleo, Iván and Nachoem M. Wijnberg

Year: 2006

Title: Classification of popular music festivals: A typology of festivals and an inquiry into their role in the construction of music genres

Reference Type: Journal article

Location: **Publisher:** Montreal: Carmelle and Rémi Marcoux Chair in Arts Management

Journal: International Journal of Arts Management

Volume/Issue: Volume 8, number 2

ISSN: 1480-8986

Keywords: Popular music festival, aural good, music genre, organizational field, classification

URL: <https://www.gestiondesarts.com/en/classification-of-popular-music-festivals-a-typology-of-festivals-and-an-inquiry-into-their-role-in-the-construction-of-music-genres>

Date accessed: 22-Dec-15

Abstract: This paper investigates the economic functions of popular music festivals, focusing on their significance for classification processes in the music industry. New definitions are proposed for the concepts “popular music festival” and “aural good.” The authors present, in a systematic way, the economic functions that are fulfilled by music festivals, distinguishing between, on the one hand, the production, distribution and retailing functions, and, on the other, the signalling, certification and classification functions. A taxonomy of music festivals is proposed to facilitate the formulation of hypotheses relating the characteristics of music festivals to their ability to fulfil specific economic functions. In conclusion a number of research questions are posed, again focusing on the classificatory function, in order to further explore the contribution of music festivals to the construction of music genres.

Research Notes: Focusing on popular music festivals, this paper sets out a useful taxonomy of festivals with which to understand their economic function, but which also offers a useful means of further defining festivals under the following headings: character, purpose, range, format, degree of institutionalization, innovativeness, and scope. As the authors show, range and innovativeness are particularly significant in defining festivals and the subsequent impact of festival programming on the development of genre, i.e. whether a festival has a broad or narrow range (multi-arts vs metal, for example), and whether a festival is innovative or less so; 'a festival that consistently presents highly innovative acts will become known as a breeding ground for new musical styles and genres - audiences will be quicker to accept a new genre as a new genre if it is presented in the context of such a festival' (p. 53).

Author: Partridge, Christopher

Year: 2006

Title: The spiritual and the revolutionary: Alternative spirituality, British free festivals, and the emergence of rave culture

Reference Type: Journal article

Location: Publisher: Abingdon: Routledge

Journal: Culture and Religion: An Interdisciplinary Journal

Volume/Issue: Volume 7, number 1

Page numbers: 41-60

DOI: 10.1080/01438300600625408

Keywords: rave culture, free festivals, New Age travellers, Stonehenge, Glastonbury, Goa, psychedelic, counterculture

URL: <http://dx.doi.org/10.1080/01438300600625408>

Date accessed: 18-Feb-16

Abstract: This article examines the sacralisation of festival and rave culture. Beginning with an exploration of the British free festival as a site of countercultural ideology and alternative spirituality, it traces the spiritual and ideological lines of continuity between the free festivals that took place with increasing frequency in Britain throughout the 1970s and into the 1980s and the rave culture of the 1980s and 1990s.

Research Notes: The aim of the author is 'to provide an archaeology of rave spirituality, by tracing many of the central themes back into free festival culture' (p. 41). The article covers alternative spirituality and free festivals in Britain; Glastonbury and its symbolic Pyramid Stage; psychedelic trance culture and the Goa connection; cultural eclecticism and the significance of indigenous and pagan spiritualities; the influence of Terence McKenna and the DJ as Shaman; the importance of hallucinogenics and Ecstasy to the rave and free festival scene; and finally the free festival scene of the 1970s and 1980s to the free party scene of the 1990s, with a focus on Spiral Tribe. The article shows how the ideology of free festivals - Bey's 'temporary autonomous zones' - has continued throughout the century, even as it has been forced to retreat into indoor clubs, highlighting the impact of free festivals as a space to explore alternative spirituality and ideology even outside the festival space itself. In this way, free festivals and raves are important sites for experimenting with alternative (social/political) ideas and practices.

Author: Payne, Antonia

Year: 2006

Title: Festival

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: A-F, Performance Research

Volume/Issue: Volume 11, number 3

Page numbers: 56-57

DOI: 10.1080/13528160701276543

Keywords: festivals, lexicon, definition, meaning

URL: <http://www.tandfonline.com/doi/abs/10.1080/13528160701276543>

Date accessed: 02-Aug-16

Abstract: [From introduction] The proliferation of festivals has made the term almost meaningless. Even if we set aside those commercial crowd-gathering events with some artistic ornament or amusement, even if we discard community self-celebrations with the habitual combo of handicraft, home-made cookies and traditional dances, what remains is an enormous range of artistic formulae and practices. Festivals are condensed packages of associated artistic events, seeking to convey the sense of extraordinary occurrence in the ongoing flow of cultural overproduction. They depend on a complex logistic, much cross-marketing, well-orchestrated fundraising and a synergy of public subsidy, sponsorship and own income. Appearing once a year or biennially, they suffer from a structural discontinuity in staff competence, visibility, audience loyalty, funding and media attention. That there is an increasing number of festivals that occur intentionally only once, without any ambition for reoccurrence and longevity, indicates that the F word has become a fundraising and marketing shortcut for any arbitrarily composed cluster of events, offered under a common title.

Research Notes: Albeit a brief article which forms part of a longer 'lexicon' of performance research terminology and issues, this is an important positioning document which covers both the positive functions of festivals, but is also critical of 'festivalisation' and the meaninglessness of the ubiquitous 'festival'. The author explores festivals historically, artistically, socially, and from a cultural-political perspective, and foregrounds festival research as being 'at the cutting edge of the cultural production and cultural policy research today in Europe' (p. 57). NB this article has been credited to Dragan Klaic on the European Festival Research Project (EFRP) website <http://www.efa-aef.eu/en/activities/efrp/>

Author: Payne, Julia and Adam Jeanes

Year: 2010

Title: Funding and Development Opportunities for British Musicians and Music Organisations to Export and Develop International Markets for their Work: 'Mapping' and 'Gapping' the Current International Music Infrastructure in England

Reference Type: Report

Location: **Publisher:** London: Arts Council England

Number of Pages: 16

Keywords: music, export, international export, mapping

URL: www.artscouncil.org.uk/media/uploads/music_mapping_gapping.pdf

Date accessed: 25-Jan-16

Abstract: This report provides the basis for Arts Council England/British Council's research and report, "Supporting UK musicians abroad". The publication explores the funding and development opportunities for British musicians and music organisations to export and develop international markets for their work. The aim of this research was to provide Arts Council England and the British Council with recommendations for how they could work together more effectively to maximise the impact and benefit of their support to musicians and music organisations wishing to develop their work internationally, whilst also responding to their own strategic aims. In arriving at our recommendations, we mapped the support currently available to those musicians and other music professionals in England working, or wishing to work, internationally, and identified where the needs of such individuals and organisations are currently unmet. For more, see <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/supporting-uk-musicians-abroad>

Research Notes: This report examines opportunities for British music export, including a map of current activity for inbound and outbound showcases, international touring, and professional development (by genre, activity, organiser, funding, and notes. The authors highlight the importance of festivals as export platforms: 'Showcases in the UK, designed to enable international producers to see and hear UK-based musicians in action and often linked to major UK festivals, are widely regarded as important development tool as well' (p. 7). The report contains useful tables which show the main platforms, including The Great Escape, Huddersfield Contemporary Music Festival, the London Jazz Festival, and Glasgow Jazz Festival, thus highlighting the important role of festivals on the careers of musicians.

Author: Payne, Nicholas

Year: 2012

Title: The business of opera

Reference Type: Book section

Location: **Publisher:** Cambridge: Cambridge University Press

Book: The Cambridge Companion to Opera Studies, edited by Nicholas Till

Page numbers: 53-69

ISBN: 978-0-5216-7169-9

Keywords: opera, Glyndebourne, management, Aldeburgh, funding

URL: <http://www.cambridge.org/gb/academic/subjects/music/opera/cambridge-companion-opera-studies>

Date accessed: 07-Mar-16

Abstract: [Excerpt from chapter introduction, in lieu of abstract, p. 53] 'The purpose of a business is to make a profit. Opera has a reputation as one of the most effective methods yet invented of losing money. A connection between the two is surely a contradiction in terms? ... Opera's business model is ... not structured to deliver a profit, but rather towards generating enough income to cover the costs of production. There has always been a tension between how much may be derived from 'earned income', from ticket sales and commercial exploitation, and how much from 'contributions', either public or private. The relative strength of each element determines where the economic and artistic control lies. A selection of enduring management models may show how a precarious balance is sought between the need to market the creative work of the artist and the demands of the audience.'

Research Notes: In this chapter, Glyndebourne yields a brief mention as a 'model for private-sector-funded opera', as it is underwritten by the wealthy Christie family (p. 55), as does the Aldeburgh Festival as a 'place of pilgrimage' (p. 59) and as yielding a new business model for opera as a small touring company with no permanent opera house; the chapter is about opera in general, however, rather than specifically opera festivals. The chapter examines impresarios, composers, interpreters, trustees of the state, artistic managers, and business managers.

Author: Penrose, Jan

Year: 2013

Title: Multiple multiculturalisms: Insights from the Edinburgh Mela

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Social & Cultural Geography

Volume/Issue: Volume 14, number 7

Page numbers: 829–851

DOI: 10.1080/14649365.2013.822539

Keywords: cultural diversity, transformative multiculturalism, multiple multiculturalisms, festivals

URL: <http://dx.doi.org/10.1080/14649365.2013.822539>

Date accessed: 07-Mar-16

Abstract: This paper contributes to debates about the future of multiculturalism in Britain by exploring how it is conceptualized, constructed and experienced in contemporary Scotland. The work is grounded in Hall's (2000) important but commonly overlooked distinction between a 'multicultural society', which designates a condition of cultural diversity, and 'multiculturalism', which refers to processes and policies that attempt to fix the meaning of such diversity. As these definitions suggest, the abandonment of multiculturalism as a 'policy failure' cannot be a solution to problems arising from the complex composition of contemporary societies. The fact that all societies must make decisions about the significance of cultural diversity and its management—they must all practise some form of multiculturalism—is established through a review of how multiculturalism has been conceptualized and pursued to date. The paper then draws on the example of Edinburgh's South Asian Festival—the Mela—to explore the empirical complexities of these different applications in a Scottish context. An analysis of the Mela's changing organization and artistic programme over time reveals the coexistence of multiple conceptions of multiculturalism—in time, space and experience. This progressive reinterpretation of multiculturalism—as multiple—advances the goals of both cultural diversity and societal cohesiveness.

Author: Philips, Julian Montagu

Year: 2012

Title: Investigating New Models for Opera Development

Reference Type: Thesis

Location: **Publisher:** Brighton: University of Sussex

Number of Pages: 367

Keywords: opera, Glyndebourne, management,

URL: <http://sro.sussex.ac.uk/40174/>

Date accessed: 24-Feb-16

Abstract: This thesis is a culmination of an AHRC funded collaborative doctoral award between the Centre for Research in Opera and Music Theatre at Sussex University and Glyndebourne Festival Opera. The research took the form of a Composer in Residence scheme in 2006-9 and the submission consists of three new operatic projects, *Followers*, *The Yellow Sofa* and *Knight Crew*. The thesis takes the form of a series of four case studies which explore the creative and aesthetic resonances of the above works in addition to a study of Péter Eötvös's new opera *Love and Other Demons*, commissioned by Glyndebourne for the 2008 Festival. The exploration of all four case studies is intended to offer a range of possible models for the future development of the operatic art form. The central creative research questions of this project relate broadly to questions of context and the reanimation of tradition. In terms of context, each of these four operatic case studies considers the perspective of the commissioning opera company, of the creative team, of singers and instrumentalists and of audiences. In terms of the reanimation of tradition, this research considers ideas around narrativity in opera and the centrality of the operatic voice and operatic lyricism. The polystylistic nature of opera is just one of several other themes that emerge as a consequence of this research. The thesis lays out each case study in chronological order beginning with an introductory chapter that describes the terms of the residency. Chapter Two considers the site-specific promenade opera *Followers*, Chapter Three examines the gestation of Péter Eötvös's new opera *Love and Other Demons*, Chapter Four details the chamber opera *The Yellow Sofa* developed as part of Glyndebourne's Jerwood Chorus Development Scheme, while Chapter Five projects the central themes of this research onto a larger-scale, grand operatic canvas in a community-specific context. A final Chapter Six concludes with a sketch for a new operatic aesthetic, which attempts to synthesise the creative and research experience of this composer residency.

Research Notes: This doctoral thesis uses Glyndebourne as a study for understanding the impact of a festival producer on the development of a genre (opera). As the author states, 'rather than seeking to refine one particular new operatic model, the project has sought to mark out a creative field within which to experiment, experience and develop new opera in a responsive, assimilative way' and advocates the establishment of composers-in-residence within opera companies as a means of developing the genre (p. 199). The thesis contains an interesting 'sketch' for a new opera aesthetic (p. 208) and it would be interesting to revisit the work to see whether the ideas generated within have impacted on the field of opera.

Author: Picard, David and Mike Robinson (eds)

Year: 2006

Title: Festivals, Tourism and Social Change: Remaking Worlds

Reference Type: Edited Book

Location: **Publisher:** Clevedon: Channel View Publications

Number of Pages: 304

ISBN/ISSN/DOI: 978-1-8454-1047-6

Keywords: tourism, social change, festival, Notting Hill, placelessness

URL: <http://www.multilingual-matters.com/display.asp?K=9781845410476>

Date accessed: 19-Feb-16

Abstract: This book explores the links between tourism and festivals and the various ways in which each mobilises the other to make social realities meaningful. Drawing upon a series of international cases, festivals are examined as ways of responding to various forms of crisis - social, political, economic - and as a way of re-making and re-animating spaces and social life. Importantly, this book locates festivals in the constantly changing, socio-economic and political contexts that they always operate in and respond to - contexts that are both historical and modern at the same time. Tourism is bound closely together with such contexts; feeding and challenging festivals with audiences that are increasingly transient and transnational. Tourism interrogates notions of ritual and tradition, shapes new spaces and creates, and renews, relationships between participants and observers. No longer can we dismiss tourists simply as value neutral and crass consumers of spectacle, nor tourism as some inevitable commercial force. Tourism is increasingly complicit in the festival processes of re-invention, and in forming new patterns of social existence.

