

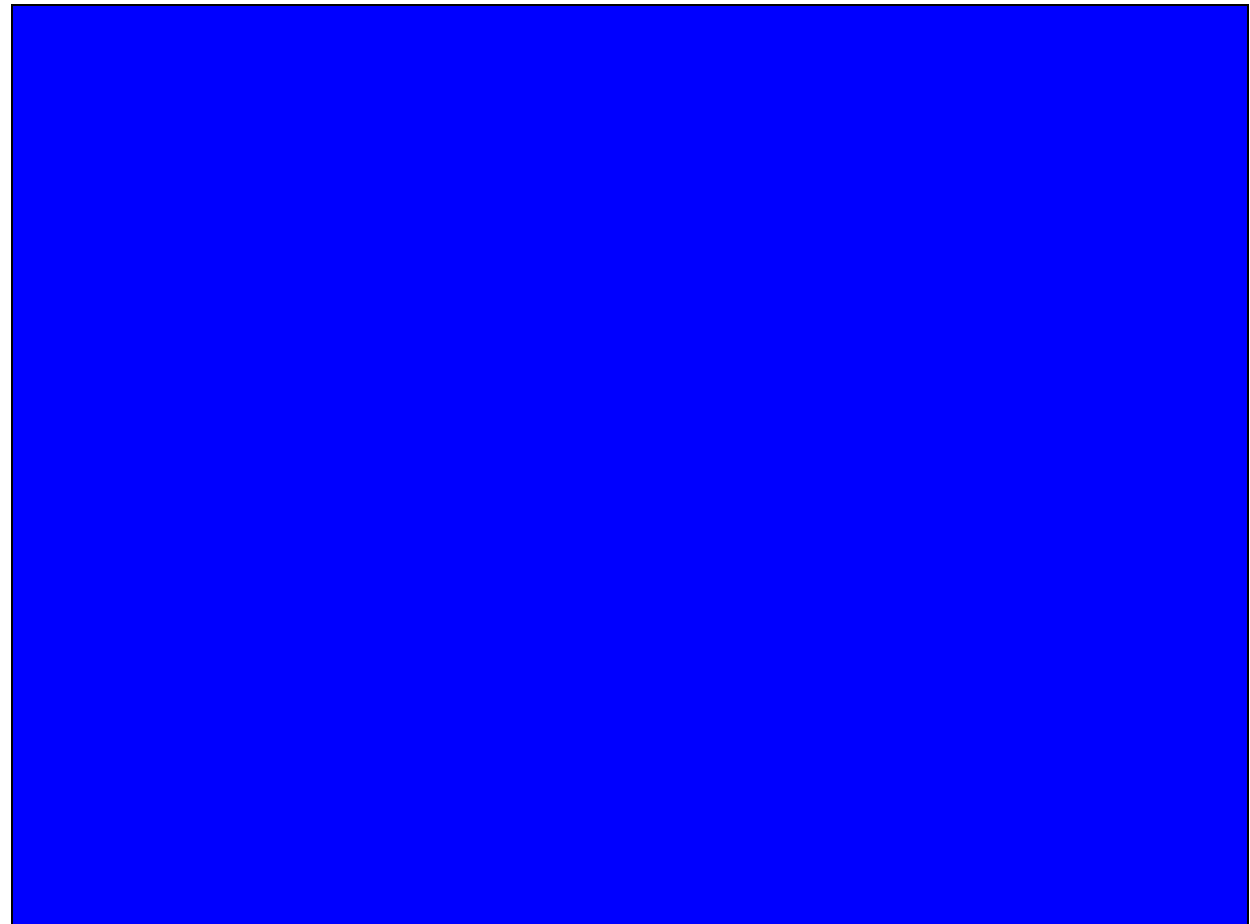
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**A comparison of answers to a survey of festivals  
in Norway, Sweden, Western Australia and UK**



**Reports from the University of Stavanger No. 37**



# A comparison of answers to a survey of festivals in Norway, Sweden, Western Australia and UK

*A documentation report from  
Project: 08073 Nordic Event Tourism Networks / P-10182*

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**In all tables, apart from the cross tables, variables that are significant on the 1% level are indicated by \*\* and variables significant on 5% level are indicated by \*.**

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## **PREFACE**

This report, as well as the database, was compiled as a part of the Nordic Innovation Centre project “Nordic Event Tourism Networks”; Project # 08073

The material presented can be regarded as “scientific raw material”. It has already been used to produce analyses of sponsorship arrangements and festival growth to be reported in academic journals and at conferences for academics and festival managers.

