



**A STRATEGY FOR
AGRICULTURAL, HORTICULTURAL, TOWN
AND COUNTY SHOWS IN CUMBRIA**

**CONSULTANTS' FINAL REPORT TO
RURAL REGENERATION CUMBRIA**

DECEMBER 2003

A STRATEGY FOR AGRICULTURAL, HORTICULTURAL, TOWN AND COUNTY SHOWS IN CUMBRIA: FINAL REPORT

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Acknowledgement

Our work would not have been possible without the contribution of the many secretaries, chairmen and women and committee members of Cumbria's shows: they have wholeheartedly given us their time, both in meetings and by responding to our request for them to complete a questionnaire. We are immensely grateful to them all. The conclusions and recommendations in this report are, though, those of the consultants alone.

The time, effort and commitment (and indeed love) that these and many others give to the shows – almost entirely in a voluntary capacity – is enormous (as this report shows), and we are happy to recognise and record the immense contribution they make to Cumbria's cultural life. There would be no shows without them.

Peter Booth
Team Leader

1. BRIEF AND METHODOLOGY

A team of consultants was appointed by Rural Regeneration Cumbria to undertake a study of the agricultural, horticultural, town and county shows¹ in Cumbria in September 2003. This is our final report.

The Brief for the study was agreed as follows:

- A. What is there? Production of a definitive list and description, in the form of a data base, of all (non-arts) shows / celebrations / fêtes , etc. capable of being merged with the (now) definitive list of arts-related festivals; creation of a system of sub-classification
- B. What does it look like? Creation of a data base (capable of being merged with that undertaken for arts festivals) including such data as is available within the categories of information set out in the study Brief (number of attenders, employment, etc.)
- C. What could and should it look like? What are the key issues underpinning ability or desire to meet the overall objectives of the Next Steps strategy of Rural Regeneration Cumbria? What should the world of Cumbria shows / events / celebrations ideally look like to contribute towards meeting those objectives? What can be achieved to achieve that vision of what should be?
- D. Development Strategy Proposing a Development Strategy for RRC (and its partners) which will:
- help guide future investment to enable the sector to assist in meeting RCCs objectives
 - assist the sector to more effectively meet its own objectives
-

The team appointed to undertake the study was Peter Booth (team leader), Adam Wellings Consulting Limited (Adam Wellings and James Rebanks) and Theresa Griffin, Keith Hackett and Michael Clarke.

In developing this final report we have:

- attended a meeting of show organisers held in Kendal on 3 September, with a further consultative meeting to consider our draft report held on 3 December;
- undertaken telephone interviews or met face to face with representatives of shows, either in groups or one to one (see Appendix 1);
- met with representatives of Rural Regeneration Cumbria (RRC) – including Board members – and other public and voluntary agencies and organisations
- reviewed written documentation including RRC's own *Next Steps* Strategy as well as other documentation from relevant agencies;

¹ Throughout the report we refer to this grouping collectively as "shows"

- circulated questionnaires to a data base of shows (see below) and followed these up, where necessary with telephone calls;
- reviewed a parallel study into arts festivals in Cumbria being undertaken simultaneously by Phyllida Shaw for Arts Council England, North West (ACENW) to ensure (as far as practicable) a consistency of methodology between the two studies; we have, specifically, been able to access the data prepared for this study as well as the study's draft final report and recommendations; we have also reviewed, in discussions between colleagues at ACENW, Cumbria County Council, Cumbria Tourist Board and RRC, a number of other studies into the arts in Cumbria to identify synergies between all these various studies.

We have also constructed a data base of shows from a variety of sources; despite work undertaken relative to shows in 1999/2000 as part of the Cumbria Cultural Strategy mapping exercise, no definitive list of shows and contact names and addresses existed which would form such a data base; in one case we have been refused access to a data-base that did exist, and in another the documentation from a previous study could not be found. We have had, effectively, to construct one from scratch – and it is inevitable, therefore, that there remain gaps in the data base we have supplied with this final report. We have been able to identify 174 names of shows – and of these have been able to access contact details for 135.

We have merged the 'shows' data base that we have constructed with that which emerged from the arts festivals research referred to above. The data base has been supplied in electronic format to RRC.

It contains the names of all shows and arts festivals identified during the course of the study and supplies full contact details for each organisation. It also provides details of where and when each show or festival happens, with a brief description of the show or festival (as supplied by organisers).

2. A DESCRIPTION OF THE SHOWS IN CUMBRIA

2A. A QUALITATIVE VIEW

There have been, historically, a variety of estimates of the numbers of shows in Cumbria. We have been able to identify and contact a large number of these (listed in the data base) which evidently fall within the categories listed in the study brief by Rural Regeneration Cumbria. There will no doubt be others, and continuing to develop the data base is an important task for the future.

They are a mixed group of organisations, ranging from (at one extreme) small shows, of primarily local interest, designed and run entirely for the benefit of local people in particular communities, through to major events of substantial financial size (and attracting commensurately large numbers of visitors) such as the Westmorland and Cumberland Shows, Holker Garden Festival and Lowther Horse Driving Trials.

The programmes of the shows also demonstrate an immense variety of activities, ranging from purely agricultural, to flowers, to sheep dog trials, to food and drink festivals, to sporting events and to 'special interest' events (such as the Cumbria Steam Gathering) – and many which combine some of these elements together.

Despite this diversity, there is more that unites them than separates them.

Characteristics:

If we were to characterise the shows as a 'sector' in Cumbria, we would describe these unifying factors as follows:

- they have a commitment to deliver the best **quality** show to their audiences that is possible within the financial and human resources available to them;
- the overwhelming majority are aware of the need for their show to continue to **develop and grow** in order to enhance their attractiveness to visitors and to participants; almost all the shows are thinking about, or have already tried to develop new programme strands so as to attract new visitors or different sections of the community;
- they depend, as already noted, almost entirely on the commitment of **volunteer** committees: we estimate that some 11,580 days of voluntary work are put into the shows, and it is possible to put a minimum financial value on that work of c.£370,000. This voluntary effort ranges from planning the show many months in advance of the show to assistance with mounting the show on the day itself. In this respect the shows are notably different to the arts festivals (whose characteristics in many other ways they mirror) where paid employment is much more evident;
- they are of immense importance **socially** in terms of bringing people together and fostering community spirit and in providing an opportunity for social interaction between people who share similar passions, concerns, frustrations and aspirations; the value of this social impact cannot be under-estimated, both in the rural areas of the County (rebuilding confidence and 'spirit' after the difficult years that Cumbria has just experienced, for example) as well as in the more urban west coast areas suffering from industrial decline (with all the social issues that flow from that);

- they have an importance, too, **economically** in terms of their contribution to the tourism 'offer' (demonstrated, for example, by the impact shows have on local hotels and guest houses and bars and catering establishments); whilst the shows are, in the main, currently primarily attracting a local Cumbrian audience (as far as can be identified from rather inadequate data) we believe there is immense potential for the shows to develop a much broader tourism market;
- many of the shows also offer **other important economic spin-offs**; these include providing opportunities for local makers and food and drink producers to sell their wares, and providing opportunities for trading between local businesses (including farming businesses);
- we have estimated that the **total impact** of the sector to the economy of Cumbria to be of the order of a minimum of £12.6 million;
- we further estimate that the number of **jobs** created or sustained by the shows to be of the order of 457, including employment created/sustained by shows' and customer spending.

