

**Magyar Fesztivál Regisztrációs és Minősítési Program**  
Programme for the Registration and Qualification of Festivals in Hungary

# The Rating System of Hungarian Festivals

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Magyar Fesztivál  
Regisztrációs és  
Minősítési Program



# The Rating System of Hungarian Festivals

Description of the unified system of registering, qualifying and rating artistic,  
community and gastronomy festivals in Hungary

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# THE GLOBAL SCENE

## RATING ANYTHING THAT MOVES

Ranking, rating, sorting, classifying and listing phenomena is an ancient human urge, exemplified by the *seven wonders of the world*, or by the *seven deadly sins*. The first of these two has been extended to the 911 items on the *Unesco World Heritage List*; and the credit rating applied by *Moody's* or *Fitch* hangs above countries like prospective punishment for their capital vices, especially fiscal indebtedness<sup>1</sup>.

On the long path towards our theme – festival rating – the personality of *Karl Baedeker* stands out, who introduced the simple device of star classification in 1844, broadly applied since then to tourism objects like hotels, restaurants, as well as attractions of civilisation and nature. The same scheme – most frequently a scale of five stars – is used for practically any consumable object or phenomenon. Sometimes the choice is based on some level of sophistication, but most often just left to the readers' statistical judgment, a kind of ongoing plebiscite about films, songs, hotels, mobile phones, cheeses, wines and so on.

## RATING CULTURAL ACHIEVEMENT

The advent of the Internet age has produced a few complex global rating schemes in various fields of culture, too. Some of these systems try to exclude elements of subjectivity and personal taste, and are based on hard quantitative facts only – similarly to the constantly evolving rank lists of professional tennis or golf players. The most sophisticated example is *Artfacts*. *Net*<sup>TM</sup>, an “unbiased, verified and up-to-date” global rank list of visual artists, exhibitions and galleries, based on millions of data: auction scores, exhibitions, publications etc<sup>2</sup>. The rank list of artists is actually led by Warhol, Picasso and Bruce Nauman, followed by over 260 000 more people of our era.

Similar in complexity is the annual list of exhibitions and museums of the world, ranked by attendance figures, published in *The Art Newspaper*<sup>3</sup> each spring. In the main category of visitors per day, the 2009 list was led by four exhibitions in Japanese museums (as usual), followed by three shows in Paris (Branly, Grand Palais and Centre Pompidou).

## DISTINCTIONS AND EVALUATIONS

Quality judgment, however, is much more widespread. Presenting awards and prizes is an ever mushrooming exercise in today's mediatised world, just to name *Nobel* and *Oscar*, the two peaks of the genre. In music, the *Gramophone* awards, bestowed on classical music discs each year, dominate the scene side by side with the broader scope of the *Grammy* awards. They, and the thousands of smaller distinction, all involve evaluation, qualification and “rating”, done usually by juries.

1 See also *The Infinity of Lists* by Umberto Eco.

2 <http://www.artfacts.net/>

3 <http://www.theaternewspaper.com>

Every film festival is a ranking exercise, and the career of a solo musician usually leads through competitions. It is also customary for non-professional choruses and folk groups to undergo rating and qualification rounds. Larger orchestras and events, however, are not usually rated. As a singular example, has been the selection of the best twenty symphonic orchestras of the world (champion: Concertgebouw), done by the *Gramophone* magazine in 2008, based on the admittedly subjective judgment of eleven leading music critics.

Over the years, an enormous variety of selection methods have been invented, tested and exercised. The basic challenges usually boil down to the same two dilemmas:

1. How to combine the subjective nature of the task with the desire for objectivity?
2. How to compare manifestations of human achievement, whose most essential feature is almost always uniqueness and singularity?

## RATING FESTIVALS

In our festivalised age festivals cannot avoid being assessed and classified. In the field of entertainment, ratings and reviews of events and related tourist attractions indeed are countless. One of them, *Local Festivities* (or *Lokale Festiviteiten*), based in the Netherlands, for a while enjoyed the reputation of a reliable rating agency, which used to issue its annual lists of European top fifty. Its ranking methods were not disclosed – and probably remain hidden for ever, as the operation disappeared, the domain name is for sale<sup>4</sup>.

Most of the consumer-oriented reviewing and rating applications bother little about principles and methods of selection. Why, for example, the San Antonio Fiesta leads the list of top 100 events in North America, presented by the *American Bus Association*<sup>5</sup>, followed by the Canadian Centennial International Naval Fleet Review held in Halifax?

The *Review Centre* – one of the greatest in its genre – is one degree more sophisticated, expecting readers to assess festivals by seven criteria: camping facilities, food and drink, amenities, atmosphere, quality of acts, value for money and overall rating (as a separate category, not the average of the other six)<sup>6</sup>.

One of the tourist showcases<sup>7</sup> particularly favoured by Google, identifies the following as being top festivals in Europe: Oktoberfest in Munich, running of the bulls in Pamplona, Palio in Siena, Shakespeare season in Stratford, Venice Carnevale, Bastille Day, Bloemencorso in Holland, and – oddly enough in this context, an archetype of festivals – the Edinburgh Festival.

Similarly liberal is the definition of festivals at *The World's Top Festivals*<sup>8</sup>. This is a permanent on-line democratic voting system, which features the actual standing at any time. At the time of writing, the list is headed by the Pamplona running of the bulls, followed by Sydney's New Year's Eve and Rio Carnival. Voting apparently disregards seasons; the inertia of the list is exemplified with the 16<sup>th</sup> position of Love Parade (in September 2010), which was officially terminated after the Duisburg tragedy. This global top 20 also contains one odd case: Montreux Jazz in the company of the Calgary Stampede and the Albuquerque Balloon Festival.

4 <http://www.localfestivities.com/>

5 [http://www.buses.org/files/Top100-10 Layout\\_1.pdf](http://www.buses.org/files/Top100-10 Layout_1.pdf)

6 <http://www.reviewcentre.com>

7 [http://www.reidsguides.com/t\\_pt/t\\_pt10\\_festivals.html](http://www.reidsguides.com/t_pt/t_pt10_festivals.html)

8 <http://www.theworldstopfestivals.com>

## RATING MUSIC FESTIVALS

There is an area where assessing festivals has more serious, and fairly established tradition. Most commonly they call themselves music festivals – in fact it is the world of rock festivals, one of the liveliest and most representative manifestations of the cultural life of our days, attracting large audiences across Europe. From the many websites and traditional magazines that regularly cover festivals, *efestivals* labels itself as “the definitive guide to festivalling”<sup>9</sup>. This forum carries substantial reviews about festivals, focusing on the performance of the bands, with secondary attention on other features.

Broader is the scope of analysis done on the website of *Virtual Festivals*<sup>10</sup>. This website has been reviewing music festivals for over a decade, which they extended to systematic rating in spring 2008 (starting with Primavera Sound in Barcelona). 166 festivals have been scored until September 2010. Rating is done by one person, a reviewer of the event, a kind of festival critic, who values the following five features on a 1-10 scale: getting there and back, the site, atmosphere, music (this includes separate rating of a number of selected bands) and overall. The approach is not very strict, some of the features are sometimes skipped and most of the space is taken up by the reviewing of the selected bands – usually sorted as „uppers” (the good ones) and „downers”. There is no attempt at benchmarking or creating ranklists of festivals.

There was a short-lived initiative in German<sup>11</sup>, defunct after eleven ratings, applying ten criteria, similar to the above: bands, place, comfort, atmosphere, offer, food, drink, length, costs and size of the festival.

## THE HUNGARIAN APPROACH AGAINST THE GLOBAL BACKGROUND

What is missing from the samples found all over the world – whether scarce or myriad, depending on the context –, and what the Hungarian rating system sought to answer:

- The criteria for rating are either unknown, or too few and general;
- Rating (classification, ranking) is usually a single level procedure;
- Rating is single shot, refers to a single performance (edition, product etc.).

In a nutshell, this is how these issues have been handled by the joint project of five national festival federations in Hungary:

- The rating is done on a wide scope, along 22 criteria. These correspond to 22 items of the scoring guide used by the monitors who visit the festivals.
- The final qualification – a title on a scale of three – is decided on by a five-person managing board, based on the monitors’ scores, weighted with a bias for the cultural content.
- Festivals bear the distinction for two years.

An important by-product of the system is the *data bank* resulting from the on line registration of festivals, which is a necessary first step toward being rated.

Similarly valuable is the collection of the edited (abridged) *reviews* given by the monitors according to the items of the scoring guide.

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9 <http://efestivals.co.uh>

10 <http://www.virtualfestivals.com>

11 <http://www.punk-island.de>



# THE HUNGARIAN SCENE – REGISTRATION

## THE NATIONAL SURVEY IN 2004-2006

On the way towards the Hungarian rating system the first milestone was the national festival survey. Similar to many places in Europe, there was anxiety about the degree of festivalisation in Hungary. The various stakeholders: festival organisers, artists, public and private funders, the media, and also the lay public were eager to know about the exact dimensions and other characteristics of the rapidly expanding sector. The *National Cultural Fund* therefore initiated a nation-wide survey, executed by the *Budapest Observatory*. 230 festivals responded to the questions of the survey through face-to-face interviews. The list of events covered various categories, including folk festivals and some gastronomy events, although most youth (rock) festivals abstained. All in all, the research established that in the year 2004 the number of festivals worthy of attention beyond their narrow local environment was around 300 (a relief for those alarmed by the urban legend of thousands of festivals in the country).