Research Notes: This edited collection examines 'festivalisation' and the use of festivals by local authorities as a means of promoting social change. The focus is broad, both geographically and in terms of festival type, from Europe to South America, and including street festivals and historic football matches. Useful chapters for considering the impact of British music festivals are Angela Burr's on the Notting Hill Carnival and Nicole E. MacLeod's on 'placelessness' (see separate entries).

Author: Pielichaty, Hanya

Year: 2015

Title: Festival space: gender, liminality and the carnivalesque

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: International Journal of Event and Festival Management

Volume/Issue: Volume 6, number 3

Page numbers: 235-250

DOI: 10.1108/IJEFM-02-2015-0009

Keywords: Gender, Fantasy, Events, Festival, Liminality, Carnavalesque

URL: <http://dx.doi.org/10.1108/IJEFM-02-2015-0009>

Date accessed: 22-Feb-16

Abstract: *Purpose:* Contemporary outdoor rock and popular music festivals offer liminoidal spaces in which event participants can experience characteristics associated with the carnivalesque. Festival goers celebrate with abandonment, excess and enjoy a break from the mundane routine of everyday life. The purpose of this paper is to explore the way gender is negotiated in the festival space.

Design/methodology/approach: The rock and popular music tribute festival, known as "Glastonbudget" provides the focus for this conceptual paper. A pilot ethnographic exploration of the event utilising photographic imagery was used to understand the way in which gender is displayed.

Findings: It is suggested that liminal zones offer space to invert social norms and behave with abandonment and freedom away from the constraints of the everyday but neither women nor men actually take up this opportunity. The carnivalesque during Glastonbudget represents a festival space which consolidates normative notions of gender hierarchy via a complicated process of othering.

Research limitations/implications: This is a conceptual paper which presents the need to advance social science-based studies connecting gender to the social construction of event space. The ideas explored in this paper need to be extended and developed to build upon the research design established here.

Originality/value: There is currently a paucity of literature surrounding the concept of gender within these festival spaces especially in relation to liminality within events research.

Research Notes: Drawing on Bakhtin's notion of the carnivalesque, this article explores gender within the context of festivals, in terms of how it is constructed and explored, focusing on contemporary rock/pop festivals. It is based on ethnographic research at Glastonbudget, an event attended by the author on a 'hen do', and is based on interpretations of photographs rather than field notes or interviews. The author focuses on the fancy dress of the festival-goers but it would be interesting to also explore representations of gender as embodied by the performers on stage. The author concludes that 'Gender identities are indeed being played with, manipulated and moulded by festival goers at Glastonbudget in a fantasy liminoidal space which offers carnivalesque freedoms of excess and bodily exposure' (p. 246). The author suggests that 'By parodying another festival, [Glastonbudget] offers a fantasy environment which mimics mainstream festival experience and in itself offers an in-between site to investigate' (p. 240) and it would be interesting to contrast and compare this 'parodying' festival with a 'straight' festival to understand notions of gender therein, i.e. is there something particular about a tribute festival compared to a festival which features 'original' bands? It would also be interesting to hear the voices of those being photographed to understand the short- and long-term impact of cross-dressing on their own (gendered) identities.

Author: Pitts, Stephanie E.

Year: 2004

Title: 'Everybody wants to be Pavarotti': The experience of music for performers and audience at a Gilbert and Sullivan Festival

Reference Type: Journal article

Location: **Publisher:** London: Royal Musical Association

Journal: Journal of the Royal Musical Association

Volume/Issue: Volume 129, number 1

Page numbers: 143-160

DOI: 10.1093/jrma/fkh005

Keywords: Gilbert & Sullivan, Buxton, festival, performer, audience, social psychology

URL: <http://www.tandfonline.com/doi/abs/10.1093/jrma/fkh005>

Date accessed: 02-Feb-16

Abstract: This article investigates the contribution that musical participation makes to people's lives by reporting on a study carried out at the International Gilbert and Sullivan Festival in August 2001 in Buxton, Derbyshire. The audience are shown to have a strong commitment to the musical genre and its preservation through live performance, whilst the performers are more likely to value membership of their society and the personal satisfaction that comes from successful performance. The festival therefore serves diverse purposes for those who attend it, and raises further questions about the interaction between social, personal and musical experience at events of this kind.

Research Notes: The article discusses the motivation to participate as both a performer and an audience member from a social psychology perspective and how the impact of participation depends on one's role within the festival. The author suggests that the 'extreme reactions' to Gilbert & Sullivan (p. 146) breeds a particularly tightly knit homogenous group (p. 149). The research focuses on the 'narratives people construct to explain their sense of musical identity and belonging, and on the potential conflict between those expressed views and the attitudes and values that are demonstrated in behaviour' (p. 146), and is based on questionnaires, group interviews and ethnographic observation. The author shows that as well as the performers, the audience too has a strong role to play in shaping the character and ethos of the festival (p. 146). The article includes quantitative data from questionnaires about the make-up of the audience, as well as some rich qualitative data. It covers audience/performer patterns of attendance, audience perceptions of each other, audience as critics and adjudicators, nostalgia and the preservation of values, 'typical' performers, and attitudes to Gilbert & Sullivan. See also other work by Pitts on jazz festivals (Burland and Pitts 2010; Pitts and Burland 2013) and chamber music festivals (Pitts 2005).

Author: Pitts, Stephanie E.

Year: 2005

Title: What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival

Reference Type: Journal article

Location: **Publisher:** Oxford: Oxford University Press

Journal: Music & Letters

Volume/Issue: Volume 8, number 2

Page numbers: 257-269

DOI: 10.1093/ml/gci035

Keywords: audience, chamber music, Music in the Round, listener

URL: <http://www.jstor.org/stable/3526537>

Date accessed: 26-Feb-16

Abstract: The views of audience members on their listening experiences are rarely heard in the research literature, although much speculation occurs on their roles and perspectives. This article reports on an investigation of audience experiences at a chamber music festival, and examines the ways in which social and musical enjoyment interact to generate commitment and a sense of involvement in the event. Audience members' anxieties for the future of classical music listening are discussed, and recommendations made for research and practice that could recognize more effectively the central role of the listener in contemporary musical life.

Research Notes: The paper is based on research undertaken at Sheffield's Music in the Round chamber festival in 2003 and draws on audience interviews, questionnaires and diary responses, as well as the Small's ideas on 'musicking', Forsyth's work on buildings for music, and Cavicchi's work on Springsteen fans, i.e. it uses ideas from genres other than purely classical. The author considers the effects of venues and spaces, the visual impact of the performers, the collective experience of being part of an audience, dress codes and social conventions, musical preferences and priorities, learning and loyalty, and connecting the festival with everyday life. The study shows the close relationship between musical and social enjoyment, in which for some, Music in the Round is their 'ideal listening experience' (p. 268). While it is useful to focus on the audience perceptions of the festival, it would perhaps be useful to triangulate the research with performers and festival staff for a full perspective of the social impacts of the festival; it is also unclear whether the research findings can be generalised to other settings or whether it is specific to either this particular festival or to chamber music. As Pitts herself notes, a longitudinal study would give more sense as to the long-term impact of festivals on its participants (cf Pitts and Spencer 2008) but this study offers rich qualitative data on the social and musical impacts of festival-going.

Author: Pitts, Stephanie E. and Karen Burland

Year: 2013

Title: Listening to live jazz: an individual or social act?

Reference Type: Journal article

Location: Publisher: Bingley: Emerald Insight

Journal: Arts Marketing: An International Journal

DOI: 10.1108/20442081311327138

Volume/Issue: Volume 3, number 1

Page numbers: 7-20

Keywords: Audience, Listening, Jazz, Venue, Live music, Social behaviour, Arts

URL: <http://dx.doi.org/10.1108/20442081311327138>

Date accessed: 01-Apr-16

Abstract: *Purpose:* This article seeks to understand how audience members at a live jazz event react to one another, to the listening venue, and to the performance. It considers the extent to which being an audience member is a social experience, as well as a personal and musical one, and investigates the distinctive qualities of listening to live jazz in a range of venues.

Design/methodology/approach: The research draws on evidence from nearly 800 jazz listeners, surveyed at the Edinburgh Jazz and Blues Festival and in The Spin jazz club, Oxford.

Questionnaires, diaries and interviews were used to understand the experiences of listening for a wide range of audience members, and were analysed using NVivo. *Findings:* The findings illustrate how listening to live jazz has a strongly social element, whereby listeners derive pleasure from attending with others or meeting like-minded enthusiasts in the audience, and welcome opportunities for conversation and relaxation within venues that help to facilitate this. Within this social context, live listening is for some audience members an intense, sometimes draining experience; while for others it offers a source of relaxation and absorption, through the opportunity to focus on good playing and preferred repertoire. Live listening is therefore both an individual and a social act, with unpredictable risks and pleasures attached to both elements, and varying between listeners, venues and occasions. *Research limitations/implications:* There is potential for this research to be replicated in a wider range of jazz venues, and for these findings to be compared with audiences of other music genres, particularly pop and classical, where differences in expectations and behaviour will be evident. *Practical implications:* The authors demonstrate how existing audience members are a vast source of knowledge about how a live jazz gig works, and how the appeal of such events could be nurtured amongst potential new audiences. They show the value of qualitative investigations of audience experience, and of the process of research and reflection in itself can be a source of audience development and engagement. *Originality/value:* This paper makes a contribution to the literature on audience engagement, both through the substantial sample size and through the consideration of individual and social experiences of listening. It will have value to researchers in music psychology, arts marketing and related disciplines, as well as being a useful source of information and strategy for arts promoters.

Research Notes: This article builds on other work by Pitts (2005) and by Pitts and Burland (2010) on audience engagement within a festival setting and offers a rich qualitative understanding of audience motivation and on the social impact of festivals as providing a space for meeting or being around like-minded listeners; making a connection with the musicians; and concentration and comfort in live music listening (and the importance of venue to the experience). The authors note that the Edinburgh and Oxford settings give a picture that has 'rich, local detail ... whilst being indicative of wider trends and experiences', but Oxford and Edinburgh may not be entirely generalisable. The article is similar to Pitts and Burland's 2010 work on the Edinburgh festival alone, and the unfortunate effect of combining the Oxford and Edinburgh research is that it makes little distinction between regular club-goers and those attending a festival gig and so it is difficult to separate the two groups, other than that the Oxford group enjoy 'seeing friends and regular attenders' while the Edinburgh group were 'nonetheless sure of enjoying a "relaxed, social atmosphere"' (p. 12), but this is not further explored - are there negative aspects to attending a(n irregular) festival gig if part of the enjoyment of jazz gigs is to see regular faces, for instance?

Author: Pitts, Stephanie E. and Christopher P. Spencer

Year: 2008

Title: Loyalty and longevity in audience listening: Investigating experiences of attendance at a chamber music festival

Reference Type: Journal article

Location: **Publisher:** Oxford: Oxford University Press

Journal: Music & Letters

Volume/Issue: Volume 89, number 2

Page numbers: 227-238

DOI: 10.1093/ml/gcm

Keywords: audience, loyalty, longevity, Music in the Round, Sheffield, chamber music

URL: <http://ml.oxfordjournals.org/content/89/2/227.abstract>

Date accessed: 02-Oct-16

Abstract: There is currently much concern among arts organizations and their marketing departments that audiences for classical music are in decline, yet there has been little investigation so far of the experiences of long-term listeners that might yield insights into audience development and retention. This paper presents a case study of the Music in the Round chamber music festival, conducted over a three-year period that included the retirement of the host string quartet, the appointment of a new resident ensemble, and associated changes in audience attitudes and priorities. Questionnaire and interview data revealed the challenges faced by audience members in shifting their loyalty to a new ensemble and reappraising their own listening habits and stamina. The interaction between individual listening and collective membership of an audience is discussed, and the potential considered for understanding classical concert-goers as 'fans' or 'consumers'.

Research Notes: This paper revisits work done by Pitts on Music in the Round (2005) to understand the effects of a new ensemble at the heart of the festival, again taking a social psychology perspective and based on questionnaires and interviews. The authors revisit themes of audience loyalty, motivation, aging and youth, repertory and programming, and the social impacts of festivals, namely socialisation and being with like-minded repeat attenders which engenders a sense of community and belonging. It would be useful to also include the voices of the musicians and the festival staff, particularly around themes of loyalty, in order to triangulate how they too seek to foster loyalty.

Author: Postma, Albert, Nicole Ferdinand and Mary Beth Gouthro

Year: 2014

Title: Carnival Futures: Notting Hill Carnival 2020

Reference Type: Report

Location: **Publisher:** London: King's College London

Number of Pages: 48

Keywords: Notting Hill, Carnival, economic model, Cultural celebration, tourist spectacle, international arts festival, cultural fusion, tourism, evaluation, workshop

URL: <https://www.kcl.ac.uk/cultural/-culturalinstitute/131122-Carnival-Futures-Report.pdf>

Date accessed: 18-Apr-16

Abstract: [From preface in lieu of abstract] Carnival Futures: Notting Hill Carnival 2020 is a King's Cultural Institute project led by Nicole Ferdinand (Culture, Media and Creative Industries at King's College London) which sought to engage cultural organisations and other stakeholders in planning for the future of the Notting Hill Carnival ... The content of this report is intended as a contribution to current research and to identifying future directions for the development of the Notting Hill Carnival ... Through Carnival Futures, key organisations and practitioners have participated in a series of workshops designed to test alternative visions for Carnival's future.

