

Festivals and the creative region

The economic and social benefits of
cultural festivals in the East Midlands:
key findings from a study by
De Montfort University, Leicester

Contents

Welcome	02
Findings at a glance	08
Background	11
The festivals involved	12
The findings	14
The way forward	24
Views	26
Contacts	28

Northamptonshire Open Studios



Arts at the heart of festival success

Welcome and views from the partners

I am pleased to introduce the *Festivals and the creative region* report to you. 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.

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

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

The success of any research project depends on the efforts of many people. I would like to thank the researchers Franco Bianchini, Christopher Maughan and Paola Merli of De Montfort University,

Leicester, together with the 11 festivals that took part.

Our other partners on this project were East Midlands Development Agency (*emda*) and Regional Economic and Arts Partnership (REAP), which comprised of local authority officers from across the region.

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

Laura Dyer
Executive Director,
Arts Council England,
East Midlands



almost 70% of
the audience
would be
more likely to
attend other
events in the
future

Buxton Festival



Springboard for development

Welcome and views from the partners

The East Midlands festivals are vital 'creative hubs' for cultural energy, celebrating our vibrant and diverse region. Bringing significant benefits, festivals enable positive social and economic change.

By achieving a 'sense of place,' engaging communities and enhancing local image and identity, festivals bring valuable experiences to both those participating and those attending. They help to create an environment that is attractive to investors and contribute to our economic wealth.

Cultural activity in the East Midlands plays an important role in our vision to be one of Europe's Top 20 regions by 2010, achieving a quality environment for all.

I hope this research will act as a springboard, advocating the ever-growing benefits festivals can bring to our region and ensuring they continue to be a source of innovation, creativity and enjoyment.

These are exciting times for the East Midlands and I look forward to my next visit to a festival in the region.

Martin Briggs
Chief Executive,
East Midlands
Development Agency



Reaping the benefits

Welcome and views from the partners

REAP was delighted to be part of the commissioning process for the study of the economic and social impact of festivals in the East Midlands. We are a regional group of local authorities who believe that the economic benefits of creative activities are not always recognised and that there was a lack of research into these issues.

Happily, times have changed. The impact on skills development and economic spend around festivals, and the major contribution made by local volunteers to the events have come to be understood and valued.

This is a growth area for the region. This can be seen through investment in the arts, from Arts Council England, European sources and from local authorities.

The East Midlands is rightly proud of the range of festivals that have sprung up around the region. As this study by De Montfort University,

Leicester makes clear; these festivals are often not instigated as arts events. However the arts add vibrancy, an excitement, different skills, and often physical risks (in street arts, for example) finding a natural home in the celebratory festival context.

Now, as illustrated by this study, we also recognise that each event contributes much more. They bring people together, give volunteers an opportunity to make things happen, increase local pride, introduce new arts experiences, and provide a healthy boost to the businesses that contribute to a festival. These are all factors that local authorities wish to support and nurture.

Tim Harris

Head of Arts,
Nottinghamshire
County Council,
on behalf of the Regional
Economic and Arts
Partnership (REAP)





**£7 million
was spent by
audiences at
local shops and
businesses in
the festivals'
host areas**

Wirksworth Festival



Findings at a glance

Arts festivals are:

Generating substantial wealth and employment; this is illustrated by

- the total income of all 11 festivals was almost £1 million
- more than 40% of the income generated was earned income (ticket sales)
- total spent was £990,000 contributing a further £570,000 to the East Midlands' economy – equivalent to 28 full time jobs
- artists' fees were the largest expense at 50%, with considerable new work opportunities being created for local artists
- £7 million spent by audiences at local shops and other businesses in the festivals' host areas. The economic impact of this spending generated a further £4 million to the region – equivalent to 209 full time jobs
- 33% of local businesses thought festivals brought new business
- 93% of businesses saw festivals as good for local communities and 84% saw them as making a good contribution to the development of tourism

Arts festivals are:

Enhancing local image and identity; this is illustrated by

- more than 64% of festival attendees said they felt more positive about the place where the festival was held. This demonstrates that festivals can be an important factor in improving perceptions of places and people
- an estimated 33,000 hours of help by volunteers (equivalent to 375 days work for each of the festivals) demonstrates that many festivals are rooted in the social and cultural life of the host community