Besides sheer numbers – attendance figures, programmes, artists, revenues and expenditures – there were soft questions about the goals pursued by the organisers. The findings were published in a volume<sup>12</sup>.

## MONITORING FESTIVALS

The increased attention enjoyed by festivals led to the establishment of a separate board in the *National Cultural Fund*, which administered the financial support to selected festivals – a few dozen in each year after 2005. The greater part of the subsidy was done in conjunction between the cultural and tourism administrations of the government. Recipient festivals of such joint subsidy were obliged to arrange for impact surveys: composition of visitors, their spending patterns etc. The festival board of the National Fund also recruited and trained monitors, whose reports were used in the distribution of funds in the following year.

The issue of the distribution of public funds for festivals was the main driver for more systematic evaluation of festivals. The need was less articulate on the funders' side than among the festival organisers, motivated by self-confidence and the spirit of rivalry. There was increasing pressure on the authorities for more predictable funding practices.

## BUILDING PROFESSIONAL ALLIANCES

The unpredictable nature of public funding caused protracted tension among festival organisers, who were fairly well organised, the majority of them being affiliated to one or other of the national federations (or to two of them):

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12 Hunyadi-Inkei-Szabó: *Fesztivál-világ*, 2006 Budapest.  
English summary at [http://www.budobs.org/pdf/Festiva\\_en.pdf](http://www.budobs.org/pdf/Festiva_en.pdf)

*CIOFF Hungary* (Hungarian Federation of Folklore Festivals, Folklórfesztiválok Magyarországi Szövetsége)<sup>13</sup>

*Federation of Hungarian Festivals of Gastronomy* (Magyarországi Gasztronómiai Fesztiválok Szövetsége)<sup>14</sup>

*Hungarian Arts Festivals Federation* (Magyar Művészeti Fesztiválok Szövetsége)<sup>15</sup>

*Hungarian Festival Association* (Magyar Fesztivál Szövetség)<sup>16</sup>

*Hungarian Open-Air Theatres Union* (Szabadtéri Színházak Szövetsége)<sup>17</sup>

The ad-hoc lobbying operations run in the frames of these organisations gradually evolved into co-ordinated action on behalf of a coherent system of the public financing of festivals. The main engine of this process was the Hungarian Festival Association, which has the largest membership. Occasionally the *Federation of Hungarian Event Organizers* (Magyarországi Rendezvényszervezők Szövetsége)<sup>18</sup> was also involved in such activity.

### IN SEARCH OF A FESTIVAL POLICY

Mainly as a response to the increased activeness of the professional federations, in the spring of 2008 the culture minister announced the commencement of the work on preparing a national festival strategy. The federations instantly volunteered to join the administration in drafting the stratagem. The common ground was reached soon: the need for an obligatory registration of festivals, with the aim of acting as a quality filter – not specifying though the aspects that were to be screened out. Also, the ministry failed to elaborate the conceptual basis of a festival policy, defining the main goals and expectations and the commensurate state support mechanisms.

Preparations were started for the establishment of the registration system, which started under the care of the *Hungarian Institute for Culture and Art*<sup>19</sup> as an online operation in the autumn of 2008. The professional supervision was given to the charge of the Managing Board (*Szakmai Intéző Bizottság – SZIB*) composed of the delegates of the five representative national unions in the field of cultural festivals, listed above. The *Budapest Observatory* participates in a consultative role<sup>20</sup>.

### THE FESTIVAL REGISTRATION SYSTEM IN HUNGARY

The launching of the registration programme, initiated by the five festival associations, enjoyed the political and financial support of the government. The ministries in charge of culture and tourism (called at that time *Ministry of Education and Culture* and *Ministry of Local Government*, which names disappeared after the 2010 elections) had a record of joint sponsorship of cultural festivals, which co-operation was extended to backing the registration exercise. The interested parties – the professional unions and the supporting ministries – attached the following expectations to the project:

13 <http://www.cioff.hu>

14 <http://www.gastrofeszt.com>

15 <http://www.artsfestivals.hu>

16 <http://www.fesztivalszovetseg.hu>

17 <http://www.szabadteruszinhazakszov.hu>

18 <http://www.maresz.hu>

19 [http://www.mmi.hu/frames\\_en.htm](http://www.mmi.hu/frames_en.htm)

20 <http://www.budobs.org>

- sounder information about the ever growing and diversifying field of festivals and similar events,
- clearer criteria for the decisions on the distribution of public funds,
- stronger legitimation and justification of public support to festivals,
- improved guidance for private sponsors,
- better orientation for the general and the professional public,
- and ultimately, a rise in the quality of festivals, in all their aspects.

The website<sup>21</sup> was declared open for online registration in October 2008. Within a few weeks the list of registered festivals reached 200. The media had regularly informed about the preparation of the system, the main incentive, however, was through the professional unions, who widely mobilised their members to register their festivals. Although never officially confirmed, it was taken for granted that registration was a precondition for public funding in the future.

### THE REGISTRATION PROCESS

Registration is voluntary and free of charge. The process is largely automated. As a first step, the person in charge of registering fills in his/her personal data (online) and becomes a Registered User, who then can proceed to answering the 26 questions about each festival to be registered. The questions relate to the latest, actual edition of the event.

The registration of a festival gets consummated (becomes valid), when all five members of the Managing Board have approved – or rather if none of them raises a veto or asks for clarification. This requires and supposes permanent alert on the part of the five persons delegated by the five unions. (In actual practice they check the site for open items once or twice a week.) In the absence of unanimous online decision, the open issues are discussed at the monthly meeting of the Board, and are sometimes voted on. During the first year about 5% of events have been refused on the ground of not fully corresponding to the criteria for registration as set by the Board. (We shall discuss the arising dilemmas together with those occurring in the process of rating.)

If approved, the majority of the data about the registered festival becomes available on the portal. If rejected, the Registered User (practically the organiser) is informed by e-mail.

### THE REGISTERED FESTIVALS

At the time of writing this report, no administrative obligation or advantage is attached to being registered. The registration of festivals plays two roles: it is the precondition for rating, and it functions as a continuously updated national festival survey. Differently from the national survey of 2005, which required special efforts and resources, the information accumulated on the server of the registration portal allows for analysis and research of the festival field in various approaches and sections at any moment. It is for sake of the comprehensiveness of the information that the staff of the project keeps browsing the Internet for additional festivals to reach in Hungary. The raw list of festivals (or festival-like events) that have a web page goes beyond 800.

<sup>21</sup> <http://fesztivalregisztracio.hu>

As of September 2010 the list of registered festivals contains 262 valid items (disregarding twelve already archived files on 2007 editions). Although many, maybe even the majority are of composite nature, the 262 events show the following division along their main feature:

- 145 art festivals
- 21 folk art festivals
- 16 amateur, non-professional festivals and competitions
- 47 gastronomy festivals
- 33 other kind of festivities

ANNEX 2 and 3 contain an extract of the statistics of the 262 festivals, as well as an abridged English version of the registration sheet – in the format of a survey questionnaire.

### AND WHAT ABOUT ECONOMIC IMPACT?

Searching for the economic impact of festivals is a particularly challenging issue. It is different from the calculation of rate of return of business investment into cultural events. The analysis of economic impact seeks the quantifiable benefit to be gained from public subsidies invested into a festival. Since the Hungarian registration and rating system of festivals is genetically linked to public financing, the issue of economic impact is often addressed. The fundamental source for such examination is visitors' spending: this, however, is not collected in the frames of the registration and qualification processes. Therefore the system is not providing estimates about the economic impact of festivals.

The issue is not entirely bypassed though. Festivals that receive subsidy from the National Tourist Board are obliged to carry out tourism impact studies. They include visitors' spending (collected by way of random interviews among the audience) and a key indicator is tourist nights in hotels. These studies can be collected and added to the data bank of the registration system in the future.

Aggregating visitors' spending on and about the festival and relating this to public subsidies received requires basic arithmetic skills. Also counting hotel nights. More sophisticated are the methods used for the exploration of the additionally incurred effects in terms of taxes, employment and so on, generated by a festival. Using special multipliers impressive figures are gained about the indirect economic effects. These techniques, however, are often disputed and are being discussed in academic circles.

The registration system is in possession of a large array of data – especially about the festival budgets – that can lend themselves to various economic impact assessments, mostly on higher aggregate level. To take an example, from the total amount of fees paid to participating artists and other contributors, one can judge the approximate volume of personal income tax generated by the festivals, on national level, or by region and festival type.