Additionally, we note that:

- shows exist almost entirely without any form of public subsidy – they are a spectacular example of local **self-sufficiency**; there is also, we discovered, a strong aversion to becoming 'grant dependant', and our recommendations for the Strategy, whilst offering ideas about appropriate forms of grant intervention, do so in ways that will build a sustainable long-term future rather than one dependant on constant grant aid; in this respect, too, the shows are very different to the arts festivals in Cumbria where grant aid is 'taken as read' as part of the organisational culture of festivals;
- in the case of rural shows, they also provide an important 'show case' for broadening and providing access to an understanding of **countryside issues**; in all cases they offer a positive vision of Cumbria as a 'can do' place which is important in terms of external perceptions of the area;
- many of the shows share a common set of **logistical problems** – the need for equipment (which often has to be hired outside Cumbria), the increasingly high cost of insurance particularly in respect of obligatory public liability, the immense burden of regulations (particularly for shows in the agricultural sector who have to deal with a myriad of DEFRA paperwork), the increasing importance placed on Health and Safety issues by public authorities, the need to try and equip show sites with all-weather facilities such as tracking, etc.;
- even though the data shows that overall the shows made a 'profit', the overwhelming majority are **financially precarious**; if we use this word, it is not to say that the sector is about to collapse – but the financing of many of the shows is inevitably 'hand to mouth', and within the constraints we describe below, our hope is that the Strategy will provide a platform to enable existing self-reliance to be more sustainable in the medium- to long-term.

Finally, we want to emphasise that very **strong spirit of independence, self-reliance and self-help** which runs through all the shows.

We consider it vital that the Shows Development Strategy reflects that spirit, and that the resources of Rural Regeneration Cumbria (and its partners) are targeted at programmes that build upon it.

Classification of Shows:

Although the study brief proposes that we should develop a system of sub-classification, we have concluded that it is not possible or, necessarily, desirable. Such a system could be based on a number of factors, for example:

- visitor numbers or financial turnover (but this would not reflect the fact that many of the issues facing the shows are identical whatever the scale of operation), or
- 'content' (but most shows have many components to their programme which make such a distinction based on, for example, 'horticulture' inadequate to fully describe their activities).

Any classification system would in any event be built on what they do now rather than on what their potential for the future might be.

Challenges:

What is clear, and the shows themselves acknowledge this, is that there are immense challenges facing the shows for the future. These include:

- in many cases, shows are organised by **volunteers** who have been undertaking the task for many years and naturally, during the course of time, many of these depart the scene for one reason or another; attracting new blood (particularly younger people) into the shows (both as participants as well as in the capacity of volunteers) is a major challenge to all shows, and one which many have difficulty in responding to (though it is encouraging to note that some shows have been successful in recruiting new and younger members on to their organising committees);
- it should also be noted that the work loads, and the levels of **responsibility** expected of volunteers, have grown enormously in recent years: the sheer volume of paperwork required by DEFRA and the conditions imposed in terms of Health and Safety legislation are just two examples of the added burden that has to be carried;
- partly because of the volume of work already being undertaken, but also because there have historically been few mechanisms to assist it to happen, the shows often work in **isolation** from each other; the small group meetings organised as part of this study were immensely welcomed by the participants as an opportunity to 'network', to exchange information and ideas, to discuss common problems, etc. There is already some informal interchange between groups (sharing equipment, for example) but we believe there are major opportunities to be grasped for the future which will help make the sector more successful and viable;
- whilst we record the **economic contribution** that the shows make to Cumbria, it is clear that there are major opportunities to develop that economic contribution, by for example, increasing investment in marketing, developing tourism 'packages' involving, for example, hotel and show entry,

by further development of the opportunities for retailing local produce, crafts, etc. There are many partners in Cumbria with whom this greater impact could be delivered such as Cumbria Tourist Board, Made in Cumbria, etc.

Additionally, the financing of many of the shows is precarious as we have already noted; it would, of course, be possible, for Rural Regeneration Cumbria to develop a comprehensive grants programme, open to all, which did no more than simply sustain the sector at its present level. We present a set of proposals in the Strategy which meet the obligation on RRC to 'make a difference' – whilst trying to build an infrastructure of financial and other support that will help address many of the underlying problems facing the shows.

The Shows Development Strategy which follows seeks to address each of these issues – though we have to acknowledge that in some cases (diminishing the amount of DEFRA paper work for example), we can do little more than record the problem and encourage the powers that be to consider whether all of it is strictly necessary.

The Strategy must also, we believe, recognise that **development takes time**: we are dealing with a group of organisations with long and proud traditions and run entirely by unpaid volunteers who, although ready for change and development, will need time to adjust and grow, with structures in place to support and encourage that growth.

2B. STATISTICAL ANALYSIS AND IMPACT DATA

The bulk of the data from the Questionnaires is included within Appendix 3 to this report. This section focuses on finance and attendance at shows, as well as offering a preliminary assessment of the gross economic impact of the shows sector. The questionnaire itself, and a list of those shows which responded, is at Appendix 2.

Finance

Gross expenditure (discounting those who did not answer this question) ranged from over £400,000 to £248. The total for those who answered this question is £1,115,990.

Gross income (discounting as above) ranged from £274,000 to £75 and totalled £868,613.

Eight events claimed that there was a loss as between income and expenditure.

Income sources are recorded in the table which follows; as noted already, the figures indicate an almost complete lack of grant dependency, with only 13 receiving any grant-aid from public sources, including 6 from RRC. Many shows have other 'trading' income – income from stand fees being for many a major source.

Ticket Sales	31	DEFRA	0
Catering, Programme sales etc.	29	West Lakes Renaissance	1
Special fundraising events	14	Grant making trusts	5
Local authority grant (specify the authority)	5	European Commission funds (specify which)	0
North West Development Agency	1	Business sponsorship	26
Rural Regeneration Cumbria	6	Individual sponsorship	30
National Lottery (specify which distributor, e.g. community fund, HLF etc.)	0	Individual donations	33

Attendances

Total attendances were 317,056. Average attendance across all shows (ticket and free admission) was c.7000, but as we have noted earlier this average disguises enormous variations.

Employment

Only a small minority of festivals employ paid staff:

- 10 people are employed full-time
- 16 employed part-time
- 1 is employed full-time for part of the year
- 25 are employed part-time for part of the year
- 340 are employed as casual staff.

A total of 2619 people work voluntarily for the shows. Of these:

- 336 work year round (perhaps a total of 6720 'volunteer days' – see below)
- 257 work for part of the year (2570)
- 2289 work on the show day itself.

If we assumed that 'year round' voluntary work meant – conservatively – 20 days, and part-time half of that, the total days worked would be as in italicised brackets above. The total number of volunteer days would thus amount to 11,579 – the equivalent of, perhaps, 40 full time equivalent jobs (FTEs). Based on the national minimum wage (a standard calculation for establishing the 'value' of volunteers) we estimate that the financial value to Cumbria of the work of the volunteers to be of the order of £370,000.

Impact

Although not part of the study brief, we have been able to make a preliminary assessment of the total economic impact of the shows and of their impact on jobs.

The methodology we have used parallels exactly that used in the arts festivals report, and is based on a number of more detailed studies into economic impact undertaken elsewhere in the UK: it is accepted by, for example, Arts Council England, as statistically valid. We need to exercise some caution though in that the methodology

3. CONTEXT

The policy context of the 'Next Steps' Strategy, 2002, recognises that the economic, social, environmental and cultural challenges facing Cumbria are most likely to be met by enhanced co-operation, co-ordination and integration of organisations, funding and investment opportunities and activities 'on the ground'. It highlights the importance of establishing mechanisms which both permit a 'flexible response to changing circumstances and emerging opportunities and enable innovative and timely solutions to short and longer-term development barriers'. It acknowledges the importance of enabling a full range of funding and non-funding partners to act proactively to pre-empt emerging issues.

This context has guided our approach to development of this Strategy for shows in Cumbria, in conjunction with the policy context provided by the guiding principles of

- sustainable development
- linking opportunity and need
- partnership and subsidiarity
- equality and diversity

as set out in the revised Northwest Regional Economic Strategy (RES), Northwest Development Agency (NWDA), 2003 (see below).

The eight strategic objectives mapped through 'Next Steps' from the wider 'Rural Renaissance' framework have also informed our approach to this Strategy:

- broadening the economic base of rural areas
- renewing and strengthening sustainable recreation and tourism
- assisting in the restructuring of agriculture
- enhancing the competitiveness of primary agriculture
- rural skills development
- developing and promoting countryside products
- sustaining the rural environment and
- delivering social and community regeneration

These objectives point to the absolute need for a co-ordinated approach from all partners to optimise the social, economic and cultural impact of shows to Cumbria and the wider region and to maximise the benefits of strategic investment, and the recommendations we make can be linked to these objectives specifically.