Researchers who wish to use data for further analyses are welcome to do so. If there is an interest in duplicating the survey in other regions or countries, the questionnaire is attached (as an appendix to this report) and if the author of this report is contacted it is possible to include new data into this database.

The author would like to extend his gratitude to Nordic Innovation Centre, University of Stavanger and particularly to professor Reidar Mykletun for the excellent working conditions provided during this project.

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T.A.



## BACKGROUND

This survey examines a number of important issues affecting festival development and sustainability with a focus on the production side and the management of festivals.

This research has been conducted by researchers at the University of Stavanger under the leadership of professors Reidar Mykletun and Tommy D. Andersson, in co-operation with professor Donald Getz, University of Stavanger and University of Calgary, professor Jack Carlsen and Ruth Taylor at Curtin University, Jane Ali-Knight at Napier, Kari Jaeger at Finnmark College and several other international scholars.

This descriptive, report, will give an overview of the distribution of answers following the same sequence as used for the questions in the questionnaire. All answers are presented in terms of total mean and standard deviation as well as country means and standard deviations. Variables that differ significantly between countries are indicated by \*\* (1%) or \* (5%). The structure of the text is such that, for each topic discussed, the original question and the alternative answers will be shown before the distribution of answers is described.

### **Coding**

All variables (apart from NAME and COUNTRY) have been coded as numerical variables. Questions with answers in terms of "NO" or "YES" have been coded with the values 0=no and 1=yes

### **Response rates**

The Swedish survey targeted 16 major festivals and had support from FHP which is a lobby organisation with the 16 largest festivals as members. The response rate to the questionnaire was an excellent (87.5%). The festivals are quite evenly scattered over Sweden. The country code used for Swedish festivals is SWE

The Norwegian sample NORROG is a complete census of all festivals in Rogaland Norway. The country code used for Norwegian festivals from Rogaland is NORROG. Since this is a complete census it is believed that all 100% of festivals in the region of Rogaland in Norway are represented in the database.

The Norwegian sample NORMR is a complete census of all festivals in Møre-Romsdal Norway. The country code used for Norwegian festivals from Møre-Romsdal is NORMR. Since this is a complete census it is believed that all 100% of festivals in the region of Møre-Romsdal in Norway are represented in the database.

The Norwegian sample NORF is a complete census of all festivals in Finnmark which is the northernmost county in Norway. The country code used for Norwegian festivals from



Finnmark is NORF. Since this is a complete census it is believed that all 100% of festivals in the region of Finnmark in Norway are represented in the database.

The UK sample was gathered from the response to a database of organisations who were members of BAFA (The British Arts Festivals Association). BAFA is a membership organisation covering the widest span of arts festivals in the UK. The response was a total of 43 useable questionnaires. Although the sample was only a small indicator of total festivals in the UK it covered a diverse range of events in terms of form, size, funding and geographical location and could therefore be reflective of art festivals within the UK.

The Australian sample was gathered from the response to a database of festivals compiled from public domain websites in Western Australia such as local government and event organisers websites. The response was a total of 78 useable questionnaires providing a diverse range of festivals, staging contexts and programs.

## RESULTS OF THE SURVEY

In all tables in this report, apart from cross tables, variables that have significant differences between countries on the 1% level are indicated by \*\* and variables with significant differences between countries on 5% level are indicated by \*.

### RESPONDENTS:

Q 1. Are you an owner of the festival (> 20%)?  .. manager of the festival?