Research Notes: Report on project which brought together key stakeholders from Notting Hill Carnival (incl. Association of British Calypsonians, British Association of Steel Bands/Panpodium, British Association of Sound Systems, and Caribbean Music Association) with academic researchers to plan different future scenarios for the Festival, based on four different potential economic models: cultural celebration, tourist spectacle, international arts festival, and cultural fusion - the report includes a helpful breakdown of each model in terms of the nature of the event, spin off, size of event, organisation/performers, funding, audience, and location. It also makes recommendations for the future of the festival.

Author: Powerful Thinking

Year: 2014

Title: The Show Must Go On

Reference Type: Report

Location: **Publisher:** London: Powerful Thinking/Julie's Bicycle

Number of Pages: 44

Keywords: environmental, sustainability, waste, fuel, carbon footprint

URL: http://www.powerful-thinking.org.uk/site/wp-content/uploads/TheShowMustGoOnReport_LR.pdf

Date accessed: 25-Jan-16

Abstract: The Show Must Go On report was conceived as a festival industry response to the Paris climate change talks in 2015. The report brings together all known UK research and analyses the most comprehensive datasets available on the environmental impact of festivals. The report aims to: Outline the environmental impacts of the festival industry in an accessible format; Provide a robust basis for an industry-wide approach to reducing environmental impacts; Promote action through the Festival Vision:2025 Pledge — A commitment from festivals to meeting the UK national target of a 50% reduction in green house gas emissions by 2025. The report, based on 279 UK summer music festivals, finds that the industry is responsible for approximately: 20 kilotonnes of CO₂e annually (onsite emissions); 100 kilotonnes CO₂e annually, including audience travel; 23,500 tonnes waste; 5 million litres of diesel consumption.

Research Notes: A report arguing for more effort by festival promoters (predominantly outdoor and rock/pop) to increase their sustainability efforts, funded and written by the industry think-do tank, Powerful Thinking, with significant support from Julie's Bicycle, Festival Republic, Kambe Events, and Plaster PR. Contains useful data on waste, fuel, travel and carbon footprint, and contains a number of recommendations to festival promoters with specific actions to reduce their environmental impact.

Author: Quinn, Bernadette

Year: 2005

Title: Arts festivals and the city

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Urban Studies

Volume/Issue: Volume 42, Numbers 5/6

Number of Pages/Page numbers: 927–943

ISBN/ISSN/DOI: 10.1080=00420980500107250

Keywords: arts festival, urban festival, festivalisation, policy, image, tourist, community, globalisation, local diversity

URL: <http://usj.sagepub.com/content/42/5-6/927.abstract>

Date accessed: 18-Feb-16

Abstract: There has been a remarkable rise in the number of urban arts festivals in recent decades. The outcomes of cities' engagement with arts festivals, however, remain little understood, particularly in social and cultural terms. This article reviews existing literature on urban festivals and argues that city authorities tend to disregard the social value of festivals and to construe them simply as vehicles of economic generation or as 'quick fix' solutions to city image problems. While such an approach renders certain benefits, it is ultimately quite limiting. If arts festivals are to achieve their undoubted potential in animating communities, celebrating diversity and improving quality of life, then they must be conceived of in a more holistic way by urban managers. Currently, the tasks of conceptualising the problems at issue and devising appropriate policies are hampered by the scarcity of empirical research conducted in the area.

Research Notes: The author focuses on the relationship of festivals to their urban settings, giving a useful review of the literature and an overview of some of the findings from her empirical research on urban festivals. The article begins with an overview of historical perspectives of festival meanings in Europe, before examining more recent approaches to festivals and urban policy in post-industrial cities, followed by critical perspectives on the role of festivals in urban policies which includes a literature review of the main themes: festival as image-maker, festival as tourist attraction, festival as community, and globalisation and local diversity. While the paper is not specifically about music festivals or even British festivals, it offers a useful critique of festivalisation and a call to arms for realising the full social and cultural potential of festivals (p. 940).

Author: Robinson, Roxy

Year: 2015

Title: Music festivals and the politics of participation

Reference Type: Book

Location: **Publisher:** Farnham: Ashgate Publishing Ltd

Number of Pages: 227

ISBN: 978-1-4094-5776-3

Keywords: Burning Man, boutique, Secret Garden Party, Kendal Calling, participation

URL: <https://www.routledge.com/products/9781409457763>

Date accessed: 02-Oct-16

Abstract: The spread of UK music festivals has exploded since 2000. In this major contribution to cultural studies, the lid is lifted on the contemporary festival scene. Gone are the days of a handful of formulaic, large events dominating the market place. Across the country, hundreds of 'boutique' gatherings have popped up, drawing hundreds of thousands of festival-goers into the fields. Why has this happened? What has led to this change? In her richly detailed study, industry insider Dr Roxy Robinson uncovers the dynamics that have led to the formation and evolution of the modern festival scene. Tracing the history of the culture as far back as the fifties, this book examines the tensions between authenticity and commerce as festivals grew into a widespread, professionalized industry. Setting the scene as a fragmented, yet highly competitive market, *Music Festivals and the Politics of Participation* examines the emergence of key trends with a focus on surrealist production and popular theatricality. For the first time, the transatlantic relationship between British promoters and the social experiment-come-festival Burning Man is documented, uncovering its role in promoting a politics of participation that has dramatically altered the festival experience. Taking an in-depth approach to examining key events, including the fastest growing independent music festival in recent years (Hampshire's BoomTown Fair) the UK market is shown to have produced a scene that champions co-production and the democratization of festival space. This is a vital text for anyone interested in British culture.

Research Notes: This book charts the development of participatory activities at so-called 'boutique' festivals and shows the symbiosis between British and American festivals, focusing on Burning Man, Secret Garden Party, and Kendal Calling. The first chapter lays out the theoretical groundwork, which is based on Thomas Turino's work on the politics of participation (2008). Then come chapters on the history of British music festivals, starting with the jazz festivals of the 1950s and 1960s, and through to free parties and raves; the next chapter then looks at the 'boom' in festivals in the 21st-century and the economic imperative driving British promoters. There follow chapters on boutique festivals such as Secret Garden Party and BoomTown, and on Burning Man. The author is a festival professional herself and teaches event management - the book is perhaps less critical than it could be and the political aspect of the title is somewhat slight; the author is also somewhat over-celebratory of boutique festivals which appear to be based on (economic) exclusivity rather than Turino's utopian participatory ideals. Other questions include whether the 'democratisation' of festivals merely 'false consciousness', for example, and why, if Secret Garden Party professes to have taken on a 'No Spectators' ethos, is it still sold by headliners such as Primal Scream? This book is useful to read in conjunction with O'Grady and Kill (2013) and O'Grady (2015) for their work on the social and psychological impact on festival-goers.

Author: Rowley, Jennifer and Catrin Williams

Year: 2008

Title: The impact of brand sponsorship of music festivals

Reference Type: Journal article

Location: **Publisher:** Bingley: Emerald Insight

Journal: Marketing Intelligence & Planning

Volume/Issue: Volume 26, number 7-8

Page numbers: 781-792

DOI: 10.1108/02634500810916717

Keywords: Arts, Brand awareness, Marketing strategy, Sponsorship, Festivals

URL: <http://www.emeraldinsight.com/doi/pdfplus/10.1108/02634500810916717>

Date accessed: 22-Feb-16

Abstract: *Purpose:* The purpose of this paper is to report exploratory research into UK music festival attendees awareness of, and attitude towards, brands that sponsor music festivals. Sponsorship is an important revenue stream for music festivals, and, conversely brands perceive music festivals to be an effective channel through which to reach young target audiences. Further, there have been concerns expressed about the impact of alcohol sponsorship on drinking and health, but very little research has been conducted in this area. *Design/methodology/approach:* A questionnaire was used as the primary method of data collection in order to investigate brand recall, brand awareness, brand use, brand attitude and any concerns about the potentially negative impacts of sponsorship, and specifically alcohol sponsorship.

Findings: There is evidence to suggest that brand sponsorship of music festivals has an impact on brand recall, awareness and attitude to the brand, but little evidence of impact on brand use. On the other hand, there are variations between brands and festivals. The values associated with sponsoring brands are largely positive. Some respondents indicated concerns about the consequences of sponsorship, particularly in relation to alcohol sponsorship.

Originality/value: This exploratory study has started a long overdue investigation into music festival attendees views on sponsorship. There is considerable scope for a larger scale study to investigate the impact of sponsorship over a larger number of brands and festivals, and to learn more about the sponsorship arrangements that have the most impact.

Research Notes: This paper is one of the first to ask whether sponsorship of festivals has any impact on subsequent consumer behaviour, and parallels some of the findings of the UK Festival Awards reports (cf Brennan and Webster 2010). Data is from Reading and Leeds, V Festival, Download, Oxegen, Glastonbury, T in the Park, and the Isle of Wight Festival, but as the authors themselves state, this is an exploratory study with a small sample size of 138 respondents, therefore generalisation is not advised (p. 791). It would be interesting to compare the results with any market research carried out by the sponsors and by festival bodies such as UK Festival Awards/Virtual Festivals.

Author: sam and the University of Brighton

Year: 2008

Title: Festivals Mean Business 3: A Survey of Arts Festivals in the UK

Reference Type: Report

Location: **Publisher:** London: British Arts Festivals Association

Number of Pages: 52

Keywords: arts festivals, survey, British, UK, British Arts Festivals Association

URL:

<http://www.artsfestivals.co.uk/sites/default/files/FMB3%20Report%20FINAL3%20MAY%202008.pdf>

Date accessed: 27-Jan-16

Abstract: Providing a detailed overview of the Arts Festivals Sector looking specifically at the following areas: scope and scale; activity and programming; number of attendances and events; employment; financial activity and economic contribution.

[From Executive Summary, p. 5]

- Contribution to the economy – During 2006-2007, an estimated £41.8m was spent by festivals in the UK.
- Audiences – an estimated 7.6m attendances at festival events in the UK in 2006-2007 were at BAFA member festivals, 43% of which were at paid-for events, generating an estimated revenue of £12.9m from ticket sales.
- Events – an estimated 10,180 events were programmed by BAFA member festivals during 2006-2007, with a further 4,000 exhibition days. Music accounted for the greatest proportion (35%) of member festival programming.
- New work commissions and premieres – BAFA member festivals are estimated to be responsible for the commissioning of approx. 190 pieces of new work during 2006-2007. For the same period, members presented approximately 480 national premieres and 1,250 world premieres.
- BAFA member festivals are estimated to provide 395 permanent paid positions, 1,400 seasonal paid positions, 3,900 voluntary positions and 50,530 opportunities for artists.
- Fundraising – during 2006-2007, member festivals were successful in leveraging an estimated £5.2m of funding from local government, £5.4m of funding from Arts Councils, £4m in grants from Trusts and Foundations and £6.7m in donations from businesses, giving a total of £21.3m.
- Education, Community and Outreach (ECO) – member festivals are calculated to have been responsible for programming approximately 1,910 ECO events during 2006-2007, 63% of which were education-based events for young people. ECO events at member festivals are estimated to have accounted for over 523,000 attendances.

Research Notes: This is BAFA's third Festivals Mean Business report (previous reports were published in 2000 and 2002) - it is very interesting to note which festivals participated in each survey in the tables in the appendices and supplementary data (Arts Council regions and breakdown of artforms). As the authors note, 'There is a notable lack of rigorous sector-wide research within the UK arts festivals sector. Essentially, this is due to the difficulties faced in contacting and convincing the myriad of arts festivals in the UK to participate in research' (p. 6). The aggregated data means that it is difficult to disaggregate for particular artforms or locations and the report is based on quantitative rather than qualitative data. One finding of particular interest is about new works and commissions, national and world premieres, others about fundraising, and Education, Community and Outreach (based on activity and volunteer numbers). While the appendices state that copies of questionnaires are included, these appear to be missing from the final report.

Author: Service, Tom

Year: 2007

Title: Branding the postmodern Proms, 1986-2007: Reflecting on three last nights

Reference Type: Book section

Book: The Proms: A New History, edited by Jenny Doctor, David Wright, and Nicholas Kenyon

Location: Publisher: London: Thames and Hudson

Page numbers: 232-255

ISBN: 978-0-500-51352-1

Keywords: The Proms, Last Night of the Proms, postmodern, simulcast

Abstract: n/a

Research Notes: This chapter examines the identity of the Proms in the late 20th and early 21st-centuries in which the Proms changed from being an 'agent for the patrician provision of culture for the masses to a postmodern part of people's lives, from a conception of culture in which the audiences are passive recipients to one in which they contribute to the identity of the Proms as a brand and as a collection of concerts' (p. 236). To do so, it focuses on three moments which personify these changes, namely the commission of Birtwistle's 'Panic', the simulcast in Hyde Park, and the Last Night following the 9/11 attacks in 2011. The Proms in the Park section highlights the significance of the mediation of the event as a means both of audience development but also because of the impact on programming. The section of the Proms as 'tragic pageant' highlights how the change in last minute change in programme in tribute to the victims of 9/11 revealed both the event's international relevance but also the event as a meaningful 'musical and human experience' (p. 252). The author also discusses the move towards programming pop, jazz and 'world' music.