The revised Regional Economic Strategy recognises that an integrated approach to business development, regeneration, skills and employment, infrastructure and image is needed to achieve sustainable economic growth that can benefit all of the communities of the northwest region. It recognises the economic potential of major infrastructural projects and local activity, the benefits of developing market towns as service centres for rural economies, the need to promote actions to improve skills, employability and remove barriers to participation, such as access to broadband and communications, and the importance of co-ordinating effort at regional, sub-regional and local level. The RES cites as one of its eight 'key opportunities for the region to seize' to 'encourage a more diverse rural economy, ensuring that rural issues are fully considered when developing programmes for the five strategic priorities' of: business development, regeneration, skills and employment, infrastructure and image.

Other key partners include Arts Council England, North West (ACENW), noting that many of the shows include arts and crafts work, and Cumbria Tourist Board – where structural or strategic change has recently taken place.

Cumbria transferred from the Northern to the North West office of Arts Council England in April 2002 to reflect the geographical and political structures of the northwest region. ACENW is acting, with the East Midlands office, as the national lead on the arts in rural areas and has recently produced an 'Arts in Rural Areas Action Plan', September 2003, which aims to maximise its 'effectiveness as a key partner' in 'a re-focus on rural life and regeneration'. A further study examining the nature and business performance of the Creative Industries in Cumbria has recently been commissioned by ACENW in partnership with Cumbria C.C., and NWDA has commissioned a major study into the way in which its creative industries strategy is implemented at the sub-regional level (including Cumbria).

Cumbria Tourist Board is working closely with NWDA on the delivery of 'The Strategy for Tourism in England's Northwest' (2003). This promotes a new and streamlined organisational structure for tourism, led by NWDA, working with partners in five Destination Management Organisations (DMOs). One of NWDA's programmes aims to develop and support 'excellent events' of national and international significance across the region, and NWDA and the individual DMOs will be working together to identify both regional and sub-regional priorities for the delivery of "excellent events".

The citizens of the north west region will be entitled to vote for or against the establishment of a directly elected North West Regional Assembly in Autumn 2004. If there is a 'yes' vote this will impact on current political structures in the region with likely changes to county government and some existing local authority boundaries in Cumbria.

Through partnership working between NWDA, Government Office North West and the Regional Assembly, the north west is adopting an integrated response to structural trends such as trade liberalisation, the enlargement of the European Union and the reform of the Common Agricultural Policy, all of which are likely to continue to impact on the rural economy. Our report will, we hope, contribute to informing NWDA of the importance of policies which are clearly rooted in rural and not urban agendas and issues.

There is an increased articulation from national government that a 'one size fits all model doesn't work' (Lord Haskins November 2003) in terms of effective and sustainable rural development and of the importance of the interdependence of sub-regional and regional economies within European and global markets. One strength, we believe, of our proposals in this report is that they are firmly based 'in Cumbria' and under the control of local people.

4. A SHOWS DEVELOPMENT STRATEGY FOR CUMBRIA

The agricultural, horticultural and other shows in Cumbria are an integral part of the fabric of life both in the rural part of the county as well as in the more urban and coastal areas.

- They are rooted in their communities, and are sustained by an army of enthusiastic, committed and knowledgeable volunteers without whom no show would be possible
- They are important in sustaining local culture, skills and traditions, and in the case of rural shows of helping broaden understanding of the countryside agenda
- They demonstrate a strong spirit of independence, self-reliance and self-help – achieved in the main without recourse to public subsidy – and the Shows Development Strategy is intended to reflect that spirit
- They contribute to the economic life of the county: this is valued at minimum of £12.8 million a year to the local economy, and this in turn helps to generate and sustain local employment
- They also provide important opportunities for the retailing of local products and produce and are part of the Cumbria ‘quality’ brand
- They are important social occasions, bringing local people together and fostering community spirit and providing an opportunity for social interaction between people who share similar passions, concerns, frustrations and aspirations
- They contribute to the diversification of tourism, offering visitors a unique range of entertainment and enlightenment

Rural Regeneration Cumbria exists to ‘make a difference’, not just through short-term fixes, but so as to secure a sustainable economy, society and environment in the medium- and long-term. In the context of the shows, this can be achieved by ensuring that the core of the strategy is built around recommendations that respect existing strengths and good practice and help the shows to develop so that they can make the fullest possible contribution to ‘making a difference’.

Central to the recommendations which underpin the Strategy, therefore, is the proposal to develop a small number of capacity-building ‘hubs’ which we are confident would ensure the effective and measurable use of public funding and investment, as well as proposals for specific and targeted grant-aid programmes which we believe will meet real needs as articulated by the shows themselves.

4.1 HUBS

A significant issue arising from the consultation process was that of a need to develop other centres which could carry out the functions currently carried out by the Westmorland Agricultural Society. Specifically, these other centres would be able to work in a year-round capacity as ‘rural resource centres’ offering educational, IT, and skills qualifications and also function as ‘hubs’ for the local community, from which

many valuable developments could stem to the benefit of all shows in the hubs' catchment areas.

In the context of Rural Regeneration Cumbria's strategic objectives, we see these hubs as a significant way of ensuring that the shows in the county become mutually sustainable, with the capacity to deliver RRC's outputs across a whole range of economic, social, environmental and skills agendas.

But to fulfil these functions a show needs to have several, if not all, of the following characteristics:

- it needs to own its own show-field with buildings;
- have professional full-time staff; and
- have some capital generating capacity through non-show activities.

Several other shows and events within Cumbria aspire to develop along similar lines to the Westmorland Agricultural Society but face almost insurmountable barriers to achieving these necessary pre-conditions to development. Mechanism need to be identified by which such organisations, through partnerships and investment, could acquire a show-field and buildings that would enable them to deliver programmes to meet the key issues that arise elsewhere in the Show Development Strategy and also to further the strategic aims of Rural Regeneration Cumbria.

We propose that to become one of these hub resource centres an organisation or group of organisations would have to meet a number of requirements. Some of these functions would be necessary core requirements or characteristics of becoming a hub, whilst others would be ancillary and could be carried out by some hubs and not others. In considering proposals for the development of hubs it will be important to be flexible, recognising that 'commonality of interest' amongst shows may be governed by interest, timing, range of activity, geographical locations, etc.

- that they deliver programmes that address the key issues in the Show Development Strategy and contribute to RRC objectives;
- that they function as centres of expertise and excellence for the surrounding area and through this support smaller shows in the area;
- that they function as meeting points and centres for local marketing partnerships between other shows/events and with partner organisations such as Cumbria Tourist Board;
- that they support the extranet/website recommended elsewhere in this Development Strategy and function as its custodians and data gatherers;
- that through this collective website and through other forms of networking (e.g. meetings and discussion groups) they function to increase the sharing of information and knowledge between Cumbrian shows, especially in the geographical area surrounding their hub;
- that they function as a base for the storage and use of shared equipment held by shows/events collectively, and act as clearing house/booking agency for this equipment to be used efficiently by smaller shows who do not have the facilities to carry this out themselves, and ensure that the equipment is well maintained;

- that they function as a rural educational/training centre increasing the skills of people in rural communities, and especially those in traditional industries with weak links back into the educational system, though it will be important that the training functions of the hubs link into and have synergy with other training developments and initiatives in the County such as those being proposed related to the redevelopment of auction marts;
- that their staff function as mentors that smaller shows, and less experienced show/event organisers can approach for information about doing things better – and offer particular guidance, support and advice in areas such as DEFRA and Health and Safety regulations, insurance, etc.;
- that they develop their sites to increase the economic impact of the shows/events through attracting more visitors and tourists, especially over the rest of the year, and not solely on the show day itself, through developments such as demonstration farms and permanent food halls devoted to local produce; we are conscious that any development of retailing 'on site' needs to be considered as part of other farm produce initiatives (including, for example, Cumbria Fine Foods) being developed in the sub-region;
- we do not believe that these hubs should be imposed from outside the show sector. Rather, we suggest that 'bids' to a 5 year development fund are invited from within the sector from organisations who feel that they can achieve the kind of vision set out above – but in partnership with others. Evidently, an expansion of this kind will not be achievable without a partnership between shows and a wide range of other organisations in their area – Chambers of Commerce and Industry, local authorities, Young Farmers, NFU, auction marts. and other training and education providers, etc. – and bids should illustrate how the proposals will work with partners to deliver their objectives. We further recommend that RRC, in the first instance, sets aside funding in 2004-2005 to enable prospective bidders to undertake the necessary consultation, planning, market research, etc. which would underpin a bid for the first stages of the development process during 2005-2006.