-For how many years have you been an owner and/or a manager?..... 1

The average length of time as owner/manager is 5.43 years but with a quite large std. dev.

Table 1: A comparison by country of mean number of years as an owner/manager (sign 5%)

| COUNTRY        | AUS  | NORF | NORMR | NORROG | UK   | SWE  | Total |
|----------------|------|------|-------|--------|------|------|-------|
| Mean # years * | 5.76 | 3.96 | 4.53  | 3.8    | 8.10 | 4.55 | 5.43  |
| N              | 70   | 46   | 32    | 15     | 40   | 10   | 213   |
| Std. Deviation | 9.19 | 4.23 | 3.05  | 2.68   | 5.33 | 3.77 | 6.42  |

### OWNERSHIP

Q 2. Please describe the ownership of your festival (check one or more if applicable)

- Owned by the local authority or municipality  2a  
 Produced by a not-for-profit society  2b  
 Privately owned, for-profit company  2c  
 Other (please describe) ..... 2d

Most festivals (48%) are run as Not for Profit organisations whereas 21% are run as projects by local governments. 12% of the festivals are private companies.

Table 2: A cross-table of country by "Type of ownership"

| Type of ownership |                  | COUNTRY |        |        |        |        |        |        |
|-------------------|------------------|---------|--------|--------|--------|--------|--------|--------|
|                   |                  | AUS     | NORF   | NORMR  | NORROG | UK     | SWE    | Total  |
| <b>NONP **</b>    | Count            | 48      | 31     | 6      | 17     | 27     | 7      | 136    |
|                   | % within COUNTRY | 61.5%   | 53.4%  | 18.8%  | 29.3%  | 62.8%  | 50.0%  | 48.1%  |
| <b>PRIV **</b>    | Count            | 10      | 4      | 8      | 4      | 5      | 3      | 34     |
|                   | % within COUNTRY | 12.8%   | 6.9%   | 25%    | 6.9%   | 11.6%  | 21.4%  | 11.9%  |
| <b>PUB</b>        | Count            | 19      | 9      | 5      | 14     | 9      | 4      | 60     |
|                   | % within COUNTRY | 24.4%   | 15.5%  | 15.6%  | 24.1%  | 20.9%  | 28.6%  | 21.2%  |
| <b>OTHER **</b>   | Count            | 1       | 14     | 13     | 23     | 2      | 0      | 53     |
|                   | % within COUNTRY | 1.3%    | 24.1%  | 40.6%  | 39.6%  | 4.7%   | .0%    | 18.8%  |
| <b>Total</b>      | Count            | 78      | 58     | 32     | 58     | 43     | 14     | 283    |
|                   | % within COUNTRY | 100.0%  | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

## DECISIONMAKING

Q 3. How are the important decisions made for your festival? (check one or more if appropriate).

- By the board of directors 3a
- By the owners 3b
- By myself, the manager 3c
- By committees 3d
- Other (please describe)..... 3e.....

Many important decisions in Norwegian festivals are taken by the board but there is also a noticeable decentralisation of decisions to committees and other decision makers.

Table 3: A comparison by country of important decision makers in festivals

NB Many respondents have given more than one answer and the total adds up to more than 100%

| COUNTRY               | AUS  | NORF | NPRMR | NORROG | SWE  | UK   | Total |
|-----------------------|------|------|-------|--------|------|------|-------|
| Board of Directors ** | 9%   | 55%  | 78%   | 73%    | 43%  | 33%  | 46%   |
| Owners **             | 6%   | 19%  | 3%    | 21%    | 14%  | 3%   | 12%   |
| Manager *             | 34%  | 16%  | 38%   | 36%    | 36%  | 48%  | 33%   |
| Committees **         | 74%  | 24%  | 16%   | 28%    | 14%  | 43%  | 40%   |
| Other **              | 13%  | 21%  | 0%    | 7%     | 43%  | 20%  | 14%   |
| Total                 | 136% | 134% | 134%  | 165%   | 150% | 145% | 144%  |