Arts festivals are:

Generating and sustaining audiences; this is illustrated by

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

'I liked the mix of opera and literary contributions – something for all tastes. Buxton benefits from the festival and I congratulate the organisers. A lot of happy people left the event'
Buxton International Festival

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

- a very high level of satisfaction with the event
- a very high level of participation by the public
- **return visits** – almost 70% of the audience would be more likely to attend other events in the future
 - 55% of people who attended, had been to the festival before
- **increased interest in arts activities** – more than 44% said they had become more interested in the arts as a result of attending a festival
- **varied audience profile** – almost 90% of people attending were in a group or couple
 - 65% of attendees were over 45 years old
 - young people under 25 represented the greatest potential for growth. They make up 30.9% of the region's population but for these festivals only make up 13.5% of audiences
 - 58.1% of the audiences were in full or part-time employment, 10.3% were students and 25.2% retired.
- **local commitment** – audiences were mostly local or from within the region and travelled less than 50 miles return. 50% travelled less than five miles and 16.2% less than a mile
 - More than 17% of audiences travelled on foot. The majority of those who attended travelled by car (71.9%). Buses, trains and taxis accounted for 8.3% of journeys
 - 44% of people found out about the event by word of mouth with 17% finding out from the local newspaper
 - volunteer support equates to £15,000 per festival

'A very important community event'
Tideswell Well Dressing



Background

The people involved

During 2001 De Montfort University, Leicester was commissioned to research the social and economic impact of cultural festivals in the East Midlands by Arts Council England, East Midlands, East Midlands Development Agency (*emda*) and Regional Economic and Arts Partnership (REAP).

The team of researchers, Christopher Maughan, Franco Bianchini and Paola Merli travelled the length and breadth of the region, from the spa town of Buxton, Derbyshire to the inner city suburbs of Leicester, where each play host to unique and extremely successful festivals.

The research centred on 11 festivals and reflected the range of events that take place throughout the region including the location, cultural diversity and cultural form.

The study started with the assumption that a festival was at its best participatory and inclusive. It can be:

- an opportunity for reflection and for imagining alternative futures for both individuals and communities
- a source of creativity and innovation
- a way of developing audiences for different types of cultural activity
- a tool for exploring different points of view about places and the use of space
- an effective way of nurturing skills and social involvement
- a way of attracting visitors and enhancing the image of a place for local people
- a forum for public, private and voluntary sector collaboration or the regeneration of a town or area

Northamptonshire Open Studios



'Lovely to see so many families enjoying a day out in Newark'
Newark on Water

'A brilliant use of ratepayers' money. Congratulations to all who organised it'
Newark on Water

- an opportunity for socialising and a community celebration, developing local distinctiveness and pride
- a contributing factor to the social and economic well being of local people

The festivals were:

- **Leicester Comedy Festival** (150 events in 35 venues)
- **Art on the Map in Lincolnshire** (73 visual artists and craftspeople exhibiting in over 60 venues over four weekends)
- **Newark on Water Festival** (45 free events in a single open air venue on the river Trent by Newark Castle)
- **Tideswell Well Dressing**, Derbyshire
- **Buxton Fringe Festival** (350 events in more than 12 venues)
- **Buxton Festival** (70 events in six venues)
- **Leicester Belgrave Mela** (an Asian cultural and social event held in Abbey Park, Leicester)
- **Derby Caribbean Carnival** (a parade through the streets of the city and an event in Osmaston Park)
- **Northamptonshire Open Studios** (125 visual artists and craftspeople exhibiting in about 80 venues)
- **Wirksworth Festival** (performing arts events, and visual arts and architecture trails)
- **NOW** (30 contemporary arts events in several non-traditional venues, such as warehouses, night clubs and shop windows, as well as other established venues in Nottingham)

Northamptonshire Open Studios



Northamptonshire Open Studios



44% said they
had become
more interested
in the arts as
a result of
attending a
festival

NOW



The findings

The economic impact

The total income of the 11 festivals was just under £1 million. More than 40% (over £415,000) was earned income, including membership fees.