It is envisaged that three of four such hubs could be developed and these would be located in such a manner that they could carry out these functions to best advantage for the smaller shows. The restriction upon this would be that they must be located centrally in their area to reduce the cost of travelling for shared equipment. The consultation process has highlighted the need for such hubs in

- the north of the County in the Carlisle/Penrith area,
- in the Pennine area centred upon Alston,
- and on the West Coast

with a further hub being based round the existing work at Crooklands, on the Westmorland County Showground, where many of the requirements we have set out as characteristics of a hub are already carried out. We do not advocate that RRC should dictate where the hubs should be in detail: we have suggested that bids be invited from the sector (which may in reality turn out to be based on 'interest groupings' rather than purely geographically) which are then assessed collectively by RRC against the set of key characteristics outlined above.

In the event that a group of organisations bid collectively to become a hub for their area it is suggested that they should be able to develop the functions of a hub in partnership even if that means in practice that one organisation provides perhaps the equipment storage, another supports the website and carries out training (recognising and integrated with the raft of other new training opportunities being developed in Cumbria). It is envisaged that these hubs might develop at different speeds, and scales, and also in different directions but that ultimately they would all be massively beneficial to achieving the goals set out in this development strategy and in the strategies of RRC and its partners.

4.2 GRANT AID SCHEMES

The shows pride themselves on their capacity for self-help and for their self-reliance. They have not become, and by and large do not wish to become, grant dependent. Nonetheless, the Strategy recognises that they face immense challenges in sustaining and developing their contribution to the life of Cumbria and proposes two specific grants schemes.

The first – Development Grants – will be available to all shows, regardless of their size. The maximum level of grant will be £15,000 (?²) in any one year, though it is anticipated that the average level of awards will be considerably less than this.

The second – the Small Shows Grants Scheme – will be available only to small shows with a turnover of less than £5000 (?). The maximum award will be £500 (?).

4.2.1 DEVELOPMENT GRANTS

Development Grants recognise that show organisers know that constantly challenging the way they do things, searching for new ways to attract visitors, having a responsible attitude to local producers, etc. are part and parcel of their show planning: this is evident from the consultations which preceded this Strategy. The five strands of the Development Grants programme are intended to address some of the key concerns facing shows.

In all cases, the grant aid must be seen to be needed in the context of the applicant's overall financial situation – in other words that the activity being proposed cannot be financed from within existing show budgets or where to do so could be demonstrated to be damaging to an organisation's asset value and would have a negative effect on long-term sustainability.

It should also be a condition of the grant that the work of the show is evaluated using the FAST toolkit. Rural Regeneration Cumbria will, no doubt, be looking ideally for some element of match funding; we have not recommended that a particular percentage of match might be required, believing this to be a policy decision for RRC itself.

The five strands are described below. In each case examples of the kind of actions that might be supported are offered: these are for illustration purposes only.

² levels of maximum grant, and the qualifying 'threshold' for the Small Grants Scheme are suggestions rather than firm recommendations

1. Market research and marketing: shows that wish to increase their visitor numbers need to have a clear idea of who their audience is, and of how to attract new audiences. This strand of the programme is available (a) to assist shows who wish to undertake market research and (b) to assist shows – particularly groups of shows – to develop new approaches to marketing, particularly where such marketing is targeted at higher-spending tourist visitors. All applications should be discussed with, and have the support of Cumbria Tourist Board, and could be linked to its planned marketing campaigns linked to themed, geographical and seasonal events.

Examples:

- a group of shows in a particular locality develop a marketing and sales 'package' in association with local guest houses in order to attract tourists as visitors to shows;
- a show wishes to commission high quality, locally made sign boards
- a single show undertakes market research on its existing audience, and then seeks to develop a strategy to attract target groups, such as visitors from outside Cumbria;
- an agricultural show wants to ensure that visitors get the maximum out of a visit to the show and offers 'guided tours' of the show that include meeting local farmers, food tasting, etc.

2. New Programme Strands: many shows recognise the need to develop new strands of programmes in order to attract different kinds of visitors in greater numbers. It is recognised that the risk associated with this is often too great for show organisers to contemplate, and the intention of this strand is to provide financial support to enable new activities to be developed as part of a show. New activities should be sympathetic to the overall aims of the show and their impact will be expected to be evaluated.

Examples:

- a show wishes to engage a local craftsmen/woman to do demonstrations 'on site';
- a group of shows with show dates near to one another seeks to negotiate a discount by booking an external attraction as a 'series';
- a show wants to develop a crèche for toddlers so that parents can have free time to see parts of the show that might be less attractive to young children.

3. Equipment Making and Purchase: one of the biggest burdens for shows is the hiring charges they have to pay for necessary equipment and facilities; often this equipment has to be hired from outside Cumbria, and the intention of this programme strand is that groups of shows agree collectively to purchase kit which then available both to their own group and, where possible, to other shows. Where possible, kit should be purchased and manufactured locally in Cumbria, and in all cases the appropriate insurances must be acquired, and assurances given that the equipment will be properly maintained and stored.

Examples:

- a group of shows in a particular locality understand that it would be cheaper to own a marquee or all-weather tracking for their collective use rather than hiring;
- a show wishes to purchase computer equipment and/or software which will aid show planning, the maintenance of a mailing list, etc.

4. Support for local producers: one of the important spin-offs from shows is that they provide a market place for local producers, makers and produce. This strand of support recognises that it is becoming more and more difficult for producers to have the time to devote to show attendance, but recognises the value that their presence at shows brings. Grants are not available to support existing activity: RRC is looking for imaginative new ideas from shows and producers to ensure that high quality Cumbrian products and produce remain an important and growing feature of show activity, and contribute to the diversification of shows' activities.

Example:

- a group of people with traditional local skills offer a 'package' of demonstrations and other activities to shows in return for a fee which acknowledges the time put into the project.

5. Training and Mentoring: although the labour which delivers shows is almost entirely voluntary, those who work on shows (either on site or in an organising capacity) often have a need for training to bring their level of skill or knowledge up to scratch. Such training might be delivered through 'mentoring' (in which an already skilled and knowledgeable person shares their skill and knowledge in return for an appropriate fee) or through formal training in, for example, computer technology (ITC) or the regulatory needs of DEFRA. Training should, where possible, be at a level which will lead to a National Vocational Qualification (NVQ) award so that it will be possible to evaluate real progress in developing Cumbria's skills base (a further commentary on this issue appears in the Supporting Actions section of the Strategy).

Example:

- a show secretary needs to learn how to set up and use a computerised data base so that those who have attended a show can be easily contacted to remind them that next year's show is coming up.

We have not suggested that the establishment of new shows should be a priority, but this is a decision 'in principle' which needs to be taken by RRC. If it is decided that such shows should be supported with pump-priming resources, we would argue that they must be of high quality, they must not duplicate or displace existing activity, and they should clearly add value – for example by strengthening levels of activity at times of year, or in particular locations, where there is untapped potential.

4.2.2 SMALL GRANTS SCHEME

Many of Cumbria's smallest shows are the most financially precarious. The Strategy recognises that for these shows – with a turnover of less than £5000 – even a small amount of grant aid can make a difference between life and death. The Small Grants Scheme is designed to assist such small shows and to try and ensure year-on-year sustainability.