# THE HUNGARIAN SCENE – RATING

## THE QUALIFICATION SYSTEM OF FESTIVALS

Why go beyond registration, why step on the difficult road of rating and qualifying? The reasons behind were the same that led to the registration, listed on page 5, the dominant motive being the supposed or desired connection to public funding decisions. Which – just as with regard to registration – was never officially promised, with the exception of the board for special programmes of the *National Cultural Fund*, which has lately decided to accord 5% bonus points to qualified festivals when they apply for funds.

Regardless of the original and underlying expectations, the exercise has produced great interest, and in spite of the absence of a strict commitment of the authorities it has met with the recognition and support of the field.

## THE RATING SYSTEM

The book based on the survey of Hungarian festivals in 2006 (mentioned above) contained a chapter by Zsuzsa Hunyadi that described the design of a rating system which corresponded to some of the main features of the project. The actual scheme has been developed and is being supervised by the same five-member Managing Board (*Szakmai Intéző Bizottság – SZIB*) that is in charge of the registration system.

Arrangements for rating took place alongside the first wave of festival registration, between October 2008 and May 2009. The main stations in the preparations were the composition of the scoring guide, its adaptation to on-line use, the selection and the training of the monitors. These latter were recommended by the five federations and the administering Institute.

Similar to registration, asking for rating is voluntary, too, involving financial contribution of the festivals to the expenses of the two or three monitors who administer the assessment. In 2009-2010 the fees collected from the festivals covered about a third of the costs of running the system, the rest being covered from the financial support of the culture ministry and the National Cultural Fund. Several dozen festivals indicated interest well before the actual start in May 2009. By October 2009, the necessary documentation had been accumulated on 87 festivals. Of these the Board decided on according the title of Qualified Festival to 72 events, as a crop of the first year of the system.

## **APPLICATION FOR RATING**

Registered festivals can apply for rating. This consists of the following steps:

- Filling in the two-line application form a month before the event (all basic information being available as part of the registration),
- Transferring the fee to the bank account of the system,
- Sending a sample marketing and information package,
- Arranging for other needs of the monitors (e.g. free tickets),
- A week after the event a questionnaire asking about basic statistics of the actual edition must be filled in (on-line),
- A month after the event the registration must be updated.

It goes without saying that the staff of the rating process (essentially one person) must permanently watch out and remind about the fulfilment of steps overlooked in the fever of festival organisation.

## **THE MONITORS' SCORING**

The central element of the qualification and rating process is the scoring done by the visiting monitors. As said before, these people were recommended upon their experiences in one or other aspect of festivals. Their training took the form of one day seminars, repeated at the end of the first, and the beginning of the second year. After the first season, the monitors' performance in the rating process was assessed, and a pool of 62 overseers was formally confirmed ("accredited") by the Board early in 2010.

Monitors act openly (i.e. not under cover, in disguise), although appearance of official controlling and auditing is being avoided.

The scoring guide defines the work expected from the monitors at great detail. The guide was also substantially modified after the first season, arriving at 22 various aspects to watch on the spot. This implies 22 numerical scores and as many written comments: the latter always instigating for positive and negative sides (strengths and weaknesses). There are five more questions for the monitors to conclude their assessment.

The festival organisers do not receive feedback about numerical scores. They receive, however, the written comments of the monitors, whose length varies between four and ten pages. Comments are slightly edited to avoid overlap and repetitions and the identification of each remark to the specific monitor.

## **THE JUDGMENT OF THE BOARD**

The actual instance of qualification and rating is done by the Board at half-yearly intervals. For each festival the monitors' scores and comments as well as the festival organisers' reports (questionnaires) are studied and discussed before the vote. The decision comprises two steps: to resolve about qualification (whether the event can become a "qualified festival"), and about the level of qualification to accord (rating).



Up to now the first decision confronted the Board to more difficult choices, often dividing the five members. Whether a festival, that has already passed a screening by being registered upon extensive reporting about its activities, can now become deprived of the next degree of qualified festival? Where is the dividing line between a registered and a qualified festival? We shall come back to this issue.

The class of *Qualified Festivals* is then sorted for sub-distinctions according to level (*Outstanding*, *Well Qualified* or just plain) or genre (*Arts*, *Folklore*, *Gastronomy*, or again just plain, for festivals that are difficult to label). Qualified festivals are entitled to use the corresponding label or logo.

The certificates about the first 72 titles were ceremoniously handed over to organisers on 2 December, 2009. The second set of 18 was decided on in June 2010, making an actual list of 90 qualified festivals. The next decisions will be made in October.

### DILEMMAS: DEFINITIONS FIRST

The most interesting in the process is the dilemmas, how they are presented and how they are handled by the Board. The most common cases are presented in the next section.

By far the most common question is that of definition. How to delineate festivals? During the process a working definition was distilled and put up in the website in the form of guidelines:

”Those events can be considered by the Board that

- are unique, exceptional occasions, defined according to a clear coherent conception,
- are concentrated, possess “density”, that is programmes...
  - » follow on continuous days (and not only on weekends or on selected evenings over weeks or months);
  - » offer more than one programme each day, preferably on several locations;
  - » last at least two days;
  - » address broad audience (are not closed professional occasions);
  - » have considerable budget for programming and promotion, and are attended by sizeable audience.”

Up to September 2010, in the first one-and-a-half festival seasons, in addition to the 90 qualified festivals, the Board has found that 13 events do not meet the stricter criteria applied for qualifications. (It is an ongoing debate at present, which of these will have to be deleted from the register also.) In the majority of cases low degree of density was the main problem: basically the summer seasons of open-air theatres or cultural centres under the festival banner.

Smallness was the second most frequent definition challenge, which led the Board to establish the lower budgetary limit for future registrations at 2 million forints (about €000).

## THE RESTAURANT DILEMMA

There is constant tension between the importance attached to the quality of the programmes vis-à-vis everything else. In a more traditional sphere of rating, that of restaurants, some systems declare that only thing that matters is what is on the plate, gastronomy in the narrow sense. Others follow a holistic approach and include everything from the waiters' manners to the design of the wall paper. The view that by looking at the programme a knowledgeable person is able to almost fully judge a festival, is a strong one and comes up again and again – while on the other hand the scale of requirements keeps growing, proven by the now 22 distinct items contained in the scoring guide.

Indeed, the 22 criteria go well beyond all of the event rating exercises we have come across worldwide. In addition to the primary features (programme, communication, services etc.), the assessment ventures deep into corollary societal functions and missions of the festivals.

Nevertheless, the 22 scores are weighted differently: the differences in weights (or more correctly, in the number of obtainable points) communicate the importance of the various aspects to the monitors, and to every reader of the guide – above all the festival organisers. Five criteria stand out of the 22 ones, which can bring at least twice, and often five times more points to a festival than the rest. These five are: originality, coherence of the programme, its quality (performers and products), communication and the atmosphere.

## QUANTITY VERSUS QUALITY

First, in the opposition between quantitative and qualitative evaluation. Numerical scoring has been a hot issue all along. Scores help the Board in its judgment. No matter how much it has been emphasised that the final decision is not based on the automatic aggregate or average of the scores, they are being over-accentuated and demonised<sup>22</sup>. Opinions oscillate whether this threat can be handled better by presenting the Board only the averages given by the two or three monitors, or on the contrary, keeping the original figures, because by averaging the “seriousness” of the numbers is further confirmed.

Second, with regard to the size of festivals; namely that a huge budget and large audience are achievements by themselves, which represent natural (in the eyes of others: unfair) advantage over small scale festivals in the rating.

## COHERENCE OF THE ASSESSMENT

In the beginning, averaging the scores given by the monitors was uniformly used. By this practice eventual divergences in the assessment were bridged and partly concealed (although this was not the specific intention). However, cases of widely differing scores as well as comments had to be handled. When rating is done by five-six jury members or more (e.g. in a number of sports) too large deviation in the scores is prevented by deleting one score on both ends (the smallest and the biggest). In case of two or three monitors this cannot be applied.

<sup>22</sup> The most critical moment of the whole exercise was when a functionary (!) of one of the governing five federations leaked out an early raw score sheet and shared his disapproval about a few figures in a circle that soon evolved into a prairie fire threatening the credibility and integrity of the entire project.



Therefore the monitors were involved in continuous joint interpretation of the assessment, paying special attention to notorious “deviants”, some of whom had not been invited for the second season. In another attempt at more coherence the monitors were first allowed, later encouraged to discuss their experiences before entering their scores and comments. This of course runs the risk of (consciously or subconsciously) influencing one another at the expense of true “independent” evaluation.

## PROFESSIONAL BIASES

The initial worry that monitors will be biased in favour of their own professional background did not come true in the actual practice. Namely, musicians were not excessively permissive or loyal about the musical features of visited festivals, just to take an example, but the same applies to folklore, theatre, gastronomy and so on. Instead, there was an overall tendency of overrating, which led to the inflation in the scores. Empathy and professional solidarity found manifestation in too many top scores, which elicited reminders and warnings addressed to the monitors, and eventually led to a stricter wording of the scoring guide.