Author: Shirley, M. D. F., V. L. Armitage, T. L. Barden, M. Gough, P. W. W. Lurz, D. E. Oatway, A. B. South and S. P. Rushton

Year: 2001

Title: Assessing the impact of a music festival on the emergence behaviour of a breeding colony of Daubenton's bats (*Myotis daubentonii*)

Reference Type: Journal article

Location: **Publisher:** London: The Zoological Society of London

Journal: Journal of Zoology

Volume/Issue: Volume 254

Page numbers: 367-373

DOI: 10.1017/S0952836901000863

Keywords: anthropogenic disturbance, noise, conservation, *Myotis daubentonii*

URL:

<http://onlinelibrary.wiley.com/ueaezproxy.uea.ac.uk:2048/doi/10.1017/S0952836901000863/abstract>

Date accessed: 02-Feb-16

Abstract: The emergence of Daubenton's bats *Myotis daubentonii* from a priory in the north of England was recorded to assess the impact of an annual music festival. Bat emergence was related to measured environmental variables using generalized linear modelling. The temperatures inside and outside the priory were significant predictors of the numbers of bats emerging. Sunset time was a significant predictor of the time of bat emergence. The timing of bat emergence was significantly later during the music festival, but there was no significant difference in the number of bats emerging. The bats left the priory up to 47 min later on festival nights than one would expect them to emerge in the absence of the festival. The results on the patterns of bat emergence were used to make recommendations regarding the timing of the music festival in the following year to minimize detrimental impacts on the bat colony.

Research Notes: An article highlighting the direct environmental impact on local flora and fauna, namely bats.

Author: Shropshire Council

Year: 2013

Title: Economic Impact of Events - Summary of a study into four Shrewsbury festivals

Reference Type: Report

Location: **Publisher:** Shrewsbury: Shropshire Council

Number of Pages: 3

Keywords: Shrewsbury, folk festival, economic impact, Shropshire

URL: <http://shropshire.gov.uk/news/wp-content/uploads//Economic-Impact-Events-in-Shrewsbury.pdf>

Date accessed: 02-Aug-16

Abstract: [From Aim, p. 1] During 2013 Shropshire Council commissioned four Economic Impact Assessments for four different festivals in Shrewsbury. The aim was to identify and quantify the additional spending that different types of event bring into the area, and therefore understand the impact of events on the visitor economy. The studies also found out some of the visitor characteristics and behaviour which event organisers can use to refine their marketing. By producing this information Shropshire Council hopes that event organisers will be able to demonstrate value to support funding and sponsorship bids and harness appropriate support from the community. The work arose out of recommendations in the Shrewsbury Visitor Economy Strategy 2012 prepared for Destination Shrewsbury by Britton McGrath.

Research Notes: The four festivals studied were Shrewsbury Cartoon Festival, Shrewsbury River Festival, Shrewsbury Food Festival, and Shrewsbury Folk Festival, combined into this (somewhat brief) report. The Folk Festival generated £548,077 additional spending in the area and that the Folk Festival generated more money than the other three festivals combined; that 73% were first-time or infrequent visitors, 85% were 'very likely to return to Shrewsbury', and 92% were very likely to recommend Shrewsbury, the latter higher than the other three festivals. The authors state that 'Events provide a reason for people to visit a destination and can be particularly useful in attracting first time or very occasional visitors to the area who might not otherwise visit but who may go on to become return visitors or recommenders. There was also a high 'feel-good' factor generated amongst visitors to these selected events. People were left with very positive impressions of both the event and the town making it more likely that they would return and/or recommend' (p. 3). No methodological information is given therefore it is difficult to judge the validity of the results or the appropriateness of the methodology.

Author: Small, Christopher

Year: 1998

Title: Musicking: The Meanings of Performing and Listening

Reference Type: Book

Location: **Publisher:** Middletown, Conn.: Wesleyan University Press

Number of Pages: 232

ISBN: 978-0-8195-2257-3

Keywords: Music / Cultural Studies

URL: <http://www.upne.com/0819522562.html>

Date accessed: 21-Dec-15

Abstract: Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower.

Using Gregory Bateson's philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

Research Notes: Christopher Small's idea of 'musicking' underpins that of Stephanie Pitts (2005) and other festival scholars (e.g. Anne Dvinge). For Small, live music events are rituals in which the values of the group are explored, affirmed, and celebrated, and where the participants' ideal form of society is explored. Albeit focusing mainly on classical music and the concert hall, Small also spends some time discussing rock and folk festivals - his earlier work on *Music, Society, Education* (1977) discussed festivals as 'potential society'. In this book, he sees performances as 'bringing into existence for as long as it lasts a set of relationships that those taking part feel to be ideal and in enabling those taking part to explore, affirm, and celebrate those relationships' (p. 49) hence (putting it somewhat simply) the participatory nature of a folk session aligns with a socialist view of the world, while a hierarchical symphony concert is more aligned to a capitalist world view.

Author: SQW Ltd and TNS Travel and Tourism

Year: 2005

Title: Edinburgh Festivals 2004-2005 Economic Impact Survey. Final Report

Reference Type: Report

Location: **Publisher:** Gent, Belgium: European Festivals Association

Number of Pages: 90

Keywords: Edinburgh Festivals, economic impact

URL: http://www.efa-aef.eu/newpublic/upload/efadoc/11/festivals_exec_summary_final_%20edinburgh%2004-05.pdf

Date accessed: 17-Dec-15

Abstract: The second part of the Edinburgh Festivals study considers the economic impact of Edinburgh's festivals over the course of an entire year. The first part considered summer festivals only and can be found here -

http://www.edinburghfestivalcity.com/assets/000/000/340/SQW_Economic_Impact_Summer_-_01.12.04_original.pdf

Research Notes: This report into Edinburgh's year-round festivals examines economic impact and media coverage; it is worth reading alongside the summer festivals report (SQW Ltd and TNS Travel and Tourism 2004) to see how the Fringe dominates the festival calendar, and also worth examining alongside other Edinburgh Festivals reports, in order to see both how the festivals evolve but also how the focus and methodology changes over time away from purely economic studies. As the authors themselves admit, while much work has been done to understand the direct economic benefits generated by visitor expenditure for many Festivals and events, 'much less research has been done to investigate the wider benefits [including] education, cultural diversity, city promotion, social inclusion, creativity and quality of life for residents' (p. ii).

Author: St John, Graham

Year: 2015

Title: Protestival: Global days of action and carnivalized politics at the turn of the millennium

Reference Type: Book section

Location: **Publisher:** London: Bloomsbury

Book: The Pop Festival: History, Music, Media, Culture, edited by George McKay

Page numbers: 129-147

ISBN: 978-1-6235-6959-4

Keywords: Reclaim the Streets, protestival, demonstration, march, Global Street Party, G20, Climate Camp, electronic dance music

URL: <http://www.bloomsbury.com/uk/the-pop-festival-9781628921984/>

Date accessed: 22-Feb-16

Abstract: [From chapter introduction, pp. 130-1] 'Protestival' is a term coined by radical technician John Jacobs and offers a useful heuristic for contemporary events simultaneously negative/positive, transgressive/progressive, aesthetic/instrumental. Becoming virulent in a period which has seen an increase in political mobilisations deviating from those conventional to social movements, these events constitute a creative response to the traditional political rituals of the left ... This chapter explores this polyvalent tactic as it has been reclaimed by the alter-globalisation movement. [The locations and times that transnational finance organisations and political elites are most visible (i.e. G8 summits, WTO ministerials and World Economic Forum meeting) are also where/when global neoliberalism becomes more vulnerable /// Exposing the mechanism of power and oppression at these powerful, albeit vulnerable, sites - or indeed in absentia - becomes highly innovative, and the carnivalised/festival tactic employed within the contexts of these increasingly popular transnational rituals are the subject of this chapter.

Research Notes: This book chapter explores the 'carnivalized politics' of the Global Day of Action, an anti-capitalist and anti-war movement of the 1990s, marking the development from festival ('hacking events') to protestival and towards 'intentional carnivals' with their principles of non-hierarchical, 'self-organisation, direct democracy, conviviality, and noise' (p. 138). The author recognises critiques of carnival practices by cultural critics as transient events with no long-lasting impact and which (unintentionally) maintain the status quo, but later notes that 'Protestivals are designed to make a difference in the world' (p. 141) as a means of exposing the vulnerabilities of the powerful and unmasking political truths. The chapter is based on literature rather than empirical research and it would be useful to also hear the voices of those participating in such actions and also discourse analysis to understand how (if at all) protestivals have made a social/political impact.

Author: Stevenson, Dennis. Chairman of Advisory Committee on Pop Festivals

Year: 1973

Title: Pop Festivals: Report and Code of Practice

Reference Type: Report

Location: **Publisher:** London: HMSO

Number of Pages: 147

Keywords: pop festival, free festival, regulation, government, Department of Environment, legislation

Abstract: *Chapters:* some viewpoints on festivals; the British pop festival [incl. a useful history of early 1970s festivals]; the principles of a pop festival (basic requirements of a pop festival – for which a promoter needs ‘time, money and organisation’ (p. 25) and whom to contact [covered in the following chapters, giving problems and recommendations for each subgroup]; local authorities; public services [police and the courts, fire service, water authority, electricity authority, public transport services, post office]; medical services; Commercial interests; churches and voluntary organisations; organisation and site management [site organisation, site management, stage management]; effects of a pop festival on the environment [including recommendations for sound levels]; summary of main recommendations.

Appendices: a promoter’s financial checklist; the law and pop festivals [details of existing legislation on nuisance, music and dancing licenses, planning, specific legislation, public health and powers for dealing with rubbish, food, structures, water pollution, and misc legislation]; principal British pop festivals; allocation of local authority functions; suggested layout for medical centre; organisation and work of a voluntary legal advice team; example of draft voluntary agreement between local authority and promoter; what to wear and what to take to a pop festival [includes advice on clothing, sleeping, toilet requisites, food and drink, money, families, identification, other items [take a torch and do not take valuables unless essential]; list of contributors; biography.

Research Notes: This report and code of conduct was written in response to the growth in free festivals of the early 1970s in response to the many different opinions and viewpoints around festivals, and whether they should be legislated more widely by the government (following Isle of Wight Act 1971). The report strives for balance and is remarkably even-handed: ‘On the one hand we have not wanted to suggest such harsh restrictions for promoters as to make it an impossible risk to promote a pop festival, particularly a free festival. On the other and we have wanted to suggest that they should take certain elementary safeguards and precautions for the sake of all concerned’ (p. 6). As seen in the contents, the report even includes advice on what to wear and bring to a festival, and also a financial checklist for promoters. The report includes ‘opinions’ at the start of each chapter, including a great many quotes from the Chief Constable of Hampshire Constabulary, who comes across much as the report’s authors: reasonable and balanced (although at one point does talk about the ‘evil influences represented by the drop outs and anarchists’ (!) (p. 3)). While this useful guide was originally produced by the Department of the Environment, its antecedents in 2016 are the Health and Safety Executive’s Event Safety Guide (http://www.qub.ac.uk/safety-reps/sr_webpages/safety_downloads/event_safety_guide.pdf) and online guidance (<http://www.hse.gov.uk/event-safety/>), and the ‘Purple Book’, written by The Events Industry Forum, a non-governmental body (<http://www.thepurpleguide.co.uk>). Also see follow-up reports by Working Group on Pop Festivals (1976, 1978).

Author: Stone, Chris

Year: 2009

Title: The British pop music festival phenomenon

Reference Type: Book section

Location: **Publisher:** London: Elsevier

Book: International Perspectives of Festivals and Events: Paradigms of Analysis, edited by Jane Ali-Knight, Martin Robertson, Alan Fyall and Adele Ladkin

Page numbers: 205-224

DOI: 10.1016/B978-0-08-045100-8.00014-4

Keywords: Britain, UK, typology, pop festival

URL: <http://www.sciencedirect.com/science/article/pii/B9780080451008000144>

Date accessed: 07-Mar-16

Abstract: [From introduction in lieu of abstract, p. 205] The first modern popular music festivals were staged in the later 1960s, the best-known early examples being outdoor events in the USA including the Monterey Pop Festival of 1967 and Woodstock and Altamont in 1969. These and British events, such as the 1968–1970 Isle of Wight festivals and the internationally famous Glastonbury festival (first staged in 1970), have risen in prominence to become important socio-cultural and historic landmarks of the 21st century. The number staged in Britain grows each year indicating that, as a species of event, pop festivals are increasingly popular, and the country is developing an international reputation for them. Despite this, however, and in marked contrast to the number of studies of more conventional musical events, little research investigating the British pop festival phenomenon has been published. This chapter sets out to investigate the music festival, defining such events and providing a brief review of relevant academic research before locating the phenomenon in an historical context and outlining the nature and characteristics of these events. It then considers markets and demand, trends in provision, success factors, motivations for attendance, and operational considerations. Finally, mention is made of the environmental impacts of such events, and festivals' roles as tourist destinations assessed.

Research Notes: Chapter covering pop music festivals in Britain in an edited anthology on festivals (which has an Australian focus and is not solely about music festivals). Offers a useful typology of festivals which includes seventeen categories: the regional festival, the religious music festival, the urban festival, the holiday destination festival, the premium festival product, the secret festival, the teenagers' festival, the deliberately constrained festival, the boutique festival, the womens' festival, the green festival, the family festival, the dual-location festival, the economy festival, the political festival, the no-camping festival, and the virtual festival (p. 220).

Author: Strategic Marketing

Year: 2009

Title: Cultural Tourism Research for Visit Wales and the Arts Council of Wales

Reference Type: Report

Location: **Publisher:** Cardiff: Arts Council of Wales

Number of Pages: 63

Keywords: Wales, Eisteddfod, cultural tourism

URL: http://www.arts.wales/c_research/cultural-tourism-research

Date accessed: 19-Mar-16

Abstract: [From Background, p. 3] The overall aim of the project was to review Wales' position as a cultural tourism destination in the eyes of key markets. And to show trends in perceptions and cultural tourism habits since the benchmarking research in 2003.

The specific objectives of the study were to:

- examine perceptions of Wales as a cultural tourism destination;
- assess Wales position in the cultural tourism market;
- build on similar research conducted in 2003 in order to access changes in perceptions of Wales as a cultural tourism destination;
- gain insight into the motivations of visitors interested in undertaking cultural visits and activities;
- identify the main barriers to visiting Wales;
- explore the behaviour of visitors in advance of their visit in terms of information.