## AGE OF THE FESTIVALS

Q 4. Year in which the festival was first produced..... 4

-Has the festival been produced continuously (every year) since then? YES  NO  4b

If NO, how many times has it NOT been produced?..... # yrs NOT produced. = 4c

The average age is 21 years (2011). Australian festivals in the sample are on average significantly older than other festivals. Curiously enough, the two oldest festivals in the sample, one Norwegian and one Australian, both started 1836. 86% have been producing festivals annually without interruptions since the start and 14% of the festivals have made longer or shorter interruptions. The festivals that have not been produced continuously have on average made 20 interruptions but there are significant differences between countries in this respect.

Table 4: A comparison by country of mean age and degree of continuity of festivals (sign. 1%)

| COUNTRY                | AUS  |        | NORF |        | NORMR |        | NORROG |        | UK   |        | SWE  |        | Total |
|------------------------|------|--------|------|--------|-------|--------|--------|--------|------|--------|------|--------|-------|
|                        | Mean | Oldest | Mean | Oldest | Mean  | Oldest | Mean   | Oldest | Mean | Oldest | Mean | Oldest | Mean  |
| Year first produced ** | 1977 | 1836   | 1993 | 1836   | 1997  | 1961   | 1997   | 1963   | 1990 | 1928   | 1992 | 1967   | 1990  |
| Continuously produced  | 84%  |        | 87%  |        | 84%   |        | 87%    |        | 86%  |        | 93%  |        | 86%   |



## SIZE OF THE FESTIVALS

Q 5. Size of the festival last year in terms of:

|  |     |
|--|-----|
| Attendance .....   | 5a  |
| Total budget (revenue).....  | 5b  |
| Number of full-time, all-year paid staff employed by the festival... | 5c. |
| Maximum number of paid staff employed (full and part-time).....      | 5d. |
| Number of volunteers used .....                                      | 5e  |

Five measures were used to determine size. Several types of festivals are included in the sample which explains the large standard deviations in all variables for all four countries. Differences between countries are significant.

Table 5: A comparison by country of mean size variables of festivals. Budget values are in AUD (sign. 1%) Exchange rates used: 1 AUD = 0.46 GBP; = 5.0 Norwegian Krone (NOK); = 5.8 Swedish Krona (SEK)

| COUNTRY                 | AUS     |    | NORF    |    | NORMR   |    | NORROG  |    | UK      |    | SWE       |    | Total   |
|-------------------------|---------|----|---------|----|---------|----|---------|----|---------|----|-----------|----|---------|
|                         | Mean    | N  | Mean    | N  | Mean    | N  | Mean    | N  | Mean    | N  | Mean      | N  | Mean    |
| Attendance **           | 18,201  | 74 | 2,436   | 50 | 10,915  | 32 | 12,831  | 68 | 38,056  | 42 | 265,929   | 14 | 28,613  |
| Total Budget **         | 402,019 | 65 | 117,292 | 46 | 473,200 | 31 | 438,320 | 62 | 795,091 | 39 | 1,857,533 | 13 | 531,798 |
| Ft all yr paid staff ** | 1.39    | 77 | 0.13    | 52 | 0.73    | 32 | 0.39    | 57 | 1.62    | 43 | 3.33      | 13 | 0.99    |
| Ft & pt paid staff **   | 15.75   | 76 | 2.08    | 51 | 4.1     | 32 | 10.7    | 59 | 14.97   | 43 | 59.58     | 12 | 12.54   |
| Volunteers **           | 59.68   | 75 | 61.46   | 48 | 146     | 32 | 91      | 62 | 31.86   | 43 | 618.38    | 13 | 99.6    |

## FESTIVAL ASSETS:

Q 6. Does the festival own any land or buildings ? YES  NO  6

Few festivals own buildings or land. Differences between countries are significant mainly explained by the unusual high proportion of festivals in Møre-Romsdal owning land.