To use the terms of educational evaluation, the rating of the festivals has a double character: both summative and formative. The first is indeed to establish the level, but the second serves for the perfection of the object of evaluation – in our case the festivals. This didactic, progressive aspect of the project was weakened if monitors gave expression to excessive sympathy instead of professional rigour.

## VALIDITY IN TIME

Qualifications and rates are valid for two calendar years. This practically covers three editions for the majority, the annual festivals: the title expires after the second edition following the one that deserved the distinction. Upgrading is nevertheless an option: festivals can apply for an evaluation of their next edition in the hope of a higher rate. (There has been no such instance in this second season.)

When discussing the issue, there was certain support for a longer validity also within the Managing Board, too. On the other hand, a great variety of reasons were raised that could lead to the withdrawal of the title, either automatically, or subject to deliberation and decision of the Board. To name just a few:

- If serious criticism is voiced from any (reliable) source about a later edition of a qualified festival (before the two years expire);
- If certain basic features change (e.g. the management or the programme director);
- If the criteria followed by the Board are fundamentally modified.

This latter was seriously considered after the latest decision of the Board to introduce a lower limit (a threshold) defined by the size of the budget (the proposal was 2 million forints). The ultimate decision was to apply this in the future but *not* retrospectively.

## COMPARING APPLES AND PEARS

The fundamental dilemma was left to the end, the one that has been haunting the project from the very first moment. Whether one can or should try to compare so different species, as for instance a refined early music festival and a mass festivity dedicated to a foodstuff. In spite of the surprising success of the rating exercise, the question keeps popping up. Besides in its original categorical version (“whether one can or should...”), in the guise of repeated attempts at breaking down the practice into subcategories. As a response to this wish have the titles of *Qualified Festival*, *Outstanding Qualified Festival* etc. been complemented as e.g. *Qualified Folklore Festival* or *Well Qualified Art Festival*.

The proof of the pudding was in the eating. First, in the wording of the scoring criteria. After we have found – sometimes after lengthy discussions involving the monitors – the formulas that more or less equally apply to diametrically different events, the application raised few difficulties only, and less and less resistance. The number of items in the scoring sheet that could be skipped at certain kinds of festivals has nevertheless grown with time. For more, consult the guide in ANNEX 3.

## IN CONCLUSION

Against odds, the challenging undertaking works. Linking the registration or the rating to the distribution of public funds has not yet taken form. Some of the other expectations about the prestige and the quality of festivals, however, appear to be felt.

Regardless of the dimensions, the complexity and the success achieved, the system is still very much in the construction phase and can undergo important changes in the future. Partly in adaptation to the environment: the new administration that has taken office after the parliamentary elections in spring has not yet defined its position to the scheme. But the pioneering nature of this experiment also inevitably leads to improvements and modifications along the road. This can be followed at the website of the project.

We are confident, however, that the enterprise has reached the level when the question of international adaptability can arise. The project was briefly presented at a workshop of the *European Festival Research Project*<sup>23</sup>. As seen from ANNEX 1, there is preliminary agreement to adapt the registration sheet to a survey in Poland. The international adaptability of the more complex rating apparatus is a question of the future.

23 [http://www.efa-aef.eu/newpublic/upload/efadoc/8/EERP\\_PoznaReport\\_April\\_2010\\_.pdf](http://www.efa-aef.eu/newpublic/upload/efadoc/8/EERP_PoznaReport_April_2010_.pdf)

# ANNEX 1

## THE REGISTRATION SHEET

This is an abridged version of the online registration sheet. The Hungarian original is more detailed, about 30% longer. This translation has been edited in the form of a questionnaire, intended to be used for the mapping of festivals in the Lodz region (city and voivodeship), as part of *Lodz2016*, the application for the title of European Capital of Culture. (The survey has not yet taken place.)

### Basic data:

1. Name of festival
2. Year of funding
3. Main feature (you may mark one or more that you consider essential features of the festival)

• classical music • rock • jazz • world music • folk music • folklore • modern dance • literature • visual arts • photography • video • theatre • opera • puppet theatre • amateur art • gastronomy • sports • religion • nature, environment • history • workshop, conference • fair • other, such as ...

4. Auxiliary features (that are also important constituents of the programme)

• classical music • rock • jazz • world music • folk music • folklore • modern dance • literature • visual arts • photography • video • theatre • opera • puppet theatre • amateur art • gastronomy • sports • religion • nature, environment • history • workshop, conference • fair • other, such as ...

5. Main goals of the festival (select the first, second and third most important item)

promotion of culture / opportunity for new creation / bringing valuable productions / branding the city / cultivate traditions / provide high level entertainment / seek new talent / bring in tourists / serve community spirit / boost economic vitality of the city / strengthen identity / other such as...

### Information and statistics about the latest edition of the festival:

6. The latest edition was the ...th.
7. The latest edition was in (month, year)
8. Regularity • annual • biannual • other, such as ...
9. The latest edition was in (city, cities)
10. Number of days between opening and closing
11. Number of „valid” days of the latest edition (days on which there were official programmes)
12. Number of sites • inside • open air

Numbers from the latest edition:

13. Number of tickets sold
14. Estimated number of non-paying public
15. Estimated percentage of foreigners among public
16. Percentage of paying programme items
17. Number of performers in the programmes

	DOMESTIC	FOREIGNER	PROFESSIONAL	NON-PROFESSIONAL
GROUPS, ENSEMBLES				
PERSONS (including all group members and individual performers)				

18. Number of persons employed during the festival
19. Percentage of (practically) unpaid volunteers among the previous

Main characteristics of the budget of the latest edition:

This information will be handled confidentially and will be used in aggregated statistical averages only!

20. Percentage structure of income (must give up 100%) • tickets • other direct income (e.g. licences for catering, merchandise, dvd-s) • business sponsorship • public support from central governmental source • public support from local (voivodeship, city etc.) source • other non-commercial support • other income, such as ...
21. Percentage structure of spending (must give up 100%) • performers' fees • other expenses of programme (e.g. licences) • infrastructure (renting, mounting, transport) • general administration • publicity, marketing • other, such as...

Description of the organisers:

22. The status of the organiser
  - self government • institute (state, municipal etc. • non-profit company • for-profit enterprise
  - other, such as ... (Special cases also to be described here, e.g. if the organiser and the owner are different, or there is more than one organiser.)
23. Name and contact of the main executive organiser of the festival
24. Name and contact of the person who answered this questionnaire

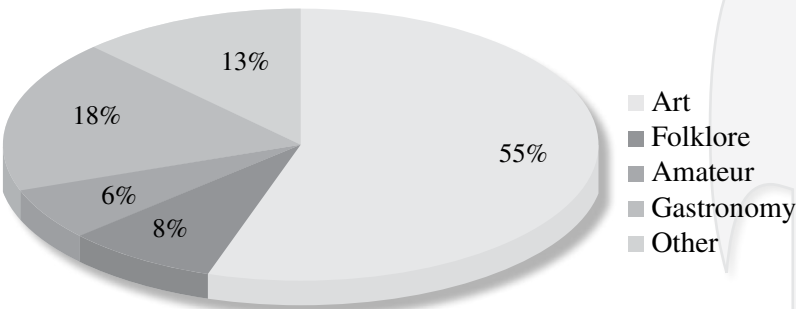
# ANNEX 2

## SELECTED STATISTICS OF THE REGISTERED FESTIVALS

This is not a research report or a survey analysis. The selected diagrams serve to illustrate the kind of information that can be extracted from the database of festivals at any moment. The variety and volume of information allows for analysis by further aspects (e.g. region) and subcategories.

The greater part of events combine various kinds of offer in their programme, however, for the question behind the first graph the main feature had to be selected.

### DISTRIBUTION OF THE 262 REGISTERED FESTIVALS BY TYPE

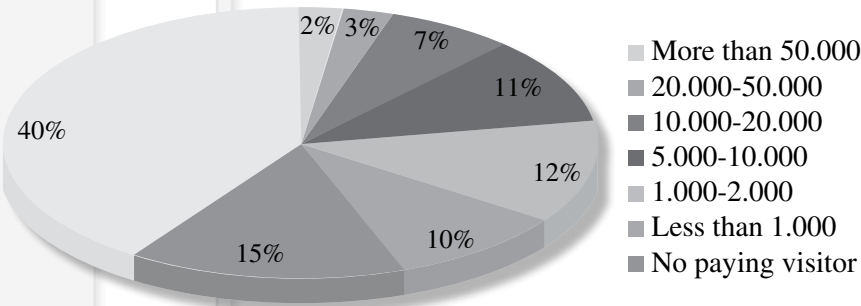


60% of festivals reported about paying visitors, as seen in the corresponding next diagram. The total number of sold tickets in these 156 festivals is 1.24 million people.