Research Notes: This report considers the potential for using culture as a means of tourism – Edinburgh festivals are discussed as a benchmark for cultural tourism. Eisteddfods are perceived as a predominantly Welsh music festival which has not realised its potential as a cultural tourism draw. The report also offers a typology of cultural tourists and of types of visit.

Author: Sykes, Tom

Year: 2014

Title: Jazz for the iPod Generation: Music Distribution, Festivals, and Digital Technology

Reference Type: Thesis

Publisher: University of Salford

Number of pages: 311

Accessed: 26-Feb-16

URL: Via email from author

Abstract: The central aim of this thesis is to address the research question: In what ways are digital media affecting the dissemination of jazz in Britain? Within this are four sub-questions:

1. Has the changing position of jazz in British culture since 1980 affected its audience?
2. Has digital media had the same impact on the dissemination of jazz as it has on mainstream popular music?
3. How is digital technology affecting jazz scenes in the UK?
4. Is there an 'online community' of jazz enthusiasts in Britain?

The term 'digital media' suggests that geographical boundaries are irrelevant, but basing this project in the UK provides a focus for the research, both in terms of jazz as an established cultural form in Britain and in order to investigate British jazz audiences. Theoretical approaches from several disciplines are drawn upon, including cultural studies, new media studies, ethnomusicology, popular music studies and jazz studies. Research methods include surveys of audiences at selected jazz festivals in Britain using questionnaires along with interviews with the festival directors, online surveys, and interviews with jazz enthusiasts. The broad findings indicate that while jazz is one of many types of music available to contemporary audiences who may also listen to other genres, there are fans of particular styles choosing to attend certain live events – increasingly making use of digital media to find information and facilitate their decisions. Sites such as YouTube are popular with jazz audiences, and there are independent jazz record labels that use digital media effectively, unlike, according to some respondents, certain jazz musicians. Audiences (which include a significant proportion of musicians) are now using social networking sites to create online groups with shared musical interests, but this activity has not prevented jazz being essentially a music of live performance – and indeed may be helping to keep it live.

Research notes: This PhD thesis explores the use of digital and social media for festival promotion and the construction of jazz festival identity and is useful when considering the impact of mediation on festival participants. Chapters are on Jazz, digital media and popular musicology: a literature review -- Contemporary jazz in the UK: key issues -- From simulacra to social networking: digital media and music -- Where music happens: communities and scenes -- Festivals and fans: sampling jazz audiences -- Views from within: interviews with online respondents. The chapters on 'where music happens' and 'festivals and fans' are of the most value to this project - the former contains discussions of jazz scenes and online communities, while the latter contains discussion of UK jazz audience research after the 1980s resurgence, arts participation and cultural 'omnivores', the 'Taking Part' surveys and audience comparison, Bourdieu and beyond, Jazz festival audiences, and case studies of two jazz festivals in northern England (Jazz on a Winter's Weekend in Merseyside, and the Manchester Jazz Festival, and the research is based on 'snapshot' surveys at two British jazz festivals and interviews with the directors of each festival; the chapter also includes the results from an online survey (pp. 188-204).

Author: Talbot, Jennifer

Year: 2011

Title: The juridification of nightlife and alternative culture: Two UK case studies

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: International Journal of Cultural Policy

Volume/Issue: Volume 17, number 1

Page numbers: 81-93

DOI: 10.1080/10286631003695547

Keywords: police, free festival, juridification, class, regulation

URL: <http://dx.doi.org/10.1080/10286631003695547>

Date accessed: 19-Feb-16

Abstract: Nightlife, the night-time economy and 'alternative' culture have been a source of academic contestation over recent years, with differing views as to the direction and meaning of the contemporary drift of law and policy that serve to regulate this area of social and cultural life. Further, there have so far been few attempts to theorise the nature of change. This article aims to highlight some key theoretical underpinnings that can facilitate an understanding of the kinds of regulatory innovation that pervade nightlife and alternative cultural forms. Using two case studies – free or alternative festivals and Form 696 – it specifically draws on the concepts of disciplinary power and juridification as a way of theorising both the acceleration of regulatory forms and its impact on the production of alternative culture.

Research Notes: This article gives a brief overview of entertainment regulation in the UK, current trends in licensing following the Licensing Act 2003, and theorisation of the regulation of nightlife via surveillance and control of alcohol usage, and reflects on what this means for cultural diversity and experimentation. As the author states, 'Legal innovation, normalisation and commercialisation have therefore been the conjoined strategies to contain free, open and alternative events. The concept of juridification expresses both this tendency towards the overregulation and contractualisation of everyday life and the way in which it impacts negatively on the cultural 'lifeworld', closing down the possibilities of the free or experimental use of public space' (p. 87). Although the author focuses on free festivals, it would also be useful to examine the impact of regulation on commercial festivals and to compare and contrast the impact across different genres.

Author: The Mersey Partnership

Year: 2009

Title: Creamfields

Reference Type: Report

Location: **Publisher:** Liverpool: North West Research - Liverpool Enterprise Partnership

Journal: Digest of Tourism Statistics July 2009.

Number of Pages: 46

Keywords: Cream, Creamfields, economic impact

URL: <http://livemusicexchange.org/wp-content/uploads/Digest-of-Tourism-Statistics-July-2009.pdf>

Date accessed: 17-Dec-15

Abstract: England's Northwest Research Service (ENWRS) (now Research Services - Liverpool Enterprise Partnership) were commissioned by Cream to research the profile, opinions and economic impact of visitors to Creamfields in 2008 to mark the events' 10 year anniversary and the third time the event was held at this venue since moving from its previous Liverpool location.

Research Notes: Unfortunately, as the original report is not publically accessible, it is difficult to form any in-depth critique as the information was drawn from a secondary source, the Mersey Partnership's Digest of Tourism Statistics July 2009, and is included here for reference only.

Author: Thomas, Peter

Year: 2008

Title: Geographies of the Music Festival: Production, Consumption and Performance at Outdoor Music Festivals in the UK

Reference Type: Thesis

Location: **Publisher:** Newcastle: University of Newcastle

Number of Pages: 365

Keywords: production, consumption, performance, success, geography,

URL: <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.446235>

Date accessed: 29-Jan-16

Abstract: Over the last forty years music festivals have emerged as a significant leisure phenomenon. From humble and amateurish beginnings the music festival industry is now an important part of the economy, with several major players dominating the organisation of the large music festival within the UK. Music festivals are economically successful because the spaces within them enable people to engage with practices and performances that are far different from those experienced within the everyday world. However, whilst the role of music festivals has become of increasing importance, both economically and culturally, they remain wholly neglected within academic research. As a result little is known about why music festivals are successful and how people use the spaces within them. Furthermore, there has been no substantial research that has attempted to understand just how music festivals are put together and organised. This research addresses this lacuna through substantial ethnographically informed research that documents how the processes of production, consumption and performance come together at the music festival. It is the first attempt within human geography to document the important spaces and places, practices and performances that constitute just what a music festival is. The challenge for this research has been to show why music festivals are successful for both the festival organiser and the festival participants. Three specific areas are explored using a variety of methods. Firstly this research explores how the spaces within the music festival are produced as economically successful spaces, highlighting how decisions by festival organisers are often taken to encourage particular forms of consumption by festival participants. Secondly, this research explores how festival participants use the music festival, and pays particular attention to the lived experiences of those involved as a means to understanding why people enjoy the spaces within the music festival. Thirdly, this research looks at the creative tensions that emerge within the festival as a result of the differing expectations between the festival organiser and the festival participants over how the festival should take shape.

Research Notes: This PhD thesis is based on ethnographic research at festivals in 2005-6 including Glastonbury, Leeds, Reading, V Festival, Download, T in the Park, and Isle of Wight, which included participant observation and interviews with festival organiser personnel, including media, marketing, and logistical organisers, and with festival-goers. Chapters include a history of festivals starting with Beaulieu jazz in 1956 up until the end of 2005; an overview of the corporate festival (incl. organising structure, contracting/subcontracting, security, visual production, and controlled consumption); festivals from the participants' point of view (transformative performances and practices); and finishes with the 'interfacial' festival, which 'seeks to show the complexity, contradictions, and the creativity that emerges from the chaotic meeting between the festival participant, festival organiser and the festival itself' (p. 249). One of the research questions posed is what impact the professional organisation of music festivals has had on festival participants' experience of the festival, which the author concludes as being a shift away from acts of production for participants, and towards acts of consumption (cf Robinson 2015 who argues that (some) festivals have become more participatory) and hence less political but more 'discriminatory and exclusionary' (p. 304). The appendix includes a list of festivals attended but not included in the research, but a comparison with some smaller, non-corporate festivals would have provided a useful counterpoint in considering the impact of festival organisers' decisions on festival-goers' experiences.

Author: Till, Nicholas

Year: 2012

Title: The operatic event: Opera houses and opera audiences

Reference Type: Book section

Location: **Publisher:** Cambridge: Cambridge University Press

Book: The Cambridge Companion to Opera Studies, edited by Nicholas Till

Page numbers: 70-92

ISBN: 978-0-5216-7169-9

Keywords: opera, Glyndebourne, management, Aldeburgh, funding

URL: <http://www.cambridge.org/gb/academic/subjects/music/opera/cambridge-companion-opera-studies>

Date accessed: 07-Mar-16

Abstract: [Excerpt from chapter introduction, in lieu of abstract, p. 70] In academic theatre studies there has been a clear shift since the 1960s from the study of dramatic texts as literature to the recognition that dramatic texts can only be understood in the context of performance, and that performance itself can only be understood in the fuller context of the performance event. This includes consideration of the specific occasion of performance, the location and design of the performance space, the contribution of the audience to the event, and the social and symbolic rituals of the event ... A similar trend can be seen in musicology.

Research Notes: The chapter examines the importance of space and place in opera performance. It covers places of performance, selective inattention to absorbed listening [including the significance of the Bayreuth Festspielhaus - the inspiration for Glyndebourne], and performance as event. Although not about festival opera per se, the author mentions the significance of the rural setting in the success of Glyndebourne: 'Here the well-heeled can enjoy an essentially urban art form whilst disporting themselves (in formal attire) in a gracious pastoral setting, observed across a ha-ha ditch by sheep and cows' (p. 75).

Author: UK Music

Year: 2011

Title: Destination Music: The contribution of music festivals and major concerts to tourism in the UK

Reference Type: Report

Publisher: UK Music

Number of Pages: 56

Keywords: music tourism, UK, festival, arena, concert

URL: https://www.academia.edu/1765647/Destination_Music

Date accessed: 23-Dec-15

Abstract: Music tourists contribute at least £864m a year to the UK economy

Drawing on unprecedented access to more than 2.5m anonymised ticketing transactions, the report's main findings are as follows: Large-scale live music across all regions of the UK attracts at least 7.7m attendances by domestic and overseas music tourists. Collectively they spend £1.4bn during the course of their trip. This is a positive contribution of £864m (GVA) to the national economy and equivalent to 19,700 full-time jobs. Although 5% of all music tourists come from overseas, they contribute 18% of total music tourist spending. From these findings UK Music has issued a list of recommendations to Government – including the implementation of a national live music tourism strategy, with the immediate goal of increasing the number of overseas music tourists. Research on Destination Music was undertaken by Adam Blake of Bournemouth University's International Centre for Hospitality and Tourism Research. Research leader, Professor Adam Blake said: "This is the first time that a comprehensive study of music tourism has ever been undertaken in the UK. The data on where music-goers come from confirms that large numbers of them do travel around the country to go to music events, and significant numbers come from overseas. However, it is important to note that our definition of a music tourist is hugely conservative, and that we did not analyse the vast numbers of non-ticketed or smaller capacity events. Subsequently, the true value of music to UK tourism will be much higher."

Research Notes: This report is the first report by UK Music to investigate the economic impact of 'music tourism' in the UK. The report states that the major concerts and music festivals that take place in every corner of the UK attract more than 7.7 million visits from those whom we define as a music tourist, overseas and domestic combined. They spend £1.4 billion in total during the course of their trip. This great music migration is boosting the UK's economy to the tune of at least £864 million and sustaining the equivalent of at least 19,700 full time jobs. As stated in the separate methodology report (available directly from Adam Blake) the report is based on a database of 641 music festivals that took place in 2009 and National Arenas Association data on the total ticket sales and average price for music concerts across their arenas in 2009, as well as data on 41 other concerts which took place in stadiums and parks. The majority of these were sourced from databases provided by festival promoters and ticketing agencies (Live Nation UK, Festival Republic, AEG Live, Seetickets, and the Association of Independent Festivals). While the database includes location and price information (typically for standard adult prices) it has capacity data for only 170 festivals. There is no explicit mention of jazz, or folk or classical and it is likely that the report is mostly based on rock/pop live music events. The list of festivals included all music events (excluding events where music was one of several attractions, such as arts festivals) with more than 5,000 attendees, so it did include jazz festivals, for example, but these were fairly few in number (email correspondence with Adam Blake, 24/12/2015).

Author: UK Music

Year: 2015

Title: Wish You Were Here 2015: Music Tourism's Contribution to the UK Economy

Reference Type: Report

Location: Publisher: London: UK Music

Number of Pages: 44

Keywords: music tourism, UK, festival, arena, concert

URL: http://www.ukmusic.org/assets/general/WYWH_2015Report.pdf

Date accessed: 23-Dec-15

Abstract: Wish You Were Here is created on behalf of UK Music and its members to highlight the contribution of music tourism to the UK economy. 2015 is the second edition of the report, which was first published in 2013.