Table 6: A comparison by country of the percentage of festivals that own land and/or buildings.

| COUNTRY | AUS   | NORF | NORMR | NORROG | UK    | SWE   | Total |
|---------|-------|------|-------|--------|-------|-------|-------|
| Mean ** | 18.2% | 8.8% | 46.9% | 3.1%   | 11.9% | 14.3% | 15.0% |
| N       | 77    | 57   | 32    | 65     | 42    | 14    | 287   |

## FESTIVAL PROGRAMME:

Q 7. Please describe your festival in terms of the program. Does it contain any or all of the following?

- live music 7a
- dance or other performing arts 7b
- visual arts 7c
- exhibitions of products (by sponsors etc.) 7d
- demonstrations for educational purposes 7e
- food for sale 7f
- alcoholic beverages for sale 7g
- participation events (games, sports, etc.) 7h
- parade 7i
- other..... 7j

Live music performances and food for sale are dominating activities. Only slightly more than half the number of festivals serves alcoholic beverages but 75% serve food. Other activities mentioned include Tivoli, and vendors, magicians, poetry, “spoken word”, circus, sports activities.

Table 7: A comparison by country of the proportion of festivals that include various activities in the program

| COUNTRY                        | AUS  |    | NDRF |    | NDRMR |    | NDRROG |    | UK   |    | SWE  |    | Total |     |
|--------------------------------|------|----|------|----|-------|----|--------|----|------|----|------|----|-------|-----|
|                                | Mean | N  | Mean | N  | Mean  | N  | Mean   | N  | Mean | N  | Mean | N  | Mean  | N   |
| Live music **                  | 91%  | 77 | 71%  | 58 | 88%   | 32 | 88%    | 66 | 95%  | 41 | 100% | 14 | 87%   | 281 |
| Dance/performing arts          | 68%  | 77 | 41%  | 58 | 56%   | 32 | 58%    | 62 | 63%  | 41 | 71%  | 14 | 58%   | 283 |
| Visual arts **                 | 62%  | 77 | 29%  | 58 | 28%   | 32 | 59%    | 61 | 54%  | 41 | 57%  | 14 | 49%   | 284 |
| Exhibitions of products **     | 65%  | 77 | 41%  | 58 | 22%   | 32 | 56%    | 61 | 34%  | 41 | 71%  | 14 | 49%   | 283 |
| Demos for educational purposes | 56%  | 77 | 26%  | 58 | 41%   | 32 | 36%    | 58 | 41%  | 41 | 57%  | 14 | 42%   | 280 |
| Food for sale **               | 87%  | 77 | 93%  | 58 | 72%   | 32 | 68%    | 63 | 56%  | 41 | 100% | 14 | 75%   | 285 |
| Alcoholic beverages for sale   | 53%  | 77 | 48%  | 58 | 59%   | 32 | 50%    | 62 | 54%  | 41 | 93%  | 14 | 54%   | 284 |
| Participation events *         | 58%  | 77 | 59%  | 58 | 47%   | 32 | 57%    | 60 | 39%  | 41 | 86%  | 14 | 55%   | 282 |
| Parade                         | 32%  | 77 | 16%  | 58 | 19%   | 32 | 19%    | 57 | 37%  | 41 | 36%  | 14 | 25%   | 279 |
| Other **                       | 38%  | 77 | 46%  | 57 | 22%   | 32 | 44%    | 59 | 29%  | 41 | 29%  | 14 | 37%   | 280 |

## ENTRANCE FEES

- Q 8. Is your festival ...  8
- Completely free to enter
  - Paid admission only
  - Some paid admission and some free

There are three types of festivals represented regarding the extent to which entrance fees are used for financing the festival. 25% of the festivals have no entrance fees. Another type of festival, representing 46% of the festivals in the sample, has both an open programme and a “commercial” programme with entrance fees that generate income for the festival. This type is most common in UK (73%) but not very common in Australia (16%).

The third type of festival, representing 27% of the total sample, charges all visitors an entrance fee.