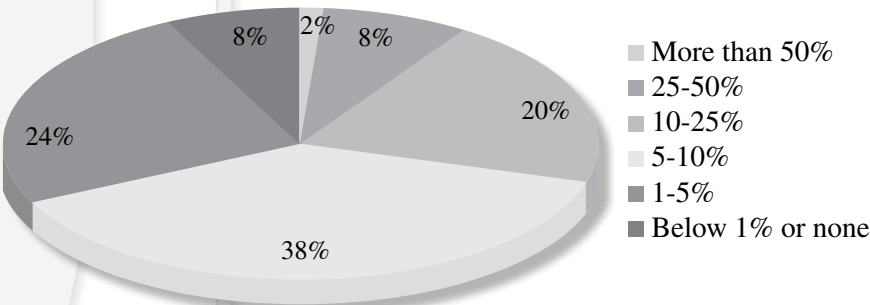
The case for non-paying audience, those attending free events is traditionally very controversial, almost entirely based on estimates. A few festivals take pains to establish the possible most authentic numbers, but indeed in few cases only. Nevertheless monitors were not asked to counter-estimate free participation figures. The aggregate number of free visitors at the 262 festivals is 4.92 million, producing of grand total attendance (paying plus free) of 6.16 million people. (Or visits rather, allowing for multiple visits by the same persons.)

The leading position of film, video and multimedia programmes in the last diagram is a warning to break this category down for more detailed information, like it is done with dance and music. In fact the bulk of this 12.1% is concentrated in eight film festivals, presenting over a hundred short (animated, documentary etc.) films each.

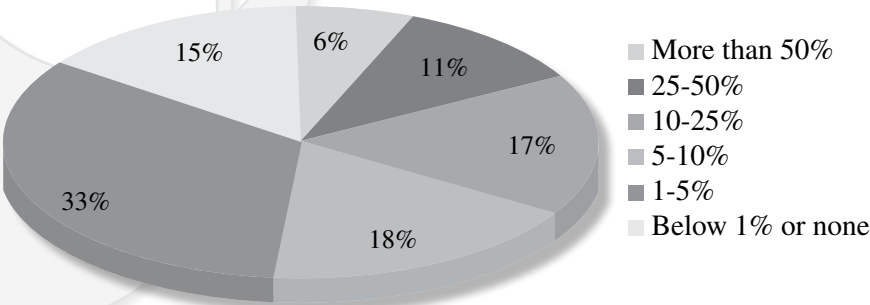
# DISTRIBUTION OF THE 262 REGISTERED FESTIVALS BY NUMBER OF PAYING VISITORS



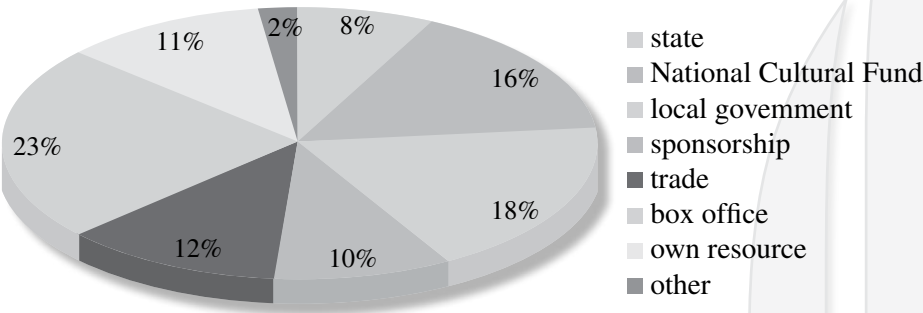
# DISTRIBUTION OF THE 262 REGISTERED FESTIVALS BY THE PROPORTION OF FOREIGN VISITORS



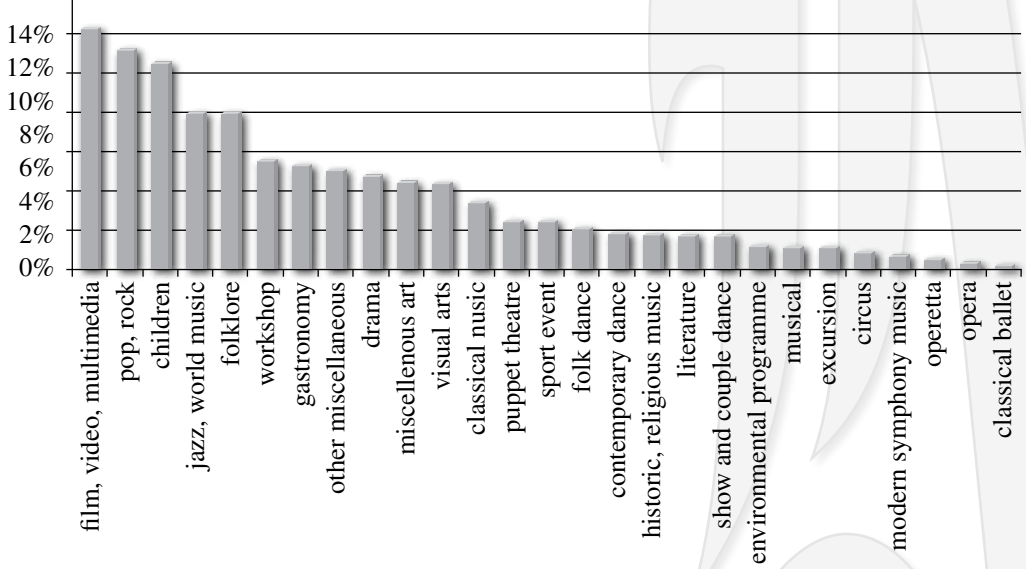
# DISTRIBUTION OF THE 262 REGISTERED FESTIVALS BY BUDGET SIZE (MILLION FORINTS)



# THE STRUCTURE OF THE SOURCES OF THE CUMULATED BUDGET OF THE 262 REGISTERED FESTIVALS



# THE DISTRIBUTION OF THE 17.000+ PROGRAMMES REPORTED BY THE 262 REGISTERED FESTIVALS AT THEIR LATEST EDITION





# ANNEX 3

## SCORE SHEET FOR THE EVALUATION OF FESTIVALS

Question 1	<b>Singularity:</b> Does the festival have an independent, characteristic, strong concept, a well thought out theme, clearly distinct from that of other festivals? How clearly are the educational, artistic, recreational, professional, economic, tourist, etc., goals of the event defined; what outcomes are expected in each field? Are we speaking about a concept that has crystallized over the years? How cohesively does the festival's array of tools (not its programme alone) serve the concept?
96-100	Phenomenal: a unique mould of exceptional qualities in professional, cultural, community and artistic terms
81-95	Conscious and successful in achieving a distinct character, an original, inspired, genuine and clear concept; the current year has an individual character in line with the earlier established image of the festival but not run-of-the-mill
61-80	Represents a high standard, is authentic, sufficiently distinct and ambitious
41-60	Not devoid of professionalism, aims for distinctiveness, but mainly stereotyped, routine
21-40	A routine job, lacking an original or respectable conceptual framework
0-20	Only a festival in name, cannot be considered one in actual fact

**Explanation of the score:** \_\_\_\_\_

Question 2	<b>Programme structure:</b> How fully is it moulded to the concept? Are a majority of the events strongly tied to the theme of the festival? Or, are there only a few such events, while the rest would fit into the programme of any festival? Is the programme structure proportionate and harmonious? Are there structural imbalances? Is the time-frame and schedule of the programme in harmony with the concept and the number of events? The programme of the current year must be taken into account, disassociated from previous years! An especially important question in the case of culinary festivals is whether the staged events are connected to the theme of the programme? E.g. if the festival is about ethnic food, is the ethnic culture present in the artistic-recreational programmes? Or is the festival deals with a particular farm produce or food (walnut, cabbage, honey, etc.), have adequate connections in the artistic and recreational programmes been found?
96-100	Phenomenal: a truly exceptionally rich and integral offering
81-95	The programme is coherent, and built from well fitting parts, multilayered and colourful within the bounds of the concept, aware of proportions from all angles; individual parts or events of the programme are also creative and seek to bring the accessory offering also under the sway of the concept
61-80	The programme is made up in greater part of good events fitting into the profile of the festival, with some unevenness o lack of proportion here and there, elements that do not quite fit the concept, are out of style or not up to grade, overcrowded and under programmed periods
41-60	The mistakes listed above dominate the programme
21-40	A haphazard heap of events bought up on the market
0-20	Weak in terms of recreation (also if classical)

**Explanation of the score:** \_\_\_\_\_



Question 3	<b>Performers, artists, participants:</b> assessing the level and performance standard of the performers, artists, amateur groups, and any participant the programme. In comparison to performers engaged in previous years are there other, new artists, or is the same line-up of “dependable” performers engaged again from year to year? How high is the standard represented – and delivered - by the presenters, members of the jury, artistic directors, expert advisors, etc.? In regards to performers, context must be considered. Celebrities or star chefs cannot be expected of a programme with a smaller scope. The audience nevertheless expects quality everywhere, even in an amateur line-up. When it comes to culinary arts it is equally important that the jury member has a background of success in local and international competitions, or is an outstanding figure, with distinctions in a professional organization of the culinary arts.
96-100	<u>Phenomenal: a truly exceptionally rich and integral offering</u>
81-95	<u>Big-names known to a wider than professional audience, distinguished experts of the field, performers and contributors of the highest quality</u>
71-80	Performers involved are acceptable, the strict selection is felt; measured by its own standards: <u>good</u> .
61-70	Relaxes standards at times for the sake of the audience, and sets a decent level by its own standards
41-60	<u>Many unremarkable, conceptually ill fitting or unprepared participants</u>
21-40	Mainly unremarkable, sub-grade, ill-prepared participants
0-20	Simply weak