The largest source of earned income was box office takings at just over £300,000. Public funding accounted for more than 40% of income (about £417,500). Arts Council England was the largest single funder providing 24% of the combined total income of the 11 festivals. This contribution was £239,000 (including just less than £79,000 provided by various lottery schemes and by the Arts Council's national touring programme).

Local authorities contributed £162,000 in total (16% of total income), with 89% of this provided by city and district councils. Sponsorship, in cash and kind, amounted to £85,000 (about 9% of total income), while just over £63,000 and £26,000 came from charitable trusts and individual donations respectively.

Volunteer help, calculated at £5 per hour, is estimated at £165,000. This is very similar to the scale of local authority contribution and demonstrates the crucial role local support, both public and voluntary, played in the staging of the 11 festivals. Volunteer support equates to £15,000 per festival. This figure

may be an underestimate, as services provided by volunteers are often specialised and, if charged at a commercial rate, would cost more than £5 per hour.

• The festivals' direct expenditure and its economic impact

Ten of the 11 festivals provided budget information, on which calculations are based.

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

The total spent by the festivals was just under £990,000. By using a multiplier tailored to the economic characteristics of the East Midlands, it is possible to estimate that this made a further contribution of up to £570,000 to the regional economy. Similarly, by utilising an East Midlands average weekly wage figure it is possible to conclude that direct expenditure by the festivals could support 28.75 full-time equivalent (FTE) additional jobs in the region.

*'Catch your breath performance –
a very magical use of lights;
inspiring and educational'*
NOW

• **The customer effect;
expenditure by audiences
and its economic impact**

Money spent by audiences contributed almost £7 million to the economies of the places hosting the 11 festivals.

By applying the same multiplier and average weekly wage used for the festivals' expenditure, the authors of this study concluded that the amount spent by audiences generated up to £4.16 million additional income for the regional economy, which could support 209.7 additional FTE jobs.

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

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

• **Impact on local businesses**

The study gathered the views of a selection of local businesses from seven of the 11 festivals. Some of the companies surveyed said that festivals provide economic benefits to them,

as expressed in increases in the number of customers (30%) and in turnover (30%).

However, similar numbers indicated that festivals were not important (28%) and were even disruptive (20%), as shown in reduced number of customers during the time of the festival. A similar result was proved by the fact that the percentage of those who replied did not think of festivals as a source of new business (45%) was substantially higher than the percentage of those who did (33%).

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

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

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



64% of festival
attenders said
they felt more
positive about
the place where
the festival
was held

Wirksworth Festival



The findings

Statistics

What people thought of the festivals

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

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

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

There is evidence that festivals make a significant contribution to promoting the place where they happen and to developing audiences for cultural events.

As a result of attending festival events, 64.4% of audience members felt more positive about the place where the festivals happened. 67.3% felt more inclined to attend other festivals, and 44.3% said they had become more interested in the arts.

Frequency of attendance and awareness of the festivals

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

Only 31.3% had attended another festival during the previous year, and a significant percentage, 15.8% were not aware that the event they had attended was part of a festival. Just over a third of those attending, 35.4%, were aware of the funders and sponsors for the festival.

Northamptonshire Open Studios



'I find it the most stimulating local event comparable to the best at national level'
Wirksworth International Festival

'For Derby this is brilliant. It achieves a good mix of age groups, and anyone who wants to be involved can do'
Derby Caribbean Carnival

Festival going as a social activity

Only 10.7% of audience members attended alone, 89.3% came with one or more other people, and 10.3% came as part of groups of five to seven people.

How people found out about the festivals

More than 17% heard about the festival from a newspaper, 5.8% from a Tourism Information Centre (TIC), and 8.4% and 7.4% from radio and television respectively. Word of mouth was by far the most important source of information, rating at 44.4%, while only 2% heard about the festival through internet sources, suggesting a need

for development in this area. However, when generally looking for arts or festival information, newspapers were by a long way the most frequently consulted source (47.1%), followed by TICs (12.7%) and word of mouth (9.8%). Locally based audiences made greater use of newspapers (mentioned by 24%) and of word of mouth (34%) than festival goers travelling from more than 10 miles away (8% and 29% respectively). For the latter group, brochures (mentioned by 50%) were more important than for locally based audiences (41%) as sources of information. This seems to illustrate that newspapers are a vital local resource and brochures should be used to attract audiences from the wider geographic area.

