



## **Wye Valley River Festival 2016**

### **Final Report**

**To**

**Wye Valley Area of Outstanding Natural Beauty (AONB)**

**By**

**The Countryside and Community Research Institute**



Project Title: Wye Valley River Festival 2016 evaluation

Client Reference:

Start Date: April, 2016

Finish Date: July, 2016

Duration:

Project Manager (Research Team)

Gillian Cope

John Powell

Date of Report: September 2016

University of Gloucestershire

Oxstalls Lane

Gloucester

Gloucestershire

GL2 9HW

[www.ccri.ac.uk](http://www.ccri.ac.uk)

## **Contents**

1.1	Executive Summary .....	IV
1.2	Aims and objectives of the research .....	1
1.3	Background context .....	1
1.4	Methods .....	2
1.5	Audience survey .....	3
1.6	Participant Analysis.....	7
1.7	Summary.....	15
	Appendix 1 .....	16
	Phone Questions .....	16

## **List of Figures**

Figure 1 – number of completed surveys by event

Figure 2 – mode of transport by event

Figure 3 – Motivation for attending the event

Figure 4 – Thoughts on today's events

Figure 5 – Inspiration from the event – attend outdoor arts or performances

Figure 6 – Inspiration from the event – learn more about Wye Valley landscape

Figure 7 - Amount spent ranges by event

Figure 8 – What people enjoyed about the day's events

Figure 9 – Sample responses to the question: 'did you learn more?'

Figure 10 Responses to the statement: 'taking part had a positive effect on me'

Figure 11 – Responses to Q5 Has the Festival helped in developing you or your organisation's skills or activities in the following? (Please mark all that apply)

Figure 12 – key themes from Qs 7 & 8

Figure 13 - Q. 9 What was least successful and/or provided the biggest challenges?

Table 14 – Responses to Q 10 - How do you rate the support from the Festival Team?

Table 15 – Responses to Q 11 - In your view how effective is the Festival in providing a platform for the following

Figure 16 – Q 16

## 1.1 Executive Summary

CCRI were commissioned by Wye Valley Area of Outstanding Natural Beauty (AONB) Unit to evaluate the effectiveness of the Wye Valley River Festival 2016. The evaluation methods used were a combination of both quantitative – surveys - and qualitative – interviews – and the sample populations were both the audience and the participants at the Festival.

It was clear, from the results, that people came to the River Festival to enjoy outdoor art and performances and both the setting and entertainment was crucial to this experience and scored highly. The findings also show that as well as being inspired by the outdoor entertainment people had a desire to learn more about the Wye Valley landscape and this is something that could be exploited at future Festivals.

From the participants' perspective the Festival was a positive experience with evidence that people grew in confidence as a result of being involved with the Festival. One way to improve the experience of participants would be to have a forum or support network so that people could make the most of the connections they made at the Festival by building on these relationships for future engagements. This would feed in well to a future Festival.

### Q14 Tell us what has been your favourite moment / thing in today's event.

Answered: 121 Skipped: 27



A word cloud of festival highlights in teal text. The words are arranged in several lines, with some words being significantly larger than others. The words include: Event, Stall, Fireworks, Sunshine, Children, Floats, Water, Ones, Cake, River, Cider, Choir, Atmosphere, Music, Amazing, Band, Torchlit, Procession, Performance, Family, Tea, Entertainment, Singing, Lying, Seeing, Eating, Samovar, Storytelling, Caravans, and Playing.

## 1.2 Aims and objectives of the research

The aim of the project was to measure the success or failure of the Wye Valley River Festival 2016 by assessing both the audience and participant uptake of the core values of the Festival – to celebrate the intrinsic value of landscape. The aim of the project was also to assess if the Festival had succeeded in creating high quality inclusive art ‘of’ and ‘in’ the landscape which was immersive and interpreted the Wye Valley AONB. In addition the project also aimed to assess the success of the project management and delivery of the Festival.

## 1.3 Background context

The Wye Valley River Festival was conceived as ‘a gloriously creative series of outdoor events embracing innovative artistic work that inspires and challenges’ (Wye Valley River Festival Programme, 2016). The first festival took place in 2014 and it is intended as a biennial event. The theme of this Festival was about water and how it connects people both with the landscape and across the globe..