**Explanation of the score:** \_\_\_\_\_

Question 4	<b>Communications:</b> What is the level of pre-event publicity? Evaluate the programme booklet, flyers and the appearance of the webpage in view of the contents. Is the information on the webpage updated, is it available in time before the event? Do the programme booklets guide the visitor around the site of the events (e.g. with a map)? Is there genuine and useful information in these about the concept of the festival, its beginnings, the programme, the participants, or do they just list the title of the events and the name of the performers? Do they give additional information about the jury, performers, introducing the region, the tradition serving as a basis of the festival, or historical background? What efforts does it show to reach and inform in time, its target audience? Is there a contact telephone number given? Do they help to find loggings, restaurants, parking? In the case of gastronomy festivals, are thematically related traditions, ethnic conventions, recipes, food, chefs, the lives of the jury, or matters of interest related to them or the site of the events?
96-100	<u>Phenomenal (e.g. the webpage transmits the programme with movies and sound material, its own database, is interactive)</u>
81-95	<u>Lots of publicity, the printed and electronic programme-information material has been better edited than normal, is easily navigable, its appearance fits into the style of the event, disseminating exact and broad information – in foreign languages also</u>
61-80	<u>Some publicity, well edited information material, practical and attractive – in foreign languages also</u>
41-60	Sufficient for its role, has some shortcomings, mistakes
21-40	Shortcomings dominate
0-20	Simply weak

**Explanation of the score:** \_\_\_\_\_

Question 5	<p><b>Innovation:</b> To what degree does the festival undertake pioneering work and experimentation in the given field, artistic domain, to show new trends, phenomena, styles? Are there new productions, ideas realised especially for the festival and does it inspire developments in the field? How fresh, exemplary, creative is the approach of the festival? (Emphasis is on innovation in the content of the festival, and only secondarily on innovation in the organizational element!)</p> <p>In gastronomy festivals a willingness to present traditional food in new, contemporary ways, and to demonstrate the use of new methods and technologies in traditional environments also must be given credit.</p>
41-50	The search for innovation is a significant element in the concept of the festival, with a decisive impact on the programme and its realization: new productions, premieres, locations, participants, artistic fields, innovative interpretation of traditions, presentation, etc.
31-40	Innovative and experimental elements in the programme fit well - to a sufficient degree and with a pleasant outcome -, with the better known and tested forms and content
21-30	The festival as a whole is built on the well known, tried and tested form and content, but a few innovative elements and solutions do come up in the programme, with a possible role in the renewal of the given professional or artistic field
11-20	The festival as a whole is built on the well known, tried and tested form and content, but a few innovative elements and solutions do come up in the programme, these have no role in development of the given professional or artistic field
0-10	Bare traces of an effort to include new professional or artistic solutions or content

**Explanation of the score:** \_\_\_\_\_

Question 6	<p><b>International presence:</b> How well does the festival connect with the international circuit? Does it engage foreign productions, help the Hungarian audience and professionals get to know international productions and performers, and does it open avenues for Hungarians to perform abroad and join the international circuit? Does it make good review of Hungarian culture abroad? Apart from the foreign performer, expert guests, an international jury, foreign journalists also count. Even a specifically Hungarian line-up can have international connections!</p> <p>In gastronomy it must be appreciated if a foreign product, food, technology or thematically connected stage production similar to the Hungarian products on show is also presented. For evaluation of involvement of Hungarian partners from across the border, refer to the following question!</p>
41-50	The inclusion and presentation of foreign (not Hungarian) cultural elements is an integral part of the concept of the festival, with decisive impact on the structure and realization of the programme: foreign participants, productions, art, etc.; all of these point to the extent of the festival's international contacts (international media presence, response)
31-40	A satisfactory measure and fortunate fit of international references and Hungarian content and performers
21-30	The festival is built primarily on Hungarian participants and productions, but a few non-Hungarian elements enrich the programme well
11-20	The festival is built primarily on Hungarian participants and productions, and the foreign elements that crop up in the programme do not fit organically into the concept of the festival, e.g. obligatory protocol involvement
1-10	Signs of international engagement only in traces
0	No international elements

**Explanation of the score:** \_\_\_\_\_

Question 7	<b>National assets:</b> Is there any distinctively and particularly Hungarian creation, product, production the festival presents, and how high is the standard of its presentation? Folk art and Hungarian content do not in themselves merit a high score, something more is required: an accentuation of the specialty and excellence. The particularity (and competitiveness) of the exhibited Hungarian offering should become more obvious in comparison to that of other countries to both foreign and home audiences. Is the event able to call attention to Hungarian national assets in its own field (the Hungarian paprika at the paprika festival, Hungarian puppetry at the puppetry festival)? (This is the place to take account of trans-border Hungarian aspects!) In gastronomy it is indispensable that this perspective is present from the moment of conception, the organizers need to think in terms of the Hungarian tradition as a whole. This can also be represented in competitions, shows and exhibitions.
41-50	The presentation and reinforcement of some national assets (from within the country and across the border) is essential to the concept of the festival, and this plays a definitive role in the structure and realization of the programme
31-40	The national character has emphasis in the programme
21-30	The national character is not emphasized, but is not neglected either
1-20	The effort to accent national characteristics can only be found in traces
0	Does not seek to accent national characteristics

**Explanation of the score:** \_\_\_\_\_

Question 8	<b>Local integration:</b> How well are locals drawn into the festival? (Local NGOs, volunteers, businesses, government, etc.) Do locals have a sense of the festival being their own?
41- 50	Strong local ties and integration are central to the concept of the festival; Locals like the festival, are proud about it, have an active presence (NGOs, local businesses, volunteers, students, etc.) Shopkeepers, gift sellers, caterers heighten the characteristic, regional colour of the events
21-40	Weaker local integration, could build on local forces better, though NGOs, volunteers or businesses are known to participate to some degree
0-20	Very weak, or no integration, locals only appearing as an audience if at all. The wares of shopkeepers, gift sellers, caterers is run-of-the-mill, does not heighten regional characteristics

**Explanation of the score:** \_\_\_\_\_

Question 9	<b>Venues:</b> Are special locations used, are there natural and architectural possibilities and historical spots among the venues? (Characteristic public squares, palace, church, monastery, synagogue, castle, factory, village museum, cellar, depot, cave, river, island, bridge, ships, outing spots, hills, valleys, etc.) Is there a thematic connection between the programme of the festival, elements of its content and the venues in which they are placed? Is the selection of the programmes for a given venue conscious in a technical sense and with regards to its content, or are some of the chance solutions simply fortunate? The use of sports centres, cultural centres, schools, film theatres must not receive high points unless they are cultural heritage.
16-20	It is essential to the festival that – on every occasion, and on this occasion too – it be held in (a) consciously chosen, special venue(s)
11-15	Some special venues that fit the concept of the festival are used, and this does lead to a re-evaluation and appreciation of these locations, but this is not always conscious
6-10	The venue of the festival itself is not special, but visits to special locations of the settlement are organized
0-5	Could be set anywhere, the festival is simply not site-specific (e.g. sports centre, sports field, camping)

**Explanation of the score:** \_\_\_\_\_

Question 10	<p><b>Intellectual ties:</b> Are the settlement's (region's) cultural and historic traditions, conventions and products presented? (Famous people, local traditions, place history, local products, local sites.)</p> <p>In how much does the festival reflect what locals, what being of the given place is like? Are there, and how many are the local connections in the programme and among the performers? Do the sellers trade local specialties, local food and drink and other products (e.g. soaps, clothes, wooden spoons) rather than products that are out of profile?</p> <p>It is of especial significance in gastronomy if a local product is central to the festival, in such cases it is better if the travelling salesmen who besiege every festival do not sell their different tasting products.</p>
41- 50	Animating the spirit of the place is central to concept of the festival: it has strong and broad ties to local specialties and tradition
31-40	The programme and offerings is connected to the settlement and its neighbourhood, bringing local tradition, taste, conventions, products, cultural and historical past into play
11-30	The programme and offerings relate to the settlement and its neighbourhood in some points, bringing local tradition, taste, conventions, products, cultural and historical past into play
0-10	None, or an effort is made, but mostly without concept, forced

**Explanation of the score:** \_\_\_\_\_

Question 11	<p><b>Local development:</b> Does the festival consciously and practically undertakes to strengthen the durability of values and attraction of settlement/region? Does it take any action to renew or preserve its natural or built environment? Is the settlement enriched in these terms by the festival? Does the attention the festival draws to the settlement or the part of the city help the development of the area? (Restoration of cultural heritage buildings, creation of public spaces out of squares or indoor spaces, renovation, durable reinforcement of buildings, development of promenades, infrastructure development, charity concerts, other fund collection drives, applications to fund renovation of the venues, etc.)</p> <p>Are the riches of gastronomy and local products presented in the framework of the rural development programme and the regional tourism exhibit? (Please note: environmental awareness and the repair of the environmental state created by the festival are the subject of another question.)</p>
31- 50	Contributing on multiple levels to the development, the renewal and attraction of the built and natural environs of the host settlement is essential to the concept
6-30	Contributes more or less to development, though this is not a focus point of the concept
0-5	Not an aspect