Leicester Belgrave Mela



Leicester Belgrave Mela



'A new experience; I'm most impressed' Buxton Fringe Festival

A profile of the audience

• Gender, disability and ethnicity

More than 42% of festival goers were male, and 57.3% female, the regional percentages being 49.11% male and 50.89% female.

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

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

More than 86% were White European. By comparing data on attendance to the 11 festivals with East Midlands data drawn from the 2001 Census, we can see that the percentage of the audience belonging to the Black or Black British ethnic groups (2.6%) was more than twice as high as the regional percentage (0.95%).

The same applies to Asian or Asian British ethnic groups. This group made up 9.6% of audiences, while they represent about 4% of the region's population. However, most

non-white festival goers only attended the Leicester Belgrave Mela and the Derby Caribbean Carnival. If these two festivals are excluded from the sample, the White European percentage of the audience rises to 96.7%, while the Asian and Black percentages decline to 1.6% and 0.8% respectively. This is approximately three times lower than the actual weight of these two ethnic groups in the region's social composition. This suggests there is a real need for festivals to broaden their appeal to Asian and Black audiences.

• Age: many shades of grey

The majority of festival goers (65.3%) were aged 45+. According to the 2001 Census, the percentage of 45+ in the East Midlands is 40.6%.

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

'Good value for money; it creates a good feeling' Leicester Comedy Festival

regional percentage (30.9%). This, as suggested earlier, highlights the need for further developing the festivals' appeal to young people.

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

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

In terms of employment by sector, festival goers were underrepresented in the manual and less skilled occupations. For example, only 6.4% worked in manufacturing, 1.1% in construction, 1.5% in transport, storage and communications and 5.1% in elementary occupations (the regional figures being 19.9%, 6.9%, 6.2% and 13.7% respectively). On the other hand, the percentages of festival goers in professional occupations (25%), real estate (23.5%), public administration (10%) and education (20%) were significantly higher than the regional percentages (9.8%, 10.4%, 4.9% and 7.8% respectively.) This illustrates how festivals could again broaden their appeal across occupational lines.

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

Audiences for the 11 festivals were mostly local or within the region, and generally travelled less than 50 miles return journey.

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

Fifty per cent of audience members travelled less than five miles, and 16.2% less than a mile. Eight festivals drew more than 60% of their audiences from less than 10 miles away. More than 17% travelled on foot. The most popular form of transport was the car (71.9%). Buses, trains and taxis accounted for 8.3% of attenders.

'I want a day like this everyday'
Derby Caribbean Carnival



Young people
under 25
represented
the greatest
potential for
growth. They
make up 30.9%
of the region's
population

Urban Flava, Derby Dance Centre



The way forward

Concluding thoughts

Working together

Cultural festivals in the East Midlands would benefit from being promoted jointly with other tourism attractions aimed at people of different ages, to sustain the interests of visitors.

These attractions could vary and be specific to the festival tone. From walks in the countryside to tours of historic houses and gardens, from sports links to include football, cricket or rugby matches to connecting with shops, markets, restaurants and pubs. Many areas have local specialisms and traditions in crafts, food and folklore and these could all be exploited. Extending the opening hours in a host town's pubs, bars, cafés and restaurants for the duration of the festival could also add benefit to businesses and audience members.

There should be greater regional networking by festivals. There is no regional marketing agency and strategy in the East Midlands, which could aim at developing opportunities for greater cross-regional cooperation. There is also an absence of centralised booking facilities for most festivals that must be addressed. However, the recent publication by *emda* of the *Festivity* guide and the appointment by Arts Council England, East Midlands of a Festivals Development Programme

Manager are important developments that will help to address a variety of management and marketing issues.

A more coordinated festival calendar would be helpful, in order to avoid an over-concentration of events at certain times of the year, and a very limited offer at other times.

The festivals would also benefit from joint publicity, through different media, ranging from the internet to brochures and press and possibly even broadcasting campaigns if funds allowed. The study has also noted that, due to the nature of the local press, there is very limited coverage of regional events or of events outside their readership catchments area. Local newspapers in the East Midlands should be encouraged to develop their regional coverage of festivals and other cultural events, by illustrating their readers are prepared to travel to them.