Grants should be available of up to a maximum of £500, to help such shows grow and develop and to try and ensure their sustainability. The rules governing the programme should be deliberately kept as simple as possible, but applications should be for activities which fall within one of the following categories:

- Marketing and publicity;
- Equipment (including purchase or up-grading of computers);
- New programme developments;

- Training of volunteers.

Ideally, all grants offered by Rural Regeneration Cumbria should be matched by local money – but we recognise that there will be urgent circumstances when such a requirement would delay what needs to be a quick and simple application procedure, and where, therefore, a match would not be sought.

All recipients of grant should be expected to do an appropriate level of evaluation using the FAST toolkit.

4.2.3 NETWORKING AND COMMUNICATION

The consultation process revealed a widespread demand for ways in which the shows and their staff could communicate more often and more easily, and share information on a host of issues from the contact details of relevant individuals, to information concerning legislation and insurance, to listing poor quality trade stands, and compiling a joint list of local talent.

Whilst the show and event communities are fiercely independent and proud of the autonomy and distinctiveness of their shows and events, most believe there are matters that could be carried out more effectively if ways were identified to co-ordinate activities more efficiently. This was reinforced by consultation with organisations such as Made in Cumbria and Cumbria Tourist Board who have difficulties supporting and marketing shows because of the absence of basic information for many of the shows.

It is suggested that a solution to many of these problems could be offered in the creation of a comprehensive database/extranet mechanism that could be developed into a website that would be run for and by the show and event community - 'The Show Ring'. The consultation process revealed that a significant minority of the show organisers do not use computers so this would need to be backed up by more traditional means of communication – though we have suggested in that the purchase of computers (and IT training) should be valid uses for RRC resources. It is suggested that this website fulfils a number of functions:

- that it provide basic information about each and every show/event in Cumbria;
- this information could be presented in different forms to fulfil different functions. It could, for example, work as a resource for exhibitors, traders and organisations, enabling them to identify what shows existed, where they were held, what kind event takes place and by whom it was organised;
- it could also be used to market the shows to tourists/visitors by explaining the distinctiveness and regional identity of the show/event. It would have links to shows' own websites;
- this website could, additionally, have a password access facility that would enable event organisers to update their details to avoid obsolescence. This would work best if some form of demonstrable benefit accrued to the shows for submitting details online;
- this website would need to have a number of notice boards on which show organisers could post important information that is mutually beneficial. One notice board could be devoted to identifying low quality or non-paying trade

stands. Another notice board could function as a register of local talent and expertise that small shows especially could access for minimum expense;

- it could function as a mechanism through which show organisers could easily access the relevant persons responsible for DEFRA legislation, Health and Safety regulations, advertising and insurance issues;
- through the website a small number of the most experienced and knowledgeable show organisers could be publicised as show 'mentors' whom new or inexperienced show secretaries can contact for information, support and advice. It is suggested that this mentoring scheme carry a small honorarium for the people chosen and willing to be 'show mentors';
- this website would also have a key component of providing for tourists information on associated attractions, accommodation and links to booking organisations and CTB;
- it is felt after extensive consultation that this website will initially require some professional staffing preferably from within these communities – staff that are both capable of pushing this collective tool with technical proficiency and also with the contacts and knowledge to work effectively with the show and event communities. If staffed resource centres were developed in the county then their staff could perhaps be handed some responsibility for the running of the website as a condition of support to their development. Any 'help' offered to the shows which simply adds to the burden of show organisers will meet with little enthusiasm. We note that one of the recommendations of the arts festivals report parallels this recommendation – and it would clearly be beneficial if the implementation of both recommendations were developed in parallel;
- one way of getting more young people involved in the shows might be some support for shows to nominate a person under 25 years of age who would keep the show's website information updated, perhaps linked to ITC training with an NVQ as the end result and a Shows Award.

We are confident, from preliminary enquiries we have made, that external resources are available to enable this recommendation to be implemented without the full burden falling on RRC.

In addition to this website and extranet mechanism there is a clear need and demand for some physical meeting on a local or County level of show organisers at which they can share experiences and offer mutual support and encouragement to one another. It was one of the most pleasing and productive aspects of the consultation process that the show organisers shared experiences and information at the meetings and declared a willingness to carry this on into the future. Such meetings would also provide an opportunity for shows to consider the overall pattern of shows within their area, an perhaps provide an incentive to rationalise programming so as to avoid potential clashes.

These meetings could perhaps culminate in an annual meeting of Cumbrian Shows at which recognition and celebration of shows and show volunteers could take place, perhaps with some celebration of those individuals whose service to their communities is above and beyond the call of duty.

The creation of a Young Show People's Forum for Cumbria with the brightest and best young people nominated by their shows to take part would be a major step forwards in terms of encouraging young people to get involved and recognising and rewarding those who do make a contribution to their event. This forum, perhaps sponsored by Rural Regeneration Cumbria and other partners, would work as a mechanism for encouraging the emergence of new ideas, exposing young show people to relevant industry experts through expert discussion groups, and also as a way of taking these young people to see examples of developments in other regions and countries. Without investment in the few young show people that exist many of these special events are destined to slowly cease to exist. We return to the issue of young people in the next section of the report.

It is felt that these activities could be advanced much more effectively in conjunction with the hubs proposed earlier in this Strategy, but since the development of these hubs is inevitably long-term, the recommendations as they stand in this section could and should be implemented within a very much shorter timescale.

We note that the arts festivals report also includes recommendations which in some way parallel the proposals in this Shows Development Strategy, and it would clearly be desirable for both recommendations to be considered together by RRC and its partners.

4.3 SUPPORTING ACTIONS

'Supporting Actions' encompass a number of issues that are not show specific but which affect the development and delivery of shows across Cumbria year-on-year and day-to-day.

They represent common problems shared amongst the huge majority of shows in Cumbria and are important because their effects have a long-term impact on the ability of the County's collective of shows to deliver effectively over time.

Addressing these issues in detail is beyond the scope of the work to be done in this Study, though some of these issues are addressed in elements of the grants schemes already described. Ways forward which could be explored and adopted by the shows and RRC over the next twelve months are, however, discussed below.

The issues themselves fall into five main areas:

1. Attracting young people as volunteers and participants

One issue of major concern from shows large and small across Cumbria is the need to attract young people to be active participants in the shows – both as volunteers and as exhibitors. The research shows that volunteering is a major contributor to the success of shows in Cumbria, but that the currently the volunteers are in the main not 'in the first flush of youth'.

Voluntary effort takes a number of forms – which include committee membership, taking on specific roles, and assisting more generally in the weeks leading up to and one the days of the show itself. The ongoing failure by most shows to attract volunteers of a young age is a major concern expressed in the course of the research. Individual examples of good practice were identified however, including shows having developed strong links with local schools and where, after taking positive action, young people were attracted to join organising committees.

RRC, and the shows themselves, should take heart and learn from these models of best practice, and seek to develop others. In addition, RRC and the shows themselves, should embrace the opportunities for the development of shows, emerging through the information and communications revolution.

In particular, discussions have identified a number of suggestions and opportunities for the involvement of young people in the activities of Cumbria's shows, as indicated in the section on Networking and Communication above. One other aspect of work with young people seems to us to be particularly important, namely the issue of qualifications – and we therefore propose that RRC and other agencies and institutions in Cumbria investigate the following proposal as a means of advancing youth volunteering: the development and adoption, with local colleges and the Learning and Skills Council, for a shows' "passport to volunteering" with appropriate accreditation, perhaps linked to the award of NVQs.

2. The availability of cash and credit facilities on-site at shows

The lack of any availability of cash point and credit sales facilities at all but a very few of the largest shows is one major factor affecting the amount of monies spent by individual visitors attending shows. The non-availability of such services reflects the lack of banking services amongst rural communities more generally, but also has the very practical effect of limiting visitor spending amongst those attending shows. Research undertaken by the shows themselves has identified this as an issue that needs to be resolved if the overall spending by visitors attending shows is to increase – with the attendant economic benefits that this brings.