**Explanation of the score:** \_\_\_\_\_

Question 12	<b>Raising awareness of neighbouring settlements and lands:</b> How much does the festival do to get visitors to see neighbouring settlements, tourist destinations, historic sites? (E.g. offers off-site programmes, and during the day, in the “free hours” organizes outings, bicycle tours.) How much help in finding out about possibilities for recreational programmes in neighbouring settlements does the festival offer (not programmes of its own, but information about fine parallel programmes, possibilities.)?
41-50	Radiation is central to the concept, may in fact be considered a regional festival, with many, interesting, innovative (off)programmes organized by the festival in neighbouring settlements
21-40	There re programmes organized in neighbouring settlements but their significance, number, quality and audience response is not significant
6-20	Des not place programmes in neighbouring settlement, does however give place for guest settlements to present themselves, exhibit, and/or gives information about the sites in the neighbourhood in pamphlets and on web pages, thereby raising interest
0-5	(virtually) no attention to the settlements, sites or other offerings in the neighbourhood

**Explanation of the score:** \_\_\_\_\_

Question 13	<b>Social integration, creating opportunities:</b> Are the underprivileged groups, ethnic and religious minorities considered, is an effort made to insure these people an opportunity as competitors, performers or audience? E.g. hires homeless people, people with handicaps, sign language is provided, free tickets are given to the retired, the young, people with large families, off-programmes are organized for them, charity actions, donations are organized, teaches tolerance, takes productions to prisons. Taking care of accessibility is not to be evaluated, it is a requirement! Free programmes also do not mean plus points.
16- 20	(Drawing upon the concept of the festival) there are an outstanding number of such programmes, actions
11-15	Social interaction and creation of opportunities is given emphasis; makes use of opportunities, good ideas; the quality and attendance of programmes seeking to address and involve underprivileged groups is adequate
6-10	Efforts can be observed in traces, e.g. discount tickets for pensioners and large families
0-5	Free programmes are offered, but there is no conscious effort

**Explanation of the score:** \_\_\_\_\_

Question 14	<b>Quality of life programmes:</b> How many orientation, awareness raising, educational, or informative off-programmes, or opportunities are offered in various arias of this field? (Nutrition, addictions, sports, prevention of health problems, health checks, etc.) This question can not be skipped in the case of gastronomy programmes!
16- 20	(In line with the concept of the festival) there is an excellent array of such quality programmes, fitting the target group of the festival, takes advantage of the opportunity
11-15	A reasonable number of such programmes, fitting the concept and target group of the festival
1-10	Few such programmes and/or they do not fit the target group of the festival, the programmes seem more like just an effort to fill the criterion
0	None

**Explanation of the score:** \_\_\_\_\_



Question 15	<b>Environmental awareness:</b> How green is the festival? Are the environmental actions organized with partners or alone? (Selective waste collection, degradable wrapping materials, waste collection propagated, green park renewal, use of energy efficient technology, avoidance of dangerous materials, ride-sharing, rent-a-bike programme, recycling shows, etc.) Does the festival itself show an example in this? (Clean up and restoration of the site after the festival is not in itself a matter of praise, but a lack in this area is to be judged very negatively.) Especial attention is to be given to decomposing/degradable leftovers and by-products in gastronomy festivals, and the way they are handled, as well as the use of energy efficient technologies.
16-20	Raising environmental awareness is central to the concept, a number of such programmes are offered, great emphasis is placed on the protection of the environment
11-15	The effort is being made in a number of ways, although it gets emphasis, it is not of outstanding importance
6-10	At least a couple of actions are taken (e.g. selective waste collection or environmentally friendly wrapping materials, flyers are used)
0-5	Environmental awareness is given no role, or barely appears, at least the environs are clean, many rubbish bags/bins are available, constant and active presence of cleaners of public spaces

**Explanation of the score:** \_\_\_\_\_

Question 16	<b>Educational programmes:</b> Are awareness raising programmes and workshops connected to the theme of the festival organized, in the arts, gastronomy, folk art, and so on? (E.g. lectures, shows, meet-the-audience events, discussions about new trends in art, local history, folk costumes, history of dance, musical instruments, ways of preparing food, eating customs, preparing the table/behaviour at table.) (Questions related to healthy eating are not to be evaluated here, but under quality of life.)
21-30	Successful awareness raising is central to the concept of the festival
11-20	A suitable number of such programmes, both successful and of a high standard, fitting the theme of the festival
1-10	Only a few such programmes, not fitting the programme of the festival and eliciting low audience response
0	No such programmes

**Explanation of the score:** \_\_\_\_\_

Question 17	<b>Professional meeting:</b> How central to the concept are professional programmes? Do the professional programmes support developments, information exchange, artistic work in the given field of expertise? What new methods, trends are presented in the framework of conference or exhibition organized for the professionals? Does this help the broader use, the wider dissemination of the given tradition?
16-20	Successful professional fora are essential to the concept of the festival
11-15	There are professional fora (fora, conferences, expert training, exhibitions, shows), these are rich in content, of high quality, useful, visited by a suitable audience
1-10	The number, quality and audience numbers, etc., of the professional programmes is impressive in some, but frustrating in other parts
0	None

**Explanation of the score:** \_\_\_\_\_

Question 18	<b>Atmosphere:</b> How deeply was the audience affected by the unique experience of the festival? Was a festival feeling palpable? Did the festival radiate through the neighbourhood? Did the festival offer shared experiences? Is there a “festival club” a festival pub, a social space or something of this sort? Does the festival have a particular atmosphere, or do single events define the mood? Are there elements to the atmosphere that can be tied only to this festival? (If you “overheard” the audience’s opinion, also take that into account.) In culinary, cooking competitions does a friendly, community feeling evolve between the participants, the teams?
96-100	Phenomenal
81-95	The audience can feel it is party to a (cultural) festival, surrounded by humdrum activity and sparkle
41-80	The audience can get a sense of the festival for the effort and money it invests
21-40	There is an occasional sense of festival spirit (independently of the quality of the staged events)
0-20	No atmosphere, at most that of a fair

**Explanation of the score:** \_\_\_\_\_

Question 19	<b>Services:</b> How efficient are audience services? Is the location within the settlement and internal spatial arrangement of the festival suitable? Parking and approachability? Are toilets available in suitable number and quality? Is there medical care and security provided? Is the site clean, ordered, are cleaning and waste disposal services working? Are the catering areas of a high quality?
46-50	Phenomenal
31-45	Few, if any criticism can be made, the careful selection of service providers can be felt, a respect for the terms of services and provisions for suitable conditions
21-30	The audience is provided with mostly proper services suitable to the character of the festival in exchange for their money and efforts
11-20	Services are uneven, there are some serious deficiencies and stylistically unfitting elements in the services provided
6-10	Serious deficiencies and bad services in a number of areas are typical
0-5	Atrocious, below par

**Explanation of the score:** \_\_\_\_\_

Question 20	<b>Diffusion of information on site:</b> Is there enough information available, also in foreign languages (maps, signboards and stop boards) about the various events and where they can be found? Are the organizers and festival guides/ushers visible, accessible? Is there a willingness to help, a problem solving ability on the part of the staff in contact with the audience? Does a caring attitude, hospitality, welcoming demeanour come across from the helping staff? For gastronomy: How are competitors informed, and if there are such arrangements, how are the places for the teams designated? (Prior and long-distance information and communications: the evaluation of the webpage, posters, etc. belong come under another question.)
41-50	Local information dispersal is excellent, transparent, enough nice and helpful, well informed hostesses, and in the case of larger festivals: they know languages; the visitor rarely feels lost
31-40	Information is good, though the amount or contents may be criticized here and there, the hostesses are helpful, but are only partially informed
21-30	Information is average, the attitude of the hostesses is questionable
11-20	Complaints and problems outweigh successes
0-10	Atrocious

**Explanation of the score:** \_\_\_\_\_

Question 21	<b>Technical facilities:</b> What is the quality of sound and light technologies, acoustics, is continuous electricity supply insured, is the height, size, visibility of the stage suitable, and the quality and number of seats, is the auditorium suitable? Are the conditions provided for the performers and participants good or adequate? Are the safety measures in place (rails, traffic stops, car and pedestrian traffic well handled)? How did organizers react to technical problems or vis major situations that came up? For gastronomy: How good are the preparations of the competition sites, work spaces and shows, and how well are the competitors and participants served by the organizers?
16- 50	Technical facilities are excellent, there is no technical obstacle to the audience getting the best experience for their money and effort
11-15	Facilities are good, but a few aspects may be objected to
6-10	Complaints and problems outweigh successes
0-5	The technical facilities are atrocious

**Explanation of the score:** \_\_\_\_\_

Question 22	<b>Planning and reliability:</b> Was everything the way the programme booklet promised? Were there programme changes, or slippages in the schedule? Were any of the programme elements cancelled, and if so, in what proportion compared with that advertised? To what degree overall could the organizers fulfil the pledges they published in the programme in preparation for the festival?
16- 20	Everything was satisfactory
11-15	There were changes, slippages, but the organizers handled the situations well, with exact and civilized information about the ad hoc changes
6-10	There were changes, and on these occasions organization and information did not always meet the requirements of the situation
0-5	Heaped one annoyance on another

**Explanation of the score:** \_\_\_\_\_



## FOUR ADDITIONAL QUESTIONS

**+1. In your opinion, for the festival being evaluated to reach higher quality standards and become better what does it most need? (Please underline!)**

- More expert involvement in organization and preparation
- Experts and advisors to put together a better programme
- More, better, different locations
- Other, better timing
- More days (the festival should be longer)
- Less days (the festival should be shorter)
- More programmes, a wider array of offerings
- Fewer programmes, but of higher quality
- Better marketing and PR
- Greater involvement of NGOs and locals
- More money
- Less money (as it was wasted)
- Other ideas, suggestions about areas where something could be done to make the festival better: .....