Venue-based arts organisations, such as art galleries, tend to programme their activities far in advance of festivals – a fact which limits opportunities for collaboration. This suggests that better planning and communication would be required.

'The event is excellent; I appreciate the opportunity to meet the artists'

Art on the Map, Lincolnshire

Increasing investment

More research is required to measure the social and environmental impacts of festivals in the region. This research should be used as part of a sustained advocacy strategy, aimed especially at local authorities, to illustrate the benefits of festivals and increase levels of funding. Public and private funders need to be shown the benefits of festivals and encouraged to increase levels of investment to maximise these benefits. In particular, there is ample scope for developing the dialogue between festivals and local businesses. Organisations such as Arts & Business and the Chambers of Commerce could play an important role in brokering increased contact between festival organisers and local enterprises.

Volunteers should be offered opportunities for training and other forms of support.

Attracting new audiences

Festival organisers should be encouraged to programme more free events aimed at the under-25s offering more opportunities for participation in festivals.

Festival organisers need to explore ways of developing a wider audience profile for their events, including implementing new approaches to programming and marketing that will bridge race, age and class divides.

The possibility of developing calendars of open artists' studios events for each county of the East Midlands should also be explored.

Nurturing local distinctiveness

The grassroots-based character of the 11 festivals is clearly a great strength. These are not artificial festivals, manufactured by tourism or place marketing authorities.

It is important to nurture initiatives that display a high level of originality.

Specific packages of activities aimed at tourists have to be developed to raise the variety of the offer, but this has to be done subtly, to avoid compromising the originality of the initiative and alienating existing audiences.

Views from Local authority officers

Here are just a few example opinions from local authority officers in the East Midlands.

‘On the ground, festival development is really important to local communities.’

Tessa Massey, North West Leicestershire District Council

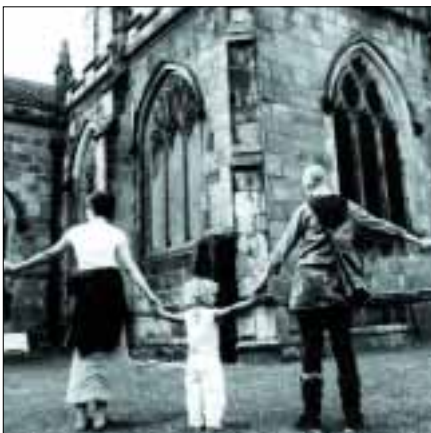
‘Success is breeding success – particularly through elected members. The success of *Newark on Water* has generated a deeper understanding, appreciation and commitment to develop cultural programmes in Newark & Sherwood.’

Mark Stephens, Newark & Sherwood District Council

‘*Arts Fresco* – an exciting street arts festival – day took place in Market Harborough and was a great success. The event was a partnership between Harborough District Council, Market Harborough Drama Society and Caterina Loriggio (ex-Winchester Hat Fair). It is hoped that this will become the only event of its kind in the Midlands and that other partnerships can be developed to commission large scale outdoor events.’

Sophy Wright, Harborough District Council

Wirksworth Festival



‘A great way to bring different cultures together in an act of unity’
Leicester Belgrave Mela

Views from venue-based arts organisations

Although carried out in a separate survey, comments on the relationships between festivals and a variety of venue-based arts organisations were also collected. The following selection highlights important issues:

‘It’s good occasionally to be part of something bigger, with a wider scope than that of your own venue. A festival provides an opportunity to collaborate on events and marketing (maximising the potential of your own efforts) and to attract new audiences to your venue. Working with NOW over a number of years has always been very positive from this point of view. However, one problem with festivals is that the individual identity/message of a venue can be drowned out by the bigger event. Everything that happens is programmed and can be perceived as being because of the festival (or actually assumed to be organised by the festival); credits for funders etc. can get lost.’

Deborah Dean and Cathryn Rowley, Angel Row Gallery, Nottingham

‘Metro helps to put on one or two films screenings within the Wirksworth festival programme, which are always a sell-out. Because of this festival’s diversity of artforms, film sits well within the whole programme, and in turn increased customer awareness through marketing Metro at the festival has encouraged increased attendances at the cinema’.