Table 8: A cross table of country by the types policy of festivals in terms or free or paid admission (sign. 1%)

| COUNTRY                           |                  | AUS       | NORF      | NORMR     | NORROG    | SWE       | UK        | Total      |
|-----------------------------------|------------------|-----------|-----------|-----------|-----------|-----------|-----------|------------|
| Completely free to enter          | Count            | 32        | 15        | 3         | 14        | 3         | 6         | 73         |
|                                   | % within COUNTRY | 42%       | 26%       | 9%        | 21%       | 21%       | 15%       | 25%        |
| Paid admission only               | Count            | 33        | 6         | 11        | 19        | 5         | 5         | 79         |
|                                   | % within COUNTRY | 43%       | 10%       | 34%       | 28%       | 36%       | 12%       | 27%        |
| Some paid admission and some free | Count            | 12        | 34        | 18        | 33        | 6         | 30        | 133        |
|                                   | % within COUNTRY | 16%       | 59%       | 56%       | 49%       | 43%       | 73%       | 46%        |
| <b>Total</b>                      | <b>Count</b>     | <b>77</b> | <b>58</b> | <b>32</b> | <b>68</b> | <b>14</b> | <b>41</b> | <b>290</b> |

## VENUES USED

Q 9. What venues or facilities are used by your festival? (check one or more)

- Public parks or open spaces 9a
- Public streets 9b
- Publicly owned concert halls 9c
- Privately owned halls or theatres (rented) 9d
- Other..... 9e

Most festivals take place in public spaces, predominantly in parks (67%) and also in public streets (34%). Only 38% use privately owned halls and theatres but 43% use publicly owned halls and theatres.

Table 9: A comparison by country of the types of venues used for the festival (sign 1%)

| COUNTRY                           | AUS  | NORF | NORMR | NORROG | SWE  | UK   | Total |     |
|-----------------------------------|------|------|-------|--------|------|------|-------|-----|
|                                   | Mean | Mean | Mean  | Mean   | Mean | Mean | Mean  | N   |
| Public parks/open spaces          | 71%  | 62%  | 69%   | 63%    | 86%  | 61%  | 67%   | 285 |
| Public streets                    | 27%  | 26%  | 28%   | 45%    | 36%  | 46%  | 34%   | 282 |
| Publicly owned concert halls      | 32%  | 50%  | 31%   | 45%    | 50%  | 56%  | 43%   | 284 |
| Privately owned halls/theatres ** | 22%  | 31%  | 50%   | 48%    | 29%  | 58%  | 38%   | 284 |
| Other **                          | 31%  | 28%  | 0%    | 46%    | 14%  | 43%  | 31%   | 280 |

## SPONSORSHIP

Q 10. Regarding sponsorship from private corporations, do you have any of the following? 10

- A title sponsor (their name is part of the festival name)
- A presenting sponsor (the festival is presented by..)
- No major sponsors, but several or many small sponsors
- Other.....

There are considerable differences regarding sponsorship among these festivals. The dominating policy seems to be not to have major sponsors but many small sponsors.

Table 10: A cross table of country by the types of sponsorship used (sign 1%)

| COUNTRY  |                  | AUS  | NORF | NORMR | NORROG | SWE  | UK   | Total |
|--|------------------|------|------|-------|--------|------|------|-------|
| <b>No sponsor</b>                                    | Count            | 0    | 11   | 0     | 3      | 0    | 0    | 14    |
|  | % within COUNTRY | 0%   | 19%  | 0%    | 4%     | 0%   | 0%   | 5%    |
| <b>A title sponsor</b>                               | Count            | 7    | 9    | 0     | 17     | 0    | 3    | 36    |
|  | % within COUNTRY | 9%   | 16%  | 0%    | 25%    | 0%   | 8%   | 13%   |
| <b>A presenting sponsor</b>                          | Count            | 8    | 6    | 2     | 23     | 7    | 0    | 46    |
|  | % within COUNTRY | 11%  | 11%  | 6%    | 34%    | 50%  | 0%   | 16%   |
| <b>No major sponsors, but several small sponsors</b> | Count            | 35   | 23   | 30    | 24     | 7    | 18   | 137   |
|  | % within COUNTRY | 47%  | 40%  | 94%   | 36%    | 50%  | 50%  | 49%   |
| <b>Other</b>   | Count            | 25   | 8    | 0     | 0      | 0    | 15   | 48    |
|  | % within COUNTRY | 33%  | 14%  | 0%    | 0%     | 0%   | 42%  | 17%   |
| <b>Total</b>   | Count            | 75   | 57   | 32    | 67     | 14   | 36   | 281   |
|  | % within COUNTRY | 100% | 100% | 100%  | 100%   | 100% | 100% | 100%  |