**+2. The greatest strength of the festival in the opinion of the monitor (Underline please)**

- The concept
- Programme structure and performers, participants
- Marketing and PR
- The advantage of the locality: involvement of local community, community programmes, integration
- Organization, services provided
- Professional approach to tourism
- Budgeting (managing to give much for/from little)
- Other ideas and suggestion that could improve the festival: .....

**+3. How would the monitor endorse the festival overall? (Please underline)**

- Excellent festival
- Good festival
- Standard festival
- Below par, substandard festival
- Not really a festival at all, but an event, an event series, a review, evening out, etc.

**+4. Short summary in 10–15 lines.** Please give emphasis to what was most positive and negative, your most important impressions (also comment whether budgeting was exceptionally well or badly handled) .....

**+5. If you have any direct remarks for the festival organizers, add them below** (this is also an opportunity to detail the aspects marked under +1) .....

# ANNEX 4

## THE LIST OF QUALIFIED FESTIVALS (SEPTEMBER 2010)

1. A Tánc Fesztiválja	qualified art festival
2. Agria Nyári Játékok	qualified art festival
3. Bajai Halfőző Fesztivál	outstanding qualified folklore festival
4. Bárka Nemzetközi Színházi Fesztivál	well qualified art festival
5. Bartók +... Miskolci Nemzetközi Operafesztivál	outstanding qualified art festival
6. Békés-Tarhosi Zenei Napok	well qualified art festival
7. Borsodi Művészeti Fesztivál	qualified art festival
8. Budapesti Nemzetközi Cirkuszfesztivál	outstanding qualified festival
9. BuSho Nemzetközi Rövidfilm Fesztivál	qualified art festival
10. CINEFEST Nemzetközi Filmfesztivál	outstanding qualified art festival
11. Csabai Kolbászfesztivál	outstanding qualified gastronomy festival
12. Csángó Fesztivál, Kisebbségek Folklór Fesztiválja	well qualified folklore festival
13. Debreceni Jazznapok	well qualified art festival
14. Debreceni Virágkarnevál	outstanding qualified festival
15. Duna Karnevál Nemzetközi Multikulturális Fesztivál	outstanding qualified folklore festival
16. Duna Menti Folklórfesztivál, Kalocsa	qualified folklore festival
17. Duna Menti Folklórfesztivál, Szekszárd	qualified folklore festival
18. Egerszeg Fesztivál	well qualified art festival
19. Ehető Virágok Nemzetközi Fesztivál	well qualified gastronomy festival
20. Esztergomi Összművészeti Fesztivál	outstanding qualified art festival
21. Festők Városa Hangulatfesztivál	well qualified art festival
22. Gyerek Sziget	qualified festival
23. Gyermek- és Ifjúsági Színházak Biennáléja	outstanding qualified art festival
24. Gyöngy Nemzetközi Folklórfesztivál	outstanding qualified folklore festival
25. Gyulai Reneszánsz Karnevál	well qualified art festival
26. Gyulai Várszínház Összművészeti Fesztivál	outstanding qualified art festival
27. Hegyalja Fesztivál	outstanding qualified festival
28. Hétrétország - a szerek és porták fesztiválja	well qualified art festival
29. Hungarikum Fesztivál	outstanding qualified festival
30. Jazz és a Bor Fesztiválja	qualified art festival
31. Kabóciádé Családi Fesztivál	qualified festival
32. Kállai Kettős Néptánc Fesztivál	well qualified folklore festival
33. Kalocsai Paprika Napok	well qualified gastronomy festival
34. Karcagi Birkafőző Fesztivál	well qualified gastronomy festival
35. Kecskeméti Animációs Filmfesztivál	outstanding qualified art festival
36. Kecskeméti Népzenei Találkozó	well qualified folklore festival
37. Kecskeméti Tavasz Fesztivál	well qualified art festival
38. Királyi Napok Nemzetközi Néptáncfesztivál	outstanding qualified folklore festival
39. Kisvárdai Színházi Fesztivál	outstanding qualified art festival
40. Kocsonyafesztivál (Több mint legenda)	outstanding qualified festival
41. Kortárs Dárma Fesztivál	qualified art festival
42. Kőszegi Szüret	well qualified gastronomy festival
43. Kőszegi Várszínház	outstanding qualified art festival
44. Magyarok Nagy Asztala	well qualified gastronomy festival

45.MEDIAWAVE Nemzetközi Film és Zenei Fesztivál	outstanding qualified art festival
46.Mesterségek Ünnepe	outstanding qualified folklore festival
47.MÉTA Fesztivál	qualified folklore festival
48.Minden Magyarok Nemzetközi Néptáncfesztiválja	qualified folklore festival
49.Móri Bornapok és Nemzetközi Néptáncfesztivál	qualified gastronomy festival
50.Művészetek Völgye	outstanding qualified art festival
51.Natúrpark Ízei - Orsolya-napi Vásár	well qualified festival
52.Nemzetközi Diófesztivál	qualified gastronomy festival
53.Nemzetközi Dixieland Fesztivál Salgótarján	well qualified art festival
54.Nemzetközi és Regionális Színhátszói Találkozó	qualified festival
55.Nemzetközi Tiszai Halfesztivál	well qualified gastronomy festival
56.New Orleans Jazz Fesztivál	qualified art festival
57.Nyírbátori Zenei Napok	well qualified art festival
58.Nyírség Nemzetközi Néptáncfesztivál	well qualified folklore festival
59.Országos Táncháztalálkozó	outstanding qualified folklore festival
60.Ördögkatlan - Bárka-Baranya Összművészeti Fesztivál	outstanding qualified art festival
61.Öt Templom Fesztivál	well qualified art festival
62.Pécsi Országos Színházi Találkozó	outstanding qualified art festival
63.Savaria Történelmi Játékok	outstanding qualified festival
64.Siófolk Fesztivál	qualified folklore festival
65.Soproni Ünnepi Hetek	qualified art festival
66.Stefánia Fesztivál	outstanding qualified art festival
67.Summerfest Tököl Nemzetközi Folklórfesztivál	well qualified folklore festival
68.Summerfest Nemzetközi Folklórfesztivál Sz.batta	outstanding qualified folklore festival
69.Summerfest Ráckeve Nemzetközi Folklórfesztivál	well qualified folklore festival
70.Szárnyas Sárkány Nemzetközi Utcaszínházi Fesztivál	outstanding qualified art festival
71.Szegedi Ifjúsági Napok	outstanding qualified festival
72.Szegedi Szabadtéri Játékok	outstanding qualified art festival
73.Szekszárdi Szüreti Napok	outstanding qualified festival
74.Szentendrei Nyár és Teátrum	outstanding qualified art festival
75.Szeptember Feszt	qualified gastronomy festival
76.Szilvanap	well qualified gastronomy festival
77.THEALTER	well qualified art festival
78.Tisza-tavi Hal- és Pusztai Ételek Fesztiválja	qualified gastronomy festival
79.Történelmi Vigasságok	qualified art festival
80.Vecsési Káposztafeszt	qualified gastronomy festival
81.Velencei-tavi Art festival	well qualified festival
82.Veszprémi Nyári Fesztivál	qualified art festival
83.VIDOR Fesztivál (Happy Art Festival)	outstanding qualified art festival
84.Visegrádi Palotajátékok	well qualified festival
85.Vivace Nemzetközi Kórusfesztivál	well qualified art festival
86.Víz, Zene, Virág Fesztivál	well qualified art festival
87.Zempléni Fesztivál	outstanding qualified art festival
88.Zsámbéki Színházi és Művészeti Bázis Fesztivál	outstanding qualified art festival
89.Zsindelyes Pálinka és Népi Gasztronómiai Fesztivál	well qualified gastronomy festival
90. (One qualified festival did not agree to its name and rate being disclosed.)	