Kathy Wilson, Metro Cinema, Derby

‘Art on the Map is the only festival listed that really has any impact on the Usher Gallery and on the County of Lincolnshire. It addresses the rural nature of the county in a way that other festivals do not’.

Jeremy Webster, Usher Gallery, Lincoln

‘Northamptonshire Open Studios is an excellent showcase for practitioners of fine and applied arts and never fails to surprise myself and fellow professionals with regard to the quality and range of often ‘hidden’ talent in the county’.

Alison Cowling, Northampton Museum and Art Gallery

‘A very important community event’
Tideswell Well Dressing

Contacts

The 11 festivals researched

Marcus Hammond
[Art on the Map](#)
c/o Bend in the River
56 Bridge Street
Gainsborough
Lincolnshire
DN21 1LS
Tel: 01427 617 044
info@artonthemap.org.uk
www.artonthemap.org.uk

Glyn Foley
[Buxton Festival](#)
5 The Square
Buxton
Derbyshire
SK17 6AZ
Tel: 01298 70395
Fax: 01298 72289
info@buxtonfestival.co.uk
www.buxtonfestival.co.uk

Peter Low
[Buxton Fringe Festival](#)
Tel: 01298 25104
pjl@patents.u-net.com
www.buxtonfringe.com

George Mighty
[Derby Caribbean Carnival](#)
West Indian Community
Association
Tel: 01332 371529
Dwica362@aol.com

Pravin Mistry
[Leicester Belgrave Mela](#)
Belgrave Neighbourhood
Centre
Rothley Street
Leicester
LE4 6LF
Tel: 0116 222 1905
leicester-mela@yahoo.com
www.leicester-mela.co.uk

Geoff Rowe
[Leicester Comedy Festival](#)
16 New Street
Leicester
LE1 5AW
Tel: 0116 291 5511
Fax: 0116 291 5510
info@comedy-festival.co.uk
www.comedy-festival.co.uk

[Newark on Water Festival](#)
Newark & Sherwood
District Council
Kelham Hall
Newark
Nottinghamshire
NG23 5QX
Tel: 01636 650000
leisure@newark-
sherwooddc.gov.uk
www.newark-sherwood.
gov.uk/newarkonwater

Gabriella Smith
[Northamptonshire
Open Studios](#)
Barton Seagrave Hall
Barton Road
Kettering
NN15 6SG
Tel: 01536 485 885
gabriellasmith
@macunlimited.net
www.openstudios.org.uk

Mark Dey
[NOW](#)
Community & Leisure
Services
2nd Floor
Isabella Street
Nottingham
NG1 6AT
Tel: 0115 915 8625
mark.now@dial.pipex.com
www.nowfestival.org.uk

Paul Fletcher
[Tideswell Well Dressing](#)
Tel: 01298 871840
malfletcher@talkgas.net

David Grattidge
[Wirksworth Festival](#)
Tel: 01629 825926/824003
info@wirksworth
festival.co.uk
www.wirkworth
festival.co.uk

For a copy of the full report, including details about the research methodology or for further copies of this executive summary please contact:

[Tina Browne](#)

Arts Council England East Midlands
25-27 Castle Gate
Nottingham
NG1 7AR
Tel: 0115 989 7554
Email: tina.browne@artscouncil.org.uk

This executive summary will also be available on www.artscouncil.org.uk after 15 September 2003.

The contact for the authors of the study are:

[Christopher Maughan](#)

Tel: 0116 2506131
ccm@dmu.ac.uk

[Dr Franco Bianchini](#)

Tel: 0116 2577391
fbianch@dmu.ac.uk

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

Leicester Belgrave Mela



Designed by
Cubic
0115 9106060

Commissioned photography by

Kate Bellis

Wirksworth Festival

Jonathan Casciani

NOW

Faye Chamberlain

Buxton Festival and

Buxton Fringe Festival

Zoe Childerley

Leicester Comedy Festival

Michael Forbes

Derby Caribbean Carnival and

Leicester Belgrave Mela

James Smith

Northamptonshire Open Studios

Chris Webb

Urban Flava, Derby Dance Centre

This publication's research was funded by



**Regional Economic
and Arts Partnership,
East Midlands**