[From [UK Music website](#)] Music tourism numbers in the UK increased by 34% between 2011 and 2014, with 9.5 million people travelling to music events in 2014. These music tourists, attending live concerts and festivals in the UK, helped generate £3.1 billion pounds in direct and indirect spend. Music festivals and concerts have been adding to British happiness and wellbeing for decades. Importantly music tourism has been driving wealth into recovering local economies across the whole of the UK. These past four years have also seen a dramatic 39% rise in overseas tourists travelling to the UK to attend our music events, each with an average spend of £751 going directly to UK businesses. This increase in music tourism provides a huge boost to employment throughout the country, with 38,238 full time jobs in 2014 sustained by music tourism in the UK. This in itself marks a 57% increase from the 2012 figure of 24,521. The report provides detailed evidence of the direct impact that music events and this new influx of fans have within every region of the UK, as well as practical examples of some of the many festivals, venues and companies that are helping to support this booming music tourism industry, including: Glastonbury, the Isle of Wight Festival, T-in The Park in Scotland, Green Man in Wales' beautiful Brecon Beacons, Koko in London, Sheffield's iconic Leadmill venue and the Sage in Gateshead.

- £3.1 Billion generated by music tourism in the UK in 2014
- 9.5 million music tourists attending music events in 2014
- 546,000 overseas music tourists visiting the UK in 2014
- 38,238 full time jobs sustained by music tourism in 2014
- 39% increase in number of overseas music tourists between 2011-2014
- £751 average spend by overseas music tourist in the UK

Research Notes: This report builds on UK Music's [Destination Music report of 2011](#) (by Adam Blake of Bournemouth University and the [follow-up 2013 report](#), compiled by Oxford Economics, which uses a slightly more comprehensive methodology than the 2011 report, although one which is purely economically focused and which measures the contribution to GDP and employment by the UK's music industries. This report appears to cover a broader range of venues and music genres than the 2011 and 2013 reports as the case studies include the Sage Gateshead, the Liverpool International Music Festival, and the Cambridge Folk Festival, as well as T in the Park and Glastonbury. The figures are based on attendances at live music events in a setting with a capacity limit of at least 1,500 and for which live music must be the primary attraction at the relevant event, therefore cultural festivals, arts festivals and musical theatre is excluded (p. 67). The report is based on fewer than 300 festivals, therefore fewer than half the number examined in Blake's Destination Music 2011 report. As is often the way with reports into the commercial sector especially, as stated in the [methodology](#), 'The transparency with which we are able to outline this approach is limited, to some extent, by the confidential nature of some of the data obtained from third party sources e.g. data provided by PRS for Music on the value of royalty payments collected for artists' (p. 2). Whilst the report claims for an increase in tourist numbers between 2011 and 2014, it is difficult to compare between reports as the methodology and datasets are not consistent across reports.

Author: Voase, Richard

Year: 2009

Title: Why Huddersfield? Media representations of a festival of contemporary music in the "unlikeliest" of places

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Tourism and Cultural Change

Volume/Issue: Volume 7, Number 2

Page numbers: 146-156

DOI: 10.1080/14766820903134779

Keywords: avant-garde; cultural; Huddersfield; music; news; regeneration

URL: <http://dx.doi.org/10.1080/14766820903134779>

Date accessed: 02-Aug-16

Abstract: A festival of contemporary music was established in 1978 in Huddersfield, an industrial town in northern England. The event acquired an international reputation, enjoyed to the present day. Yet the news media continued to report as 'surprising' the successful juxtaposition of avant-garde art with an industrial town. An explanation is constructed via an analytic discussion of fashionability, the avant-garde, and the nature of continuing news. This discussion is further set within the context of the generic urban transition from the industrial to the post-industrial, and the movement known as cultural regeneration. The work of Simmel, Nietzsche, and Bourdieu are deployed in these analyses. The concluding argument is that the news media are relating, simultaneously, three stories: that of the success of a festival; that of the cultural regeneration of urban centres seeking a role in a new economy; and a generic rags-to-riches narrative. The news reporting of the Huddersfield Contemporary Music Festival is thus a multiple metaphor for a continuing cultural change.

Research Notes: This paper is based on media analysis and on information made available to the author through interviews with the festival's artistic director, the chair of its Board of Management, and the local council's cultural services director (p. 148). It is both an exploration of news discourse and of the origin and continued success of a festival which is popularly perceived as an anomaly - a cultural gem in a mucky frame - and is an interesting account of the establishment of a 'top-down' festival - i.e. one that is organised by the local authority via subsidy and for policy reasons (cf Frith et al 2013): 'the festival started as a result of coinciding mutual inspiration on the part of four individuals: an artist, an arts administrator, a local politician, and a local authority manager' (p. 148) - but also of the particular challenges in promoting a festival of (often atonal) contemporary music. The author argues that while the discourse around Huddersfield is partly the 'generic story of the regeneration of former industrial towns and cities by acquiring cultural credentials' (p. 153), the story refuses to die, concluding that 'The success of the Huddersfield Contemporary Music Festival is a feel-good story, rags-to-riches, and crucially, a continuing metaphor for a redemptive cultural change. That is why Huddersfield continues to 'get away with it' (p. 155). It would also be interesting to examine the marketing materials produced by the Festival itself to analyse how much the continuing discourse of 'getting away with it' is also perpetuated by the events' producers.

Author: Vrettos, Alexandros

Year: 2006

Title: The Economic Value of Arts & Culture Festivals/A Comparison of four European Economic Impact Studies

Reference Type: Thesis

Location: **Publisher:** Gent, Belgium: European Festivals Association

Number of Pages: 81

Keywords: Economic Impact Assessments, Edinburgh, Brighton Festival, East Midlands, Valladolid

URL: <http://www.efa-aef.eu/newpublic/upload/efadoc/11/Comperative%20Analysis%20A.%20Vrettos.pdf>

Date accessed: 17-Dec-15

Abstract: This Master's thesis compares the economic impact assessments of four European festivals (one in Spain, three in the UK):-

"SEMINICI"-Valladolid International Film Festival 2001 (Spain)

Brighton Festival upon Brighton and Hove 2004 (UK)

Cultural Festivals in the East Midlands of England 2002-2003 (UK)

Edinburgh's Year Round Festivals 2004-2005 (UK)

Research Notes: The author gives a useful, if rather technical, critique of four economic impact reports, which is useful in understanding how such economic impact reports contain lacunae. Vrettos' main criticism of the economic impact reports is that 'they could be about any kind of event; artistic or not' (pp. 6-7), i.e. there is no 'typicality' of an arts/culture event. The thesis then goes on to compare and discuss the methodologies used by the four festivals, noting the lack of a shared methodology across the four, and highlights the difficulties in comparison between such reports as they all use a slightly different methodology. The author therefore recommends the development of a model with 'axiomatically settled criteria' with which to then compare different festivals (p. 58). He also points out that the economic impact assessments under study do not calculate or estimate the alternative cost of free passes to journalists, VIPs, etc. and the latter's consumption of food and drink, therefore he suggests that income/output evaluations are incomplete (p. 68). Another useful point raised by Vrettos is that economic impact reports tend towards the positive benefits of the festivals they assess; only the Edinburgh report accepts that "the net effect can be negative", but still this EIA attempts to soften this negativity by referring to the positive non economical profile of the festivals ... No study ... tried to give a monetary value to the negative economies of the festivals; environmental problems, noise, criminality, litter, etc.' (p. 7), and hence the full account of input/outcome is, again, incomplete.

Author: Waitt, Gordon

Year: 2008

Title: Urban festivals: Geographies of hype, helplessness and hope

Reference Type: Journal article

Location: **Publisher:** Oxford: Blackwell Publishing Ltd

Journal: Geography Compass

Volume/Issue: Volume 2, number 2

Page numbers: 513–537

DOI: 10.1111/j.1749-8198.2007.00089.x

Keywords: urban festival, urban studies, festivalisation, neoliberalism

URL: <http://onlinelibrary.wiley.com/doi/10.1111/j.1749-8198.2007.00089.x/abstract>

Date accessed: 18-Feb-16

Abstract: Let's hold a festival! This article explores why hosting festivals has been widely prescribed as a panacea for the contemporary social and economic ills of cities. In this article, this is contextualised in relationship to the urban politics of neoliberalism, and the demise of many urban centres through global shifts in economic production. Boosting of city images through the hype of public–private partnerships re-imagines urban centres as world showcases – places that are vibrant, dynamic, affluent, healthy, tolerant, cosmopolitan and sexy. Focusing on two thematic areas – geographies of helplessness and geographies of hope – this article then investigates how both strands qualify the geographies of hype by revealing how contemporary urban festival spaces, while liberating certain social groups, also constrain, disadvantage and oppress.

Research Notes: The author offers a 'partial and positioned review of the literature by focussing on contributions and debates among geographers regarding the role of contemporary urban festivals in keeping places on the map through enhancing social cohesion, stimulating the local economy and place promotion' (p. 514), using the themes of hype, helplessness and hope. Whilst not focused on music festivals per se, or those sited within Britain, the article nevertheless offers a useful review of the urban studies literature on festivals from three critical perspectives, and it would be interesting to use these three lenses to study British music festivals in particular.

Author: Wall, Tim and Andrew Dubber

Year: 2010

Title: Experimenting with fandom, live music, and the internet: Applying insights from music fan culture to new media production

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of New Music Research

Volume/Issue: Volume 39, number 2

Page numbers: 159-169

DOI: 10.1080/09298215.2010.489645

Keywords: Birmingham, jazz, festival, digital, fandom, online, internet

URL: <http://dx.doi.org/10.1080/09298215.2010.489645>

Date accessed: 23-Dec-15

Abstract: This article maps and theorizes online jazz fandom activities around live music, and then reports on applied experimental work that the authors undertook with jazz promoters and musicians to explore ways in which live music can be situated in the activities of online fandom. Three theoretical themes of online taste-maker-led fan communities, narratives of online fan experience, and modularization of content are explained and discussed. Two case studies, where the theoretical themes are applied to the practical needs of live events organizers, are then introduced, discussed and evaluated. The authors then draw conclusions about the extent to which an understanding of fan practices and the possibilities of online platforms can be combined to extend the experiences of live musical events into online experiences. They also consider the possible ways in which online media re-address a series of questions about narrative and narration, agency and subjectivity, expertise and accessibility.

Research Notes: This paper draws on research with the Scarborough Jazz Festival in 2009 and examines the authors' theoretical understanding of 'ordering and narrative, tastemaking leadership, and modularization into the online experience' (p. 164), through the Festival's attempts to develop a younger audience by putting the festival 'online', which the researchers did using a blog containing written material and audio and video, and which was then further disseminated via social media. One aim of the work with Scarborough was to 'devise a production process which could be used by festival promoters or local jazz clubs themselves, without the need for professional contributions like our own or those of professional content creator' (p. 166); however, the team behind the festival consisted of 29 people and the authors are perhaps optimistic that festival promoters will be able to find the time and resources to achieve similar impact. The authors deemed the project a success and include social media statistics - the lack of feedback in the article from online users means that it is unfortunately not possible to evaluate the short or long-term impact on participants, or whether the audience development aspect of the project was a success. The authors also highlight the project's paradoxical nature, namely the central place that liveness has in jazz culture and how this could change as a result of such online representations (p. 168). It would also be useful to get more of a sense of where the online content appears in the marketing mix and to get a sense of whether the Festival promoters are also examining their programming practices to develop a younger audience in order to ascertain the full impact of such online mediation on both participants' experience but also the marketing of the festival.

Author: Wall, Tim and Paul Long

Year: 2009

Title: Jazz Britannia: Mediating the story of British jazz on television

Reference Type: Journal article

Location: **Publisher:** Sheffield: Equinox

Journal: Jazz Research Journal

Volume/Issue: Volume 3, number 2

Page numbers: 145-170

DOI: 10.1558/jazz.v3i2.145

Keywords: Jazz Britannia; jazz history; Ken Burns; public service broadcasting; quality television; television history

URL: <https://journals.equinoxpub.com/index.php/JAZZ/article/view/7505>

Date accessed: 25-Jan-16

Abstract: Jazz Britannia is a UK-produced three-part BBC television documentary about the post-war development of jazz in the United Kingdom. We analyse the programmes to examine how the narrative, form and assumptions of the series can be understood within a series of contextual debates about jazz historiography, history on television, and the value of historiographic method in public service television. We utilize the debates around Ken Burns's US-produced ten-part documentary series Jazz, to develop an argument about the way that the British documentary constructs a very different history from Jazz, but using many of the approaches and techniques deployed by Burns. We locate the series within questions of quality television and other forms of television history. Finally, we seek to explore the way that the programmes produce a totalizing narrative in which the primary material is ordered to tell a predetermined story about innovations and an identifiably British form of jazz.

Research Notes: This is a critique of BBC Four's history of British jazz, which includes overview of the programmes and hence a useful overview of British jazz, esp. read in conjunction with McKay (2005) around the American influence on jazz. The programme contains discussion and footage of Beaulieu and Cheltenham, the latter of which is discussed by the authors in the context of its BBC portrayal, which is used to suggest that jazz is at home in middle England, rather than the exploring the 'nationalist, essentialist and idealized set of connotations about such an idea' (p. 159). The authors accuse the programme of narrative mythologizing and criticise it for being a 'mediation of a mediation in which the story orders the historical material' (Wall and Long 2009: 161) (much as this research note is a critique of a critique!).

Author: Walters, Paul and Razaq Raj

Year: 2004

Title: Sponsorship, funding and strategic funding: Carling Festival and V Festival

Reference Type: Book section

Book: Festival and Events Management, edited by Ian Yeoman, Martin Robertson, Jane Ali-Knight, Siobhan Drummond and Una McMahon-Beattie

Location: Publisher: Oxford: Elsevier Ltd

Page numbers: 358-371

ISBN: 0-7506-5872-X

Keywords: Carling Festival, V Festival, sponsorship, licence, Public Order Act 1982

Abstract: The purpose of this chapter is to introduce two annual outdoor festivals that operate under the Miscellaneous Provision Act 1982. One of the many purposes of this act is to cover licensed entertainment with singing or dancing, pre-recorded or live music. This chapter will outline the significant importance of obtaining and maintaining an occasional public entertainment licence for outdoor festivals, along with the economic impact to local communities and the necessity to fully consider their opinions within the planning and application process. The chapter will also outline how principal sponsors add to the dynamic nature and long-term sustainability of outdoor events.