The larger of the individual shows have made efforts to overcome this problem by two routes: requesting high-street banks to supply ATM machines on-site, and seeking to make electronic credit services available to all traders within their shows site. Neither has proved particularly successful to date, although electronic credit facilities are becoming more common. Least success to date has been had in the negotiations with banks to supply ATM machines on-site – for the reason that the banks do not believe that this is a profitable service to themselves.

Increasing visitor expenditure is the key of interest to the RRC here, and consequently, if a mechanism can be found that offers a solution in either area, then RRC should consider it. In respect of the need for electronic credit services, it seems likely that competition between traders will develop this market area. However in regard to on-site cash services, this would appear to be a major problem, particularly when reinforced by the general low level of financial services in rural Cumbria, and the low income levels which limit access to credit facilities such as credit cards.

It is therefore recommended that RRC should pursue a collective solution whereby cash could be made available through bank services available on-site at shows. Mobile banks are not unknown – they are common in rural Greece for instance - and RRC could consider seeking a partnership with a high street bank (building on contacts already established as the banks seek to develop their services to agri-businesses), or a specialist bank such as Triodos Bank, to develop such a service to work across the network of shows in Cumbria. We understand that new technology is being developed which will allow access to cash and credit through the mobile telephone network: we have not been able to investigate this further but it seems that this may be an alternative route to resolving the problem identified.

3. The impacts of legislation and regulation in the organisation and delivery of shows

Many of the shows share two common logistical problems: the growing burden of regulations (particularly for shows in the agricultural sector who have to deal with a myriad of DEFRA paperwork), and the increasing importance placed on Health and Safety issues by public authorities, etc. Whilst not specific to shows, these issues, when combined, place great pressure on the (mainly) voluntary show committees. The consultants would not argue that shows should in any way be excluded from these important legislative and regulatory regimes – they cannot be for reasons that are obvious. However, we would argue that there is a need for public agencies to understand the impacts that such regulation has now, and will have into the future, and to seek somehow to mitigate their effects.

In consequence we would suggest to the RRC that it can play two specific roles in this regard. An advocacy role amongst the public agencies it works with, to explain the effects of legislation in respect of the shows in Cumbria, and a more supporting role through the hubs identified above, in order that collective solutions and transfers of experience can be brought about between festivals across Cumbria. We understand, indeed, that the Westmorland Show (for example) already provides support of this kind to local shows in its area.

It is worth mentioning here one additional problem which shows have drawn to our attention, and that is related to temporary signs to shows. There is a major role for CTB in seeking to ensure that events and attractions are properly signposted – and specifically, it has been suggested, for coming to an agreement with the Highways Agency to ensure that temporary direction signs to shows are not removed until after a show has occurred.

4. The increasing instances of litigation and the growing costs of insurance cover for shows

Many of the shows share one further common problem – the increasingly high cost of insurance particularly in respect of obligatory public liability. This issue is one that has been identified by almost every show in Cumbria, and is, as an item of core expenditure, something that has an immediate and major impact on the viability and profitability of each and every show in the County. The high costs of insurance cover is something whose effects are not limited to shows because, over the past two years, insurance in all sectors and industries has increased steeply, post-September 11th. However, the impact medium-term on shows in Cumbria could be severe, because, as things are arranged currently, the “transaction costs” associated with the issue of each policy for each show in Cumbria, are extremely high indeed.

There are really only two ways of reducing transaction costs on insurance products – find an insurer who is willing to absorb some of these themselves, or group the policy holders together under a single wider policy. Both of these opportunities need to be explored by RRC and it is recommended that RRC support efforts to negotiate with insurance companies with a view to discussing both options.

Further, there is the issue of the general growth in litigation. One reason for the general increase in insurance premiums is this trend, and to counter it, RRC should seek to encourage that best practice Health and Safety training courses should be established, for all shows in Cumbria: these could be an important part of the work of the proposed ‘hubs’.

5. The need to develop and support the sales of local products at shows

Finally, discussions with the shows have identified two issues associated with the development of the local supply chains for shows. These issues centre upon a desire to source locally supplies, both for sales to the public within the shows and as suppliers to the shows themselves. Considerable tensions were expressed on this issue – in particular, associated with cost, market demand, and availability. It is clear from the discussions that whilst this is a major issue of concern to shows, there is no simply no universal solution available.

Therefore the Consultants would suggest to RRC that it notes this as an area for action, and that the issue of show retailing be borne in mind when it is giving consideration to the wider issue of food distribution and retailing.

5. FINANCIAL IMPLICATIONS

We have argued earlier in the report that the development of the shows sector needs to be considered in the long-term: although a number of the recommendations (for example for grant aid programmes) can be implemented for 2004/5 and be an on-going feature of RRC's work over the succeeding four years, the proposals we make in respect of the web-site (The 'Show Ring') and the development of the hubs will require sustained investment through the life of the programme. Whilst, therefore, the Strategy should be reviewed by RRC on a regular basis, we argue that investment and financial planning should run for the full life of RRC.

In terms of the last of these – the hubs – we have proposed that there should be 'three or four' hubs in the County, including the existing 'putative' hub at Crooklands (Westmorland Agricultural Society) where the investment required will clearly be less than in another case where a hub is being built from scratch. In the financial table which follows, we have assumed:

- a) that work will progress for the development of Crooklands as a hub, and the achievement of two additional hubs elsewhere within RRC's geographical area within the lifetime of the Strategy;
- b) that to develop a new hub, resources will need to be found to allow for investment in, for example, feasibility studies and business and physical planning.

In terms of the 'Show Ring' we anticipate substantial capital investment in Year 1 to get the web-site up and running, with an allocation for running and management costs in each year thereafter.

With regard to the two proposed grants budgets, it is of course difficult to assess precisely what grant applications might be received, but we have assumed:

- a) that the Small Grants Scheme (grants of up to £500 to shows with turnover of under £5000) might attract 60+ applications by year 2 at an average of £400;
- b) that the Development Grants Scheme (grants of up to £15000) might attract 10 applications by year 2 at an average of £5,000.

The total budget for the period 2004-2008 on the financial model which follows is £750,000.

We have made no assumptions about other income streams that could be generated to achieve the objectives in this report – for example from North West Brain towards the Show Ring, but we anticipate that in all cases RRC will be looking for financial partners in the delivery of the key programmes set out here.

Possible Financial Model

	2004/5	2005/6	2006/7	2007/8	Programme Total
	<i>All figures in £000s</i>				
HUBS					
Initial Planning, feasibility, etc.	30	20	20	0	70
Capital Costs	25	125	125	25	300
SHOW RING					
Capital and set-up	50	0	0	0	50
Management, maintenance	0	10	10	10	30
GRANTS					
Small Grants Scheme	25	25	25	25	100
Development Grants Scheme	50	50	50	50	200
TOTAL	180	230	230	110	750

6. ACTION PLAN

The first stage of implementing the recommendations in this report as a whole clearly lies with the Board of Rural Regeneration Cumbria, which in turn will be required to persuade the Northwest Development Agency to approve appropriate funding. Following such approvals (Action 1), a variety of actions will be required relating to each proposed action. These are addressed in the table which follows.

One of the underlying themes of the report, and of the consultations with shows themselves, is that the level of recognition that they received 'publicly' for the work they do and for the immense social and economic contribution they make to Cumbria is low. We address this issue in Action 3 below. The remaining proposed Actions are clustered around the three key recommendations (hubs, etc.).