## VOLUNTEERS

Q 11. Do you have any of the following?

11

- Independent volunteers that you administer yourself?
- One or more independent organizations that voluntarily help in producing the event?  
(they are not paid)
- One or more independent organizations that are paid to help produce the event?

For most festivals, volunteers are necessary in order to keep costs down. A model frequently used is to assign a task to an organisation (often a local club). The organisation will then take full responsibility for recruiting volunteers as well as organising and managing the job (e.g. to run a parking lot). If the festival makes a payment to the organisation, this may be used by the sports club for the club's expenses, for payments to the volunteers or for both.

Most festivals seem to use independent organisations that voluntarily help (33%) but 20% of the festivals pay the independent organisations.



Table 11: A cross table of country by types of volunteer work organisation in the festival (sign 1%)

| COUNTRY   |                  | AUS  | NORF | NORMR | NORROG | SWE  | UK   | Total |
|---|------------------|------|------|-------|--------|------|------|-------|
| One or more independent organisations that voluntarily help | % within COUNTRY | 44%  | 34%  | 25%   | -      | 7%   | 24%  | 33%   |
| One or more independent organisations that are paid to help | % within COUNTRY | 14%  | 23%  | 34%   | -      | 7%   | 19%  | 20%   |
| Neither of the two  | % within COUNTRY | 35%  | 11%  | 16%   | -      | 14%  | 57%  | 28%   |
| Both of the two   | % within COUNTRY | 6%   | 32%  | 25%   | -      | 71%  | 0%   | 19%   |
| Total   | Count            | 77   | 56   | 32    | -      | 14   | 37   | 216   |
|   | % within COUNTRY | 100% | 100% | 100%  | -      | 100% | 100% | 100%  |

Q 12. What do your volunteers do?

- They sit on our board of directors 12a
- They help all year round 12b
- They only work at the time of the festival 12c
- Other..... 12d .....

Almost a third of the festivals have a deeper involvement with the volunteers that sit on the board and are actively involved with the festival the year around.

Table 12: A comparison by country of the working relations with volunteers maintained by the festival

| COUNTRY                          | AUS    | NORF   | NORMR  | NORROG | SWE    | UK     | Total  |     |
|----------------------------------|--------|--------|--------|--------|--------|--------|--------|-----|
|                                  | Mean   | Mean   | Mean   | Mean   | Mean   | Mean   | Mean   | N   |
| Sit on Board of Directors **     | 20.78% | 50.88% | 31.25% | 51.72% | 28.57% | 31.71% | 36.56% | 279 |
| Help all year                    | 49.35% | 43.86% | 53.13% | 47.46% | 28.57% | 29.27% | 44.29% | 280 |
| Only work at time of festival ** | 63.64% | 68.42% | 93.75% | 85.00% | 64.29% | 58.54% | 71.89% | 281 |
| Other                            | 15.58% | 7.02%  | 0.00%  | 15.09% | 21.43% | 12.20% | 11.68% | 274 |

## FESTIVALS' VISION STATEMENTS

Q 13. Do you have a vision or mandate statement? YES  NO  13

If yes, please write it here.....