Research Notes: This chapter uses two case studies to explore issues of licensing and sponsorship; it comes within a practical guide to event management therefore is focused on practical aspects of festivals, although briefly covers economic and political (local community relations) as well. The case study of Leeds contains information about tensions between the Festival and the local community, portrayed in contrast with V Festival, which apparently has a more harmonious relationship with its local community.

Author: Ward-Griffin, Danielle

Year: 2015

Title: Ward-Griffin, Danielle

Reference Type: Journal article

Location: **Publisher:** Cambridge: Cambridge University Press

Journal: Cambridge Opera Journal

Volume/Issue: Volume 27, Number 1

Page numbers: 63-95

DOI: 10.1017/S0954586714000159

Keywords: Aldeburgh, tourism, Britten, opera

URL: <http://dx.doi.org/10.1017/S0954586714000159>

Date accessed: 26-Feb-16

Abstract: Journalists and scholars have long observed how Aldeburgh seems to function as a larger stage for Benjamin Britten's village-themed operas. Not only is it the explicit setting for *Peter Grimes*, but it also serves as the site for the annual Aldeburgh Festival of Music and the Arts, founded by Britten in 1948. This article examines how the Festival served as a parallel construction of the village life seen in Britten's early operas, particularly *Albert Herring* (1947) and *Little Sweep* (1949). Analysing materials from the initial years of the Festival – including programme books and accounts of exhibitions and performances – I trace how Festival organisers drew upon the rhetoric and modes of behaviour of contemporary tourism in promoting a particular vision of the local community. By blurring the line between the fictional worlds of Britten's village-themed operas and the site of Aldeburgh, the Festival encouraged the visitors to fabricate the very kind of community that organisers claimed could already be found at Aldeburgh.

Research Notes: The author describes the Aldeburgh Festival as transforming the fishing town into a 'prime tourist site every June and provided the scaffolding – in the form of performances, exhibitions, lectures and tours – needed for the visitor to imagine herself part of a local community' (p. 64). The author notes that whilst festivals have always celebrated their location as well as being tourist draws, she argues that Aldeburgh is different because of 'the way that the production of specific operas shaped the celebration' (ibid.), particularly '*Peter Grimes*' and '*Albert Herring*'. She argues that the Festival deliberately offers its participants an imagined ideal of untouched (village) community, particularly significant in post-war Britain. The article covers the appeal and the practical (economic) reasons for positioning the Festival as internationally important and professional but also rooted in its locale as a means of not creating distance between the Festival and local residents (p. 69). The Festival was intended to be an immersive 'total experience': 'As long as the Festival lasted, art was to be part of daily life' (p. 77) and a slower pace of life was encouraged alongside lectures and walks. Whilst the author concludes that the Festival has had (or is having) a positive impact on the town, it would be useful to incorporate the voices of locals and tourists as well, to fully understand the impact of the Festival.

Author: Webster, Emma

Year: 2011

Title: Promoting Live Music: A Behind-The-Scenes Ethnography

Reference Type: Thesis

Location: **Publisher:** Glasgow: University of Glasgow

Number of Pages: 299

Keywords: promoter, live music, promotion, Glasgow, Sheffield, Bristol, case study, venues

URL: <http://theses.gla.ac.uk/2955/>

Date accessed: 25-Jan-16

Abstract: Live music promoters have hitherto been academically neglected (and often publicly maligned) individuals and organisations. This thesis, then, shifts the academic focus from the recording industries towards live music and towards the figures behind-the-scenes who connect artist, audience and venue in the live music environment. To do so, this work explores the practices and experiences of promoters in the UK; it focuses on Glasgow, Sheffield, and Bristol, and is based on ethnographic research at case study venues. The thesis offers a phenomenological perspective on what promoters do and why, and their role as mediator with key figures such as artists and agents, as well as their relationships with the state. It argues that promoters are cultural investors (and exploiters), importers and innovators who both shape and are shaped by the live music ecology within which they operate. Finally, the thesis examines the three stages of the promotional process – planning, publicity, production – to argue that promoters are key figures not only in the construction of the musical lives of contemporary British citizens, but also in the rich cultural (and economic) ecology of cities, towns and villages in the UK.

Research Notes: This PhD thesis examines live music promoters, cross-genre but mainly from rock/pop perspective and including festival promoters/producers. It is based on a number of case study venues including a small music/community festival in Sheffield. The author considers the role of the promoter, the external networks and infrastructures in which they work (taking an 'ecological approach'), then promoters' role in promoting the event. It also contains a useful diagram showing festival ownership in the UK and the extent of Live Nation's ownership via Festival Republic, etc. (although this most likely requires updating).

Author: Webster, Emma

Year: 2014

Title: Association of Independent Festivals Six-Year Report 2014

Reference Type: Report

Location: **Publisher:** London: Association of Independent Festivals

Number of Pages: 44

Keywords: Association of Independent Festivals, economic impact, audience survey

URL: <http://aiforg.com/wp-content/uploads/AIF-Six-Year-Report-2014.pdf>

Date accessed: 02-Aug-16

Abstract: [From introduction, p. 4] Over the six years the Association of Independent Festivals (AIF) has been in existence, the UK has suffered the deepest downturn since the Second World War and the wettest summer weather since 1912. Despite all of this, the UK's festival sector has not only survived but for the most part thrived in the face of such adversity, albeit with a few casualties along the way. While the boom of the first decade of the 2000s appears to be over, the UK festival sector as a whole appears to be relatively stable at present. This report, produced to celebrate the AIF's sixth birthday, places the festival sector in its historical context and looks ahead to the future to see the issues currently facing festival promoters, with a focus on the AIF's member festivals.

Research Notes: This report is based on annual audience survey data from the Association of Independent Festivals member festivals and gives an economic estimation of spend within the sector. It includes a brief history of music festivals in the UK, including charts indicating the growth in festivals; internal/external competition; technology; accessibility; and impacts from the weather/climate change. Results from the survey examine motivations for attendance, most enjoyable aspects of festivals, spending habits, transport and travelling, sleeping, information gathering, and crime, as well as demographic information about the respondents. As the methodological notes show, survey data is drawn from 2008 to 2013, and it should be noted that the AIF relies on its member festivals to disseminate the survey to their own festival-goers and that some member festivals may be more proactive than others in terms of recruiting survey respondents, and that capacity data is difficult to obtain. The report estimates that the spend by the Association of Independent Festivals member festival-goers between 2010 and 2014 was estimated to be approximately £1.01 billion - however, there are discrepancies in the AIF's own data which means that any figures in this report must be treated as being indicative only.

Author: Wilks, Linda

Year: 2009

Title: Initiations, interactions, cognoscenti: social and cultural capital in the music festival experience

Reference Type: Thesis

Location: **Publisher:** Milton Keynes: Open University Business School

Number of Pages: 346

Keywords: social capital; cultural capital; Bourdieu; critical discourse analysis; Putnam; festivals; music

URL: <http://oro.open.ac.uk/25570/>

Date accessed: 24-Feb-16

Abstract: This thesis explores the role of social and cultural capital in the music festival experience. It does so by gathering observations and post-festival accounts from attendees at three separate music festivals located in England. The data were analysed using Fairclough's approach to critical discourse analysis, resulting in the identification of styles and orders of discourse. Little research, particularly of a qualitative nature, has investigated the roles of cultural taste and social inter-relationships in the music festival experience. Bourdieu's theory of cultural capital and the inter-linked theory of social capital, developed with slightly different emphases by Bourdieu, Coleman and Putnam, were selected as providing an appropriate theoretical framework. Cultural capital, particularly its component of habitus, was a useful lens for focusing on the ways in which participants' cultural tastes related to their festival experience. Social capital was useful for its orientation towards the role of social inter-relationships in the development of cultural taste and festival experience. This thesis found that the youth years, particularly through peer influence, were a rich period for initiation into a taste for a particular genre of music. Initiation could also occur later in life. This contrasts with cultural capital theory's emphasis on early socialisation through family and school. A sense of being a member of the festival music genre's cognoscenti was also found to play a role in the festival experience. Participants discovered complexity in all genres of festival music, challenging the hierarchies underpinning cultural capital. Festivals were found to be sites where connections with already known associates were intensified (bonding social capital), rather than sites where enduring new connections were made (bridging social capital). This thesis critically develops approaches to social and cultural capital and suggests drivers for cultural policy.

Research Notes: The research question which directs this PhD thesis is: 'What is the role of social and cultural capital in the music festival experience?' It is based on ethnographic research, including in-depth interviews. The research examines three festivals: an opera festival (OperaFest), a pop/rock festival (PopFest) and a folk festival (FolkFest) in Britain but these remain anonymised.

Author: Wilks, Linda

Year: 2011

Title: Bridging and bonding: Social capital at music festivals

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Policy Research in Tourism, Leisure and Events

Volume/Issue: Volume 3, number 3

Page numbers: 281-297

DOI: 10.1080/19407963.2011.576870

Keywords: Putnam; Bourdieu; community cohesion; social exclusion; critical discourse analysis; cultural policy

URL: <http://dx.doi.org/10.1080/19407963.2011.576870>

Date accessed: 26-Feb-16

Abstract: This paper uses the theoretical concept of social capital as its framework to examine festivals in the context of social and cultural policy. Government policies have cited the arts as a tool for combating social exclusion, overcoming barriers between people and fostering community cohesion. Social capital theorist Robert Putnam specifically suggests that cultural events can bring together diverse social groups. To investigate these claims in practice, this study collected empirical data at three festivals: a pop festival, an opera festival and a folk festival. The empirical data, comprising observations, screening questionnaires and in-depth interviews, were analysed using critical discourse analysis to bring out styles and discourses relating to social interactions. It was found that the reinforcement of existing relationships, termed bonding social capital by Putnam, was an important part of the festival experience. The formation of bridging social capital: that is, new and enduring social connections with previously unconnected attendees was not, however, found to be a feature of festivals, despite a sense of general friendliness and trust identified by some.

Furthermore, drawing on Bourdieu's conceptualisation of social capital, festival attendees were found to be remarkably similar in their demographic make-up, also throwing doubt on policy-related suggestions that festivals could be sites of inter-connections between people from diverse backgrounds. This study therefore suggests that music festivals are not valuable sites for social and cultural policy aims of combating social exclusion, bridging barriers between groups and fostering wider community cohesion.

Research Notes: The author gives a brief overview of other literature dealing with the social impacts of festivals, including Edinburgh, and then an overview of the concept of social capital (bridging and bonding). The author draws on ethnographic research at a (small-scale) opera, folk and pop festival (not identified in the article) - the respondents tended to be from the middle classes and to possess higher levels of academic qualifications, as well as being predominantly white British (p. 287). It could be that comparison of three very different festivals makes comparison less meaningful than comparing festivals of the same (or similar) type, particularly as regards long-term festival-goers or those who camp; similarly, the fact that the respondents shared demographic characteristics may also have made generalisations about festivals as a whole more difficult. Interviews are divided into three discourses: 'persistent connection' (attending with a close-knit group of friends); 'temporary connection' with strangers; and 'detachment' (actively avoiding other festival-goers (p. 288). A longitudinal study of social capital at festivals would also be of interest to further explore the social impact of festivals on its participants.

Author: Wilks, Linda

Year: 2013

Title: Exploring social and cultural diversity within 'Black British Jazz' audiences

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Leisure Studies

Volume/Issue: Volume 32, number 4

Page numbers: 349–366

DOI: 10.1080/02614367.2012.667820

Keywords: race; jazz; social class; age; ethnicity

URL: <http://dx.doi.org/10.1080/02614367.2012.667820>

Date accessed: 01-Nov-16

Abstract: This paper presents the findings of a recent study which explores the social, economic and cultural characteristics of audiences for performances by black British jazz musicians. It draws on Bourdieu's theoretical concept of cultural capital, which links social class and educational qualification level to cultural consumption, as well as on Hall's exploration of 'new ethnicities', demonstrating how the two theories are interrelated. The study uses a mixed method approach of observation, questionnaire survey and in-depth interviews, analysed using critical discourse analysis. The demographic data demonstrate the tendency, in line with cultural capital theory, for audiences for black British jazz musicians to be highly educated and from higher socio-economic classes. Particularly notable is that black audience members tended to be from the middle classes, suggesting that attention to the increasingly important social and demographic phenomenon of the black middle class is warranted. Qualitative data demonstrate the positioning of participants regarding the ways in which cultural capital interrelates with the dimension of ethnicity. The importance of cultural heritage to the black participants in particular suggests that Hall's 'new ethnicities' is a particularly useful theory to aid understanding of the complexities of the interrelationship between race and musical taste.

Research Notes: This paper analyses attendees of a variety of jazz gigs at venues and festivals across the UK, including the Brecon Jazz Festival and London Jazz Festival and is a useful article, based on ethnographic research, for understanding some of the issues around race and ethnicity in the context of jazz and jazz festivals. It finds an inter-relationship of social class and race, with the black British middle class emerging as a key consideration when studying jazz audiences (p. 28).