	Topic/recommendation	Action	Time-scale
	IMMEDIATE ACTIONS		
1	Seek RRC Board approval and subsequent NWDA approval	Board meeting of RRC	January 2004
2	Engage key partners in report's conclusions and recommendations	Circulate to key partners e.g.: Cumbria C.C. District Councils West Lakes Renaissance	Late January 2004
3	Launch Strategy	Press release/conference including local and national press and media	February 2004
4	Establishment of data base	Convert data base from consultants to RRC-compatible system	January 2004
5	Inform shows of approved proposals and invite grant applications for 2004-5, and inform of timescale for other developments	Letter to all shows on data base informing them of Board decisions and advising on timetable for implementation, enclosing application forms, guidance notes, etc. to invite applications for 2004-5 grant schemes	February 2004
	HUBS		
6	Invite bids to establish and/or develop hubs	Draft and seek Board approval for bid document setting out: Key characteristics required Procedure to be followed in assessing bids and timetable for	April 2004

		receipt and approval of bids	
7	Assistance in developing bids	Ongoing assistance from RRC staff with possible financial support for feasibility and other studies.	April 2004-November 2004
8	Receive and approve bids	Bids to be received by December 2004 for approval in February 2005	December 2004-February 2005
SHOW RING			
9	Establish small management group from shows to assist with development and management of Show Ring	Seek nominations from shows in letter already referred to above. Group also to include, for example, CTB to ensure synergy with DMOs	February 2004
10	Invite bids to establish and/or develop and manage the web-site	Draft and seek Board approval for bid document setting out: Key characteristics required Procedure to be followed in assessing bids Timetable for receipt and approval of bids	April 2004
11	Receive and approve bids	Bids to be received by May 2004 for approval in June 2004	May-June 2004
GRANTS SCHEMES			
12	Invite applications for 2004-5	Develop grant application forms, notes of guidance, etc. and agree timetable	February 2004
OTHER MATTERS			
13	Consider implications of section 4.3 and action where appropriate		Ongoing
14	Organise regular annual meetings of shows	Fix date and advise shows and agree content	September 2004

APPENDIX 1

CONSULTEES

List of individuals in Cumbria contacted and interviewed face to face, in group meetings or by telephone; this list is additional to those who attended the consultation events held by RRC in Kendal on 3 September and 3 December.

Barry, John	Poultry Shows of Cumbria
Bendelow, Carl	Cumbria Rural Enterprise Agency and Appleby New Fair
Bennison, Bruce	Cumbria C.C.
Benson, R	Lowther Horse Driving Trials
Bland, Marion	Penrith Show
Braithwaite, Kate	Voluntary Action Cumbria
Brough, Martin	Cleator Moor Sports
Calway, David	Cumbria Tourist Board
Chambers, Jocelyn	Alston and District Flower Show
Collinson, Anne	Appleby Show
Cooke, Marilyn	Crosby Ravensworth Show
Dale, Margaret	Storth and District Gardening Association
Denny, Gillian	DEFRA
Ellbourne, Les	Storth and District Gardening Association
Elliott, Jean	Dufton Show
Evans, Elwyn	Cleator Moor Sports
Fisher, WJ	Penrith Show
Forsnan, Pauline	Penrith Show
Gott, Peter	Rural Regeneration Cumbria Board Member, farmer
Holt, Jenny	Ings Sheepdog Association and Cumbria Steam Gathering
Holt, Tim	Cumbria Steam Gathering
Hope, Jeannie	Loweswater and Brackenthwaite Agricultural Show
Johnson, Leslie	Ambleside Horticultural and Craft Society
Knowles, Lindsey	Crosby Ravensworth Show
Lancaster, Richard	Rural Regeneration Cumbria
Lightburn, Margaret	Penrith Show
Lewis, Donna	Made in Cumbria
Lowrey, Allan P.	Gosforth Agricultural Show
Miller, Raymond	Alston Gala
Park, John	Westmorland County Show
Patterson, William	Appleby Show
Pears, Mandy	Hesketh Newmarket Show
Procter, Janet	Selside and Grayrigg Agricultural Show
Raine, Mr.	Alston Agricultural Society and Alston Sheepdog Trials
Raine, Sarah	Alston Agricultural Society
Read, Roger	Westmorland Show
Rozario, Donella	Cumberland County Show
Salter, Colin	Made in Cumbria
Slee, E	Skelton Show
Smith, David W.	Wasdale Head Shepherds' Meet and Show
Thexton, Charlotte	Lowick Show
Torkington, Chris	Rural Regeneration Cumbria
Truckle, Geoffrey	Borrowdale Shepherd's Meet and Show
Utting, Nick	Dalston Show
Wannop, Alistair	Cumberland Agricultural Society, Director of RRC
Wells, Sandra	North Lonsdale Agricultural Society
Whittle, Sue	Holker Garden Festival
Willard, Kate	Rural Regeneration Cumbria
Wilson, Andrew	Hawkshead Show
Wren, Judith	North Lonsdale Agricultural Society

APPENDIX 2

QUESTIONNAIRE

We are immensely grateful for the responses to the questionnaire, which were received from the following organisations:

Alloth Beer Festival	Holker Garden Festival
Alston Gala	Kirkby Lonsdale Christmas Fair
Ambleside Flower Show and Craft Fair	Kirkby Lonsdale Victorian Fair
Ambleside Traditional Lakeland Sports	Lake District Sheep Dog Trials
Appleby Agricultural Show	Lakeland Country Fair
Appleby and District Gardeners	Lakeland Rose Show
Appleby New Fair	Loweswater Show
Barbon Show and Sheep Dog Trials	Lowick and District Agricultural Show
Barrow and District Horticultural and	Lowther Driving Trials and Country Fair
Annual Flower and Vegetable Show	Naworth Castle Antiques Fair
Barrow Chrysanthemum Show	Northwest Dahlia Society
Barrow in Furness Festival of the Sea	Patterdale Dog Day
Borrowdale Shepherds' Meet	Penrith Agricultural Show
Carlisle and Borders Spring Flower Show	Ravensdale Agricultural Society
Cartmel Agricultural Show	Selside and Grayrigg Agricultural Show
Cleator Moor Sports	Silloth Beer Festival
Cumberland County Show	Skelton and District Horticultural Show
Cumbria Steam Gathering	Solway and Hadrian Fuchsia Group
Dalston Agricultural Show	Annual Show
Dufton Show	Storth and District Gardening Society
Egremont Special Events	Annual Show
Fell Pony Society Breed Show	Ulverston Charter Beer Festival
Fell Pony Society Sizergh Show	Ulverston Charter Festival
Fell Pony Society Stallion Show	Ulverston Gardeners' Society Annual
Footprints of Time	Show
Gilsland Agricultural Society	Vintage and New Guitar Show
Gosforth Agricultural Show	Warcop Rushbearing
Greenodd and District Horticultural Society	Wasdale Head Shepherds' Meet
Hawkshead Agricultural Society	Westmorland County Show
Hesket New Market Show	Wigton Dog Training Club Agility Show

The Questionnaire which was circulated to shows is reproduced on the pages which follow.



Thank you for taking the time to complete this short questionnaire. It will be invaluable to us in helping compile a complete picture of shows and other events in Cumbria.

Some of the questions that follow will not be applicable to you. Please ignore them and move on. If you have any queries about this survey or the study of which it is a part, do not hesitate to call us on 015395 52367 or email mike@keymoss.com. If you would be interested in talking to us further about the study, please tick this box .

Please return this questionnaire and appropriate attachments by Monday 27th October. Enclose the questionnaire and any supporting material in the enclosed envelope and post it to Mike Clarke, Keymoss, Witherslack, Cumbria, LA11 6RX.