Table 13: A comparison by country of the proportion of festivals having a vision statement (sign 1%)

| COUNTRY        | AUS    | NORF   | NORMR  | NORROG | SWE    | UK     | Total  |
|----------------|--------|--------|--------|--------|--------|--------|--------|
| Yes we have ** | 45,21% | 96,36% | 93,75% | 95,16% | 76,92% | 66,67% | 77,12% |
| N              | 73     | 55     | 32     | 62     | 13     | 36     | 271    |

## **Appendix 1:**

***NB Codes (a number and sometimes also a letter) indicated at each question refer to the labels of the variables used in the SPSS dataset.***

### QUESTIONNAIRE FOR FESTIVAL MANAGERS or OWNERS

This survey examines a number of important issues affecting festival development and sustainability. Your contribution will ensure that the results are of value to all the festivals in your organization, as we will be happy to share the findings.

We would like the senior manager or owner of the festival to answer the questions.

Part A seeks background information on your festival and Part B concerns the festival and its stakeholders, strategies and tactics, and threats to survival or success.

Many of the questions simply require you to put a checkmark in the appropriate box or boxes, while some of them require a written answer in the spaces provided.

This research is being conducted by researchers at the University of Gothenburg Business school, in co-operation with several international scholars. We will be obtaining comparable results in several other countries to enable cross-cultural comparisons.

We will not disclose the names of responding festivals and all information will be kept confidential.

-Name of the festival..... NAME...

-Your name and address.....

-Your telephone number.....

-Your Email address.....

Q 1. Are you an owner of the festival (> 20%)?... a manager of the festival?

-For how many years have you been an owner .... and/or a manager?..... 1

Q 2. Please describe the ownership of your festival (check one or more if applicable)

Owned by the local authority or municipality  2a

Produced by a not-for-profit society  2b

Privately owned, for-profit company  2c

Other (please describe) ..... 2d

Q 3. How are the important decisions made for your festival? (check one or more if appropriate).

By the board of directors  3a

By the owners  3b

By myself, the manager  3c

By committees  3d

Other (please describe)..... 3e

Q 4. Year in which the festival was first produced..... 4

-Has the festival been produced continuously (every year)since then? YES / NO 4b

If NO, how many times has it been produced? # yrs NOT produced. 4c

Q 5. Size of the festival last year in terms of:

Attendance ..... 5a

Total budget (revenue)..... 5b

Number of full-time, all-year paid staff employed by the festival... 5c.

Maximum number of paid staff employed (full and part-time)..... 5d.

Number of volunteers used ..... 5e

Attendance over the last 5 years has declined  remained steady  or grown .

By how much (if it has declined or grown) ... % (This Q is only in Norwegian survey)

Q 6. Does the festival own any land or buildings? YES / NO 6

Q 7. Please describe your festival in terms of the program. Does it contain any or all of the following?

- live music 7a
- dance or other performing arts 7b
- visual arts 7c
- exhibitions of products (by sponsors etc.) 7d
- demonstrations for educational purposes 7e
- food for sale 7f
- alcoholic beverages for sale 7g
- participation events (games, sports, etc.) 7h
- parade 7i
- other..... 7j

Q 8. Is your festival ... Completely free to enter 8  
 Paid admission only  
 Some paid admission and some free

Q 9. What venues or facilities are used by your festival? (check one or more)

- Public parks or open spaces 9a
- Public streets 9b
- Publicly owned concert halls 9c
- Privately owned halls or theatres (rented) 9d
- Other..... 9e

Q 10. Regarding sponsorship from private corporations, do you have any of the following? 10

- A title sponsor (their name is part of the festival name)
- A presenting sponsor (the festival is presented by..)
- No major sponsors, but several or many small sponsors
- Other.....

Q 11. Do you have any of the following? 11

- Independent volunteers that you administer yourself?
- One or more independent organizations that voluntarily help in producing the event? (they are not paid)
- One or more independent organizations that are paid to help produce the event?

Q 12. What do your volunteers do?

- They sit on our board of directors 12a
- They help all year round 12b
- They only work at the time of the festival 12c
- Other..... 12d

Q 13. Do you have a vision or mandate statement? YES  NO  13  
 If yes, please write it here.....

Any other comments?

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Would you like to have a report?  
If so, please leave your e-mail address here:

THANK YOU!

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