



## **FESTIVAL AWARDS**

### **Definition and criteria**



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## TRANSWORLD WORLD MUSIC CHART FESTIVAL AWARDS

As part of its goal to increase the appreciation of the music from the cultures of the world, as a tool for the development of people in many areas of life, as well as for joy and pleasure, the Transglobal World Music Chart launches a Festival Awards. The first edition will conclude at the end of 2018.

These awards consider “world music”, “traditional”, “roots” or whichever other name, music festivals, in the field of activity related to the Transglobal World Music Chart. The decision of excluding a specific festival because it is out of the topic resides on the administrators and it will continue the line of openness and diversity used previously with the music chart.

### WHAT IS A FESTIVAL

As the focus of these awards are festivals, it is needed to define what is a festival, especially in order not to confuse the term with other activities including live performance of music.

For our working definition of festival (but specifically of festival focused on art) we'll use this:

A festival is a group of activities related to a field of the art, performed by artists (professional or not, payed or not), with a program designed in advance (with time and place identified and announced beforehand) and time-bound (hours or days), that takes place recurrently at the same time of the year (or associated to an external recurrent event that varies date slightly) that is open to the public (free admission or under a payment in money or in kind) and is made with the intention of providing joy to the public.

### FACTORS

There are different kinds of world music festivals depending on various factors. These factors will produce different award categories.

#### Focus

- Multicultural / world music, its concept is based on diversity of origins of the music.
- Thematic: focused on a certain topic such as a country, sacred music, local artists, musical instrument, etc.

#### Longevity

- Established: 5 or more editions
- Newcomer: less than 5 editions

If there is more than one edition in a year, each year counts as one.

This factor produces one specific award:

- **Best Newcomer Festival Award**

#### Size

- Small: the maximum amount of expected festivalgoers won't exceed 1000.
- Medium: the maximum amount of public ranges from 1001 to 5000.
- Large: More than 5000 festivalgoers at the same time.



This factor produces two categories:

- **Best Small/Medium Festival Award**
- **Best Large Festival Award**

Above all the factors, there will be one more award: **Best Festival Award**. Any kind of festival with any kind of combination of factors can get this award if it scores the best in the criteria.

The winner of the Best Festival category won't receive additional awards in any of the other categories, because it would obviously be the best in its category.

## PROCEDURE

There are two ways to be considered for an Award:

- Internal suggestion. Any member of the TWMC can propose a festival, taking into consideration the criteria below.
- External application. Any festival can apply to be considered. The criteria is public and available at the website of the TWMC, so any organizers can contact the administrators to apply.

The criteria defined below must be assessed. The second step will be to identify a person to be the evaluator. The first option will be a member of the TWMC, if the festival has financial resources to cover the expenses or if there is a member in the region of the festival available to attend. But in order not to punish the festivals with less financial resources, the administrators of TWMC will work with the organizer to identify and accept an independent local person (preferably, a cultural manager in a different area of activity or a journalist, without any personal interest in the festival).

The evaluator will value the festival on the criteria defined below, after reading and understanding them deeply. The evaluator will fill the assessment form with honesty, responsibility and confidentiality and will provide it to the administrators, who will be open to discuss with the festival organizer about their main improvement opportunities shown on the form (but the complete fulfilled form won't be published or provided to the organizer). The evaluator will provide the form in the week after the festival.

The period for each edition of the awards goes from 1<sup>st</sup> January to December 31<sup>st</sup>. The awards will be announced at the end of January or beginning of February.

## CRITERIA

**The country standards and situation must be taken into consideration when applying all these criteria.**

**The criteria will be reviewed annually. This document contains the 2017 edition.**

### Profound diversity

Musical genre diversity. This criterium refers exclusively to art and specifically to the artistic focus/topic of the festival. In example, a festival about African music can be very diverse if it has traditional/acoustic music, urban, new compositions/traditional/standards... (inside its focus). A world music festival focused on diversity must have artists from different origins and making different kinds



of music. For instance, two artists from France and Senegal, making a similar kind of urban Afropop music can't be considered as diverse just because of the place they are settled in.

Scale 1 to 5:

5 points – Great diversity in terms of musical style, instruments, mood of the music... and the festival includes well-known artist and newcomers, and each artist was clearly different and produced different feelings and mood.

1 point – I feel I have seen the same artist again and again.

### Opportunities for lesser known artists

This means that the festival pays attention and treats lesser known artists with almost the same attention as with stars. It doesn't mean that the festival fills the spots with less visibility with unknown artists just to have something cheap. The definition of "lesser known artist" can't be done for all the territories and a specific analysis of the program must be done for each case.

Scale 1 to 5:

5 points – Around half of the artists were not famous and, of that half, at least one out of three was on a spot of good visibility (programmed at the main stage and in central time).

1 point – No lesser known artists or the lesser known artists were scheduled to perform in spots difficult to reach by the public and media and/or at an extreme timetable (very early or very late at night).