Thank you for your time.
Mike Clarke

1.	Full Name of Show/Event:		
2.	Address	Post Code	
	Website:		
	Tel	Fax	Email
3.	Your Name	Your role	
4.	Your contact details if different from above:		
	Address	Post Code	
	Tel	Fax	Email
5.	In what year was your event established		
6.	Is your organization involved in any activity other than running this event	Yes <input type="radio"/>	
7.	If so, please briefly describe the other activity		

8.	What is the Events legal status? Please tick one or more of the following:																				
	<table> <tr> <td>Company limited by guarantee and registered charity</td> <td><input type="radio"/></td> <td>Registered charity only</td> <td><input type="radio"/></td> </tr> <tr> <td>Company limited by guarantee only</td> <td><input type="radio"/></td> <td>Club or Society</td> <td><input type="radio"/></td> </tr> <tr> <td>Unincorporated association</td> <td><input type="radio"/></td> <td>Partnership</td> <td><input type="radio"/></td> </tr> <tr> <td>Local authority department or project</td> <td><input type="radio"/></td> <td>No independent legal Status</td> <td></td> </tr> <tr> <td>Other (please state)</td> <td><input type="radio"/></td> <td></td> <td></td> </tr> </table>	Company limited by guarantee and registered charity	<input type="radio"/>	Registered charity only	<input type="radio"/>	Company limited by guarantee only	<input type="radio"/>	Club or Society	<input type="radio"/>	Unincorporated association	<input type="radio"/>	Partnership	<input type="radio"/>	Local authority department or project	<input type="radio"/>	No independent legal Status		Other (please state)	<input type="radio"/>		
Company limited by guarantee and registered charity	<input type="radio"/>	Registered charity only	<input type="radio"/>																		
Company limited by guarantee only	<input type="radio"/>	Club or Society	<input type="radio"/>																		
Unincorporated association	<input type="radio"/>	Partnership	<input type="radio"/>																		
Local authority department or project	<input type="radio"/>	No independent legal Status																			
Other (please state)	<input type="radio"/>																				
9.	What is the purpose of the Event																				
10.	How often does it take place? (e.g. annually, biennially)																				
11.	Please give the dates of the event in 2003																				
12.	For how many days does it run																				
13.	Which of the following types of venue does it use?																				
	<table> <tr> <td>Own Venue</td> <td><input type="radio"/></td> <td>Community/village hall</td> <td><input type="radio"/></td> </tr> <tr> <td>Town Hall</td> <td><input type="radio"/></td> <td>Private Premises</td> <td><input type="radio"/></td> </tr> <tr> <td>Educational Premises</td> <td><input type="radio"/></td> <td>Place of Worship</td> <td><input type="radio"/></td> </tr> <tr> <td>Public Space (eg green, town square)</td> <td><input type="radio"/></td> <td>Other (describe)</td> <td><input type="radio"/></td> </tr> </table>	Own Venue	<input type="radio"/>	Community/village hall	<input type="radio"/>	Town Hall	<input type="radio"/>	Private Premises	<input type="radio"/>	Educational Premises	<input type="radio"/>	Place of Worship	<input type="radio"/>	Public Space (eg green, town square)	<input type="radio"/>	Other (describe)	<input type="radio"/>				
Own Venue	<input type="radio"/>	Community/village hall	<input type="radio"/>																		
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Educational Premises	<input type="radio"/>	Place of Worship	<input type="radio"/>																		
Public Space (eg green, town square)	<input type="radio"/>	Other (describe)	<input type="radio"/>																		
14.	In a few words, describe the content of your programme. Please enclose a copy of your most recent (or forthcoming) event brochure when you return your completed questionnaire																				
15.	Does the event include an educational or participatory programme of activity	Yes <input type="radio"/> No <input type="radio"/>																			
16.	If so, please provide a brief description, including a note of who benefits from this activity																				

17.	Do you work with artists or arts organizations or with other shows and events?	Yes <input type="radio"/> No <input type="radio"/>
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18.	If so, please briefly describe the nature and extent of this relationship.	

19.	Do you operate any joint promotions with local accommodation providers, pubs, restaurants, etc.?	Yes <input type="radio"/> No <input type="radio"/>
	If so, please briefly describe these	

20.	Do you participate in any 'cross-Cumbria' or other North West network of similar organizations	Yes <input type="radio"/> No <input type="radio"/>
	If yes please give details	

21.	Do you have any relationship with shows or events outside Cumbria (or example through town twinning)	Yes <input type="radio"/> No <input type="radio"/>
	If yes please give details	

22.	Do you have access to a computer?	<input type="checkbox"/>	<input type="checkbox"/>	Yes <input type="radio"/> No <input type="radio"/>
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23.	Do you have access to the internet and e-mail?	<input type="checkbox"/>	<input type="checkbox"/>	Yes <input type="radio"/> No <input type="radio"/>
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<p>Financial Information</p> <p>In order to understand the economic importance of events and shows to Cumbria, we need to ask for some financial information. This will be seen only by the researchers and will be used only to produce total figures. No information will be attributed to individual events or shows without your permission. If possible, please enclose a set of accounts or statement of income and expenditure with your completed questionnaire.</p>				
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24.	What was the gross expenditure on your most recent event?	£	
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25.	What was the gross income of your most recent event?	£	
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26.	From which of the following sources did you raise or earn income for your most recent event? Tick as many as necessary.		
	<ul style="list-style-type: none"> <input type="checkbox"/> Ticket Sales <input type="checkbox"/> Catering, Programme sales etc. <input type="checkbox"/> Special fundraising events <input type="checkbox"/> Local authority grant (specify the authority) <input type="checkbox"/> North West Development Agency <input type="checkbox"/> Rural Regeneration Cumbria <input type="checkbox"/> National Lottery (specify which distributor, e.g. community fund, HLF etc.) 	<ul style="list-style-type: none"> <input type="checkbox"/> DEFRA <input type="checkbox"/> West Lakes Renaissance <input type="checkbox"/> Grant making trusts <input type="checkbox"/> European Commission funds (specify which) <input type="checkbox"/> Business sponsorship <input type="checkbox"/> Individual sponsorship <input type="checkbox"/> Individual donations <input type="checkbox"/> Other (please describe) 	<ul style="list-style-type: none"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

27.	How many tickets were sold for your most recent event? (if the figure is estimated write E next to it)	
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28.	How many people attended free events at your most recent event? (if the figure is estimated write E next to it)	
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29.	Please describe your audience, in terms of distance traveled. Please estimate the percentage of audience that is:
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Local (living up to five miles away)	%	From elsewhere in Cumbria	%
From elsewhere in the North West	%	From outside the North West	%
From Abroad	%		

30.	Do you employ paid staff?	Yes <input type="radio"/> No <input type="radio"/>
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31.	How many paid staff are employed		
	Year round, full-time		Part-time for part of the year
	Year round, part-time		Casual/sessional staff
	Full-time for part of the year		
	Please use the space below to explain any other staffing arrangements (a secondment, for example)		

32.	How many volunteers work for the event?		
	Year round		On the event days
	For part of the year		

33.	Have you undertaken any evaluation or similar study of your event/show in the past year or so?	Yes <input type="radio"/> No <input type="radio"/>
	If 'yes' it would be very helpful if you could us send a copy in complete confidence	

<p>If you have any other comments or ideas which will assist us in developing a strategy for Rural Regeneration Cumbria's future relationship with shows and events please let us know in the space below. In particular, we would be grateful for your views on current challenges you face, and details of any aspects of your activities (current or planned) about which you feel particularly positive.</p>	

APPENDIX 3: SUMMARY OF QUESTIONNAIRE RETURNS

This appendix records some of the other information and data included in the questionnaires. The questionnaire returns have been lodged with RRC to ensure that a permanent record is kept by them.

Other activities than the show itself:

17 shows responded 'yes' to the questions about other activity organised than the main 'event'. These ranged from monthly educational events, lectures, development of other community events, etc.

Frequency and duration of Show:

Almost all respondents who replied indicated that their event was annual, except one biennial. Most are one-day events, with a small number indicating that the event ran for 3 days (4 respondents), 2 days (4) and one of 7 days (Appleby New Fair).

Venues:

Six shows used their own venue for their events. These included Westmorland, Gosforth and Dalston Agricultural Shows.

Education/participation:

22 shows had some element of education/participation; ranging from public participation in judging (Beer Festival), through genuine education programmes, demonstrations, workshops, etc.

Arts activity:

14 shows claim some element of arts activity (or are planning to do so), ranging from painting exhibitions, brass bands, etc.

Joint promotions with local businesses:

A quarter of shows recorded any joint activity with local businesses. Three shows indicated that their catering was provided as a matter of policy by local traders/restaurants.

Networking:

A significant minority of shows (13) recorded any engagement with other shows or networks – and this was often on the basis of equipment sharing. Only 9 recorded any out of Cumbria networks.

ITC availability:

43 of the shows had access to a computer – and all but 4 of these had access to internet and e-mail.

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and
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