Author: Williams, Michael and Glenn A. J. Bowdin

Year: 2007

Title: Festival evaluation: An exploration of seven UK arts festivals

Reference Type: Journal article

Location: **Publisher:** Abingdon: Routledge

Journal: Managing Leisure

Volume/Issue: Volume 12

Page numbers: 187-203

DOI: 10.1080/13606710701339520

Keywords: evaluation, aims, objectives, funders, arts festivals

URL: <http://www.tandfonline.com/doi/abs/10.1080/13606710701339520>

Date accessed: 02-Oct-16

Abstract: With the increasing demands of stakeholders and professional development in festival organisation, evaluation is becoming recognised as a valuable management tool in demonstrating success and achievement of objectives. However, to date, literature in this area has tended to focus on impacts, satisfaction and on how and why to conduct evaluation, with limited research or published examples covering the approaches taken by individual organisations. This paper explores festival evaluation practice by reviewing current literature and presenting the findings of an exploratory study into the approach taken for evaluation of the seven arts festivals in the United Kingdom. The results suggest that there is a relatively clear understanding of the principles of event evaluation and it forms an essential part of the event planning process. Evaluation is carried out at varying levels of advancement with a variety of methods used, though it is difficult to determine the effectiveness of the evaluations.

Research Notes: The seven festivals under review are Brighton, Canterbury, Edinburgh International, Greenwich & Docklands, Harrogate, Norfolk & Norwich, and Salisbury. The authors provide tables showing background to the festivals (no. of events, audience size, etc.), examples of festival objectives, evaluation methods, tools and techniques, as well as a review of the literature on festival evaluation. The authors conclude that evaluation is considered a 'crucial part of the planning process for arts festivals and has become increasingly important in recent years for some festivals' especially as festivals need to justify public spending (p. 200) - they note that festivals need to consider social, cultural and environmental impacts as well as economic ones if their aims and objectives are concerned with social and cultural issues (p. 201). This paper comes out of the event management literature and is based on semi-structured interviews with festival staff in order to ascertain evaluation methods - it would perhaps be useful to also interview other stakeholders such as funders and local authorities in order to explore whether the evaluation methods used by festivals are effective for all parties. While it is not about the impact of festivals per se, it does show how some festivals work to particular goals and aims and evaluate these to understand the impact of their festivals.

Author: Williams, Raymond

Year: 1958

Title: Culture and Society

Reference Type: Book

Location: **Publisher:** London: The Hogarth Press

Number of Pages: 364

ISBN: 0-7012-0792-2

Keywords: industry, culture, class, art, democracy, Cultural Studies

Abstract: Clear and exhilarating, "Culture and Society" overturns conventional critical and historical thinking: revealing how the very notion of 'cultura' developed in response to the industrial revolution and the changes it brought in its wake. Among the writers considered are Burke, Ruskin, Shaw, Lawrence, T.S. Eliot and Orwell./ A recognised classic, "Culture and Society" is as thought provoking and revolutionary today as it ever was.

Research Notes: Subtitled 'Coleridge to Orwell', this book is at the heart of Cultural Studies as it explores the concept of culture (art and thought) as a product of its material history and was and is still highly influential. Although it draws on English Literature to make its arguments, the ideas at the centre are relevant to the study of festivals and their impact because festivals are considered within broader terms of art and culture and notions of cultural value, i.e. what contemporary society values as art/culture and why.

Author: Wolfenden, Elizabeth

Year: 2004

Title: The 'Glastonbury Effect'

Reference Type: Journal article

Publisher: Association of Radical Midwives

Journal: Midwifery Matters

Volume/Issue: 102

Page numbers: 33-34

ISSN: 0961-1479

Keywords: midwifery, Glastonbury, radical, alternative, midwife

URL: <http://eds.a.ebscohost.com/eds/Citations/FullTextLinkClick?sid=bc354b25-dd2e-4774-bb1e-9ffb458fd116@sessionmgr4005&vid=3&id=pdfFullText>

Date accessed: 26-Feb-16

Abstract: Focuses on the creation of the Association of Radical Midwives tent at the Glastonbury Festival, England. Services to women; Popularity of belly casting; Activities.

Research Notes: This short article is an account of one trainee midwife's experience of 'radical midwifery' at Glastonbury Festival, and how her experience at the festival re-energised and empowered her interest in midwifery; she describes how different the 'Glastonbury effect' was on pregnant women to the more clinical and disempowering 'hospital effect', highlighting festivals as a space for experimenting with (what are now perceived as) radical and alternative practices.

Author: Working Group on Pop Festivals

Year: 1976

Title: Free Festivals. First Report of the Working Group on Pop Festivals

Reference Type: Report

Location: **Publisher:** London: HMSO

Number of Pages: 36

Keywords: pop festival, free festival, regulation, government, Department of Environment, legislation

Abstract: Chapters: introduction; the history of the Windsor and Watchfield Free Festivals; Evidence; the cost of festivals on Government sites; the cost of policing pop festivals; government assistance to free festivals; should the government provide a site: general recommendations.

Appendix 1 – list of organisations/individuals included the organising committee of the Peoples' Free Festival, the National Trust, National Farmers Union, St John Ambulance, and the Bishop of Reading.

Appendix 2 – opinions included Time Out, Bishop of Reading, local councillor, local residents, etc.

Appendix 4 – the Watchfield Survey, carried out the 6th form sociology class at Dorcan School in Swindon, taken in Watchfield village after the event was over.

Appendix 4- what to wear and take is taken from the Stevenson Committee's report

Research Notes: This report was written in response to circumstances in summer 1975 whereby the Government announced that it was prepared to make a site at Watchfield available for the Peoples' Free Festival, in order to avoid the violence that had occurred at Windsor in 1974. This report was written in order to raise questions about whether consideration should be given to local authorities providing or making available sites for festivals in the future, and whether central or local government should make funds available to festival organisers. The report includes details on the cost for preparing the Watchfield site as £25,000 (pp. 6-7) and policing costs were estimated at £84,000 with MoD spending an extra £30,000. After the 1975 Festival, which was poorly attended but peaceful, the site was not offered again. The report includes useful comparative table of costs for Glastonbury (1971), Trentishoe Earth Fayre (1973) and Meigan Fair (1975) (pp. 12-13) and basic information about foreign governments' policies and practices as regards pop festivals (Canada, USA, Sweden, France). As with the Stevenson report (1973), it is remarkably even-handed.

Author: Working Group on Pop Festivals

Year: 1978

Title: Pop Festivals and their Problems. Second Report of the Working Group on Pop Festivals

Reference Type: Report

Location: **Publisher:** London: HMSO

Number of Pages: 36

Keywords: pop festival, free festival, regulation, government, Department of Environment, legislation

Abstract: Chapters: Introduction; the law relating to pop festivals (background, licensing powers, general legislation, common law); evidence and information; problems of pop events (indoor concerts, outdoor concerts, conclusions); possible approaches to the problems (safeguards in general law, control over publicity, planning powers, licensing); scope for assistance from public funds (financial assistance, permanent sites, Festival Welfare Services Committee field-worker).

Annex A: the law relating to pop festivals [planning, food and drugs, public health, control of pollution, public nuisance]. Annex B: witnesses. Annex C: overseas evidence

Research Notes: This report examines what scope there is for considering limited public assistance for free festivals generally, and whether the general legislation for the protection of the public from nuisance and danger is adequate to cover pop festivals – or alternatively whether some further provisions are needed, including the possibility that festivals should be the subject of licensing by local authorities (p. 1). As with the Stevenson report (1973) and previous Working Group on Pop Festivals report (1976), the authors are mostly remarkably even-handed with regards to festivals, as shown via the following quotes - however, as suggested by the title, this report is more critical of festivals (and their perceived problems):-

- 'Rightly or wrongly, many people associate pop festivals with drug-taking, immorality and a general disrespect for the law and for authority. This point of view, often strengthened by sensationalism in the media, cannot be dismissed as irrelevant. The fear that the young may be corrupted at pop festivals may be an important factor in determining many people's attitude to these events. So long as the public fear the worst about a pop festival and put pressure on the local authorities accordingly, an atmosphere of tension and hostility is created which magnifies the problems' (p. 11-12).
- 'The impact of a festival will largely depend on the numbers which attend it. It is usually far more difficult to forecast and control audience size at an outdoor event than at one held indoors, not least because of the unpredictability of the weather' (p. 12).
- 'The problems which are peculiar to free festival stem mainly from two factors: the status of the organisers ['amorphous responsibility'], and the use of sites without permission' (p. 13).
- 'We wish to make it clear that we do not condone the actions of people who, in the course of participating in a festival, trespass, break the law or damage other people's property. However, the evidence we have seen suggests to us that many people's fears are greatly exaggerated and that they are often pliantly surprised once an event actually takes place' (p. 14).

Author: Working Party

Year: 1993/94

Title: Report of Working Party Following Illegal Invasion of Castlemorton Common nr Malvern, Hereford and Worcester, May 22 to 29, 1992

Reference Type: Report

Location: Publisher: Worcester: Hereford and Worcester County Council

Keywords: pop festival, free festival, regulation, government, legislation, Castlemorton, rave, Avon

Research Notes: This report details the impact of the Castlemorton Common rave (or 1992 Avon Free Festival and mega-rave) on the local community. This report later had some impact on the anti-rave clauses of the 1994 Criminal Justice and Public Order Act.

Author: Worthington, Andy

Year: 2004

Title: Stonehenge: Celebration and Subversion

Reference Type: Book

Location: Publisher: Marlborough, Wilts: Alternative Albion

Number of Pages: 300

ISBN: 1-872883-76-1

Keywords:

URL: <http://www.andyworthington.co.uk/stonehenge-celebration-subversion/>

Access date: 03-Mar-16

Abstract: This innovative social history looks in detail at how the celebrations at Stonehenge have brought together different aspects of British counter-culture to make the monument a 'living temple' and an icon of alternative Britain. The history of the celebrants and counter-cultural leaders is interwoven with the viewpoints of the land-owners, custodians and archaeologists who have generally attempted to impose order on the shifting patterns of these modern-day mythologies.

The story of the Stonehenge summer solstice celebrations begins with the Druid revival of the 18th century and the earliest public gatherings of the 19th and early 20th centuries. In the social upheavals of the 1960s and early '70s, these trailblazers were superseded by the Stonehenge Free Festival, which evolved from a small gathering to an anarchic free state the size of a small city, before its brutal suppression at the Battle of the Beanfield in 1985.

In the aftermath of the Beanfield, the author examines how the political and spiritual aspirations of the free festivals evolved into both the rave scene and the road protest movement, and how the prevailing trends in the counter-culture provided a fertile breeding ground for the development of new Druid groups, the growth of paganism in general, and the adoption of other sacred sites, in particular Stonehenge's gargantuan neighbour Avebury.

The account is brought up to date with the reopening of Stonehenge on the summer solstice in 2000, the unprecedented crowds drawn by the new access arrangements, and the latest source of conflict, centred on a bitterly-contested road improvement scheme.

Research Notes: Chapters on Stonehenge and the summer solstice; Antiquarians and the early solstice gatherings; the post-war gathering and the first free festivals; The Druids; Pagans and politics' and fences and archaeologists; revolution; suppression; exclusion; new Druids and archaeologists, Avebury and other sacred places; negotiation; and return to the Stones [in the 21st-century]. The most relevant chapters for considering the impact of festivals are those on the first free festivals, revolution, suppression and exclusion, as they cover the Peace Convoy, the Battle of the Beanfield and 'Thatcher's vengeance', and the Solstice festivals of the late 1980s, rave, Spiral Tribe, and Castlemorton Common.

Author: Worthington, Andy (ed)

Year: 2005

Title: The Battle of the Beanfield

Reference Type: Edited book

Location: **Publisher:** Eyemouth: Enabler Publications

Number of Pages: 220

ISBN: 0-9523316-6-7

Keywords: Beanfield, Stonehenge, New Age travellers, police

URL: <http://www.andyworthington.co.uk/battle-of-the-beanfield/>

Access date: 03-Mar-16

Abstract: On June 1st 1985, a convoy of new travellers, peace protestors, green activists and festival-goers set off from Savernake Forest in Wiltshire to establish the 12th annual free festival at Stonehenge. There were around 450 people in total, and they included a number of women and children.

They never reached their destination.

Eight miles from the Stones they were ambushed, assaulted and arrested with unprecedented brutality by a quasi-military police force of over 1,300 officers drawn from six counties and the MoD.

That event has gone down in history as 'The Battle of the Beanfield'. This book is the combined effort of a large number of people who feel passionately that only through reaching an understanding of what actually occurred before, during and after 'The Battle of the Beanfield' can a proper 'closure' take place for those involved and the many people who have been in some way touched by it.

The 14 chapters feature extracts from the police radio log and in-depth interviews with a range of people who were there on the day — including travellers Phil Shakesby and Maureen Stone, journalists Nick Davies and Kim Sabido, the Earl of Cardigan and Deputy Chief Constable Ian Readhead — as well as Lord Gifford QC, who represented 24 of the travellers at the Beanfield trial in 1991. These accounts cut through the myths, misconceptions and propaganda that have built up around 'The Battle of the Beanfield' to present a detailed picture of what actually did happen.

Also included are many previously unseen photos, a description of the making of the documentary 'Operation Solstice', and chapters which set the events of the Beanfield in context. These look at the evolution of the free festival scene, new travellers, convoys and peace protestors, 'raves' and road protests, the campaigns for access to Stonehenge, and the wider implications of the events of the Beanfield, through increasingly draconian legislation, on civil liberties in the UK.

Research Notes: With photos and contributions by Alan Lodge, Tim Malyon, Neil Goodwin, Gareth Morris, Alan Dearling and others. Contains eye-witness statements, archive material and new essays, as well as images, photos and maps. The final chapter on the legacy of the Beanfield shows how the event contributed to breakdowns in the travelling community that brought 'widespread misery' and because the free festival circuit was under constant attack, the autonomous economy that went with it collapsed (p. 211), leading to some of the travellers either retreating from lives on the road or moving to Europe, but also leading to the

Public Order Act of 1982 and its restrictions on free movement. The same chapter also covers the Castlemorton Common rave and road protests of the early 1990s, and can be read in conjunction with McKay 1996, 1998; and Martin 2014.