### Communication

It is easy to identify the festival program; it provides information about the artists (with bio, picture and videos or links to videos) and practical issues, like the location, how to reach it, associated services (camping area, food court....) if any... Website in local language and in at least another of the most spoken languages in the world (considering the influential languages in the region. In example, a festival in Algeria would have the website in Arabic and in French, one in Spain would have it in Spanish and English – and in the local Spanish language, if any-). Exclusive contents, like interviews specially made by the festival, provides extra value. The activity in social digital networks is not the focus of this criterion: a festival with a clear and complete website will score well in this criteria, no matter what happens on the social digital networks. This criterion is about communication conceived as meaningful information, and not about making community or about marketing.

Scale 1 to 5:

5 points – I feel quite familiar with these artists and I was able to find what I needed at the place.

1 point – I was not very sure about the program and/or found complicated to identify places or hours of the activities I was interested in. I missed some activity I wanted to attend or I just reached it by chance or after considerable research.



## Festivalgoer experience

The festival offers more ways to enjoy music/artists/art/culture than just attending the concert. In example, it offers a roundtable with the artists, workshops, showcooking, chat online before the festival... And/or, for instance, the venue is absolutely outstanding and enhances the beauty and joy of the music.

Scale 1 to 5:

5 points – Something transcendental than can change the history of art has happened and/or this festival is a pioneer in this field.

1 point – Just usual concerts.

## Logistic

In terms of access, not much time waiting at the queue. There is somewhere to sit if you want to rest (note that inside a city, seating, food and beverage facilities are already provided by the city and local businesses in most case, not provided by the festival. We consider this is comfortable, at least if it fits with the country's standards). Moving easily between the different spots without losing a lot of time and money (note that if the festival includes distant spots that are specifically chosen because of their beauty, meaning or any other reason, and are not close, this must not decrease the value of the criteria. For instance, at some festivals there are specific concerts in special spots with wonderful landscapes, not as part of the main activities but as a plus). Toilets available, not too crowded and not unbearably dirty. Water and food available at reasonable price.

Since the evaluator might be treated as VIP, his/her experience in this criterium could be biased so he/she has to check which are the usual conditions available to the general public.

Scale 1 to 5:

5 points – No practical issues have made me lose time or took my attention from the enjoyment.

1 point – Almost unhealthy or upsetting issues made me enjoy very little.

## Environmental responsibility

The festival takes care explicitly of its environmental impact. Recycling containers can be found and used with not much effort, and waste collection is organized (note that in specific countries this can be almost impossible and the festival must not be punished in this case). The consumables (for instance, glasses and plates) are reusable and/or made with organic biodegradable material.

Scale 1 to 5:

5 points - Environmental responsibility is taken explicitly into consideration and even the public is aware and actively cooperating. The festival uses different means in order to educate the public and to minimize its environmental impact.

1 point – Environmental responsibility is totally out of the minds of the organization. They don't consider these issues as relevant for a festival or have never thought about it.



## Social responsibility

The social responsibility has many faces and all of them must be considered. Festivals can have transcendental effects on the society that helps communities develop. This document considers that social responsibility includes also those long-lasting and cumulative effects.

The next list is not exhaustive but quite meaningful and all the items reveal social responsibility towards its content:

1. Gender awareness. The festival has explicit care of gender issues and this is a factor they care about when programming. Women have relevant roles and visibility on the organization (depending on the size of the organization, as a very little organization might not have many people in charge and it should not be penalized if there are no women). There is/are women artists in the headline spots.
2. Accessibility. People with health conditions or impairments can access and enjoy (without extra complications or it is somehow foreseen).
3. Involvement of local people and local artists. There are programs or, at least, specific actions involving local people and/or it has a strong volunteer program that provides a valuable experience to the volunteers. There are ways to communicate with the decision makers of the festival available for the local people, or the local community is involved in the decisions of the artistic program. Local artists have good spots for visibility and they are not programmed just to fill parts of the program for a cheap price.
4. Opportunities to showcase the music made by socially excluded and/or economically-deprived communities/persons (or at risk of being in that situation). To showcase the art of this kind of people might be very impressive, but the artistic value can't be forgotten. This point counts when the artist is under that condition and his/her/their artistic realisation can be appreciated as art by its own characteristics (it means that their artistic product would be appreciated also if a person not socially excluded was the artist).
5. The festival contributes to broaden the public boundaries to people from other cultures or ethnic background (note this could be shown for instance in a festival in a Muslim country that includes Jewish artists, or a festival that contributes to create ties between regions with territorial, religious, ethnic... disputes). There are actions that produce cooperation or understanding between different generations. Multilingualism is respected and taken into account.
6. The festival provides part of the income, or supports in any other way, NGOs, social movements or other organized initiatives with structural focus (not only charity).

Scale 1 to 5:

5 points – Social responsibility is taken explicitly into consideration. The items 1 and 2 are mandatory to get 5 in this criterium, but not enough. To get a 5 the festival needs to fulfil the items 1, 2 and at least other 3 of the mentioned above or alternative achievements related to social responsibility.

1 point – Social responsibility is totally out of the minds of the organization. If the festival covered any of the items at the description it was just by chance and not on purpose.