The Festival involved 28 events from 29<sup>th</sup> April to 15<sup>th</sup> May, 2016, including outreach work in 11 schools. The outreach work has been evaluated separately. The main Festival events are listed below:

Bishops Meadow, Hereford, Friday, April 29, Festival Opening, 7.30pm - 9.45pm

Bishops Meadow, Hereford, Saturday, April 30, Wye Serai Opening, 10.00am - 6.00pm

Rope Walk, Ross on Wye, Sunday, May 1, Wye Serai, 11.00am - 6.00pm

Village Hall, Bishopswood, Bank Holiday Monday, May 2, Family Breakfast Barbeque at Bishopswood 10.00 am - 1.00pm

Lydbrook Tump, Lydbrook, Bank Holiday Monday, May 2, Tump Fair and Mini Serai 1.00pm - 5.00pm

Redbrook Bridge, Redbrook, Thursday, May 5, Mini Serai 11.00 am - 7.00 pm

Old Station Tintern, Friday, May 6, Birds Wye Serai 11.00 am - 10.00 pm

Monmouth Town Centre, Friday, May 6, Mini Serai 12.00 - 4.00 pm

Monmouth, Vauxhall Fields, Saturday, May 7, Wye Serai, leading to a night performance  
12.00 - 10.15pm

The Slaughters, Sunday, May 8, Mini Wye Serai, 11.00am - 5.00pm

Wye Valley Sculpture Garden, Tintern, Friday, May 13, The Art of Sustainability: Rivers,  
Local meets Global - Talk 6.00pm - 8.00pm

Llandogo, Saturday May 14, Wye Serai, 12.30 - 10.30pm,

Chepstow Racecourse , Sunday 15 May, Grand Finale 2.00pm - 10.30pm

## **1.4 Methods**

There were two parts to this project – an audience and participant survey. The evaluation required evidence to be collected from two sources – the audience (these were members of the public that actually attended the event) and participants (these were people who provided the entertainment). The latter group – participants – fall into different categories; for example, those that have a deep relationship with the Festival and have been involved from Research and Development (R&D) through to implementation and those who have been involved in a specific element of the Festival and may have less knowledge of the whole. Additionally many participants dipped in and out of the process and may have a less comprehensive overview of the whole process.

The survey was conducted using two approaches: face-to-face questionnaires undertaken at the River Festival events; and, through an online survey that people were invited to complete after the events had taken place. Data were collected from 148 audience members at festival events and after the events through Survey Monkey. The face-to-face questionnaires conducted at the events were subsequently entered into an online repository through Survey Monkey so that all responses were in one place.

The participant survey was also offered in two distinct format: through telephone interviews and through questionnaires completed online through Survey Monkey.

The survey data was analysed, using SPSS software. This initially involved a process of 'cleaning' the data to make it more uniform in order to perform the analysis. Examples of this 'cleaning' process include, for example, converting all the disparate answers from the

question: 'how much money have you spent?' to standardised numerical answers and converting all the answers given to 'mode of transport' to one of five options.

Data collected in the participant interviews was analysed using a thematic approach by identifying key themes and supporting evidence from the interviews. These themes can be found in Tables 12 and 13.

The sample data consists of the following:

- 148 completed questionnaires from the audience survey
- 35 completed questionnaires from the participant survey
- 6 participant interviews

### **1.5 Audience survey**

When referring to numbers I have given both the percentage and the actual number in the format of n=27.

#### ***Analysis of results***

The greatest number of surveys (31% of the sample) were collected at Chepstow followed by Llandogo (21% of the sample) and Hereford (14.2% of the sample). Together these three events account for two thirds of the sample frame (see Figure 1). These three events tended to be the larger and more well attended events compared to the other five events.

Relatively smaller numbers of interviews were undertaken at the other events due to both a lack of resources and lower attendance numbers at those particular events. However, the general attendance number at all the events was estimated to be 27,500<sup>1</sup>

(Note tables contain both frequency – i.e. the number of people responding, and percentages – the proportion of the total sample responding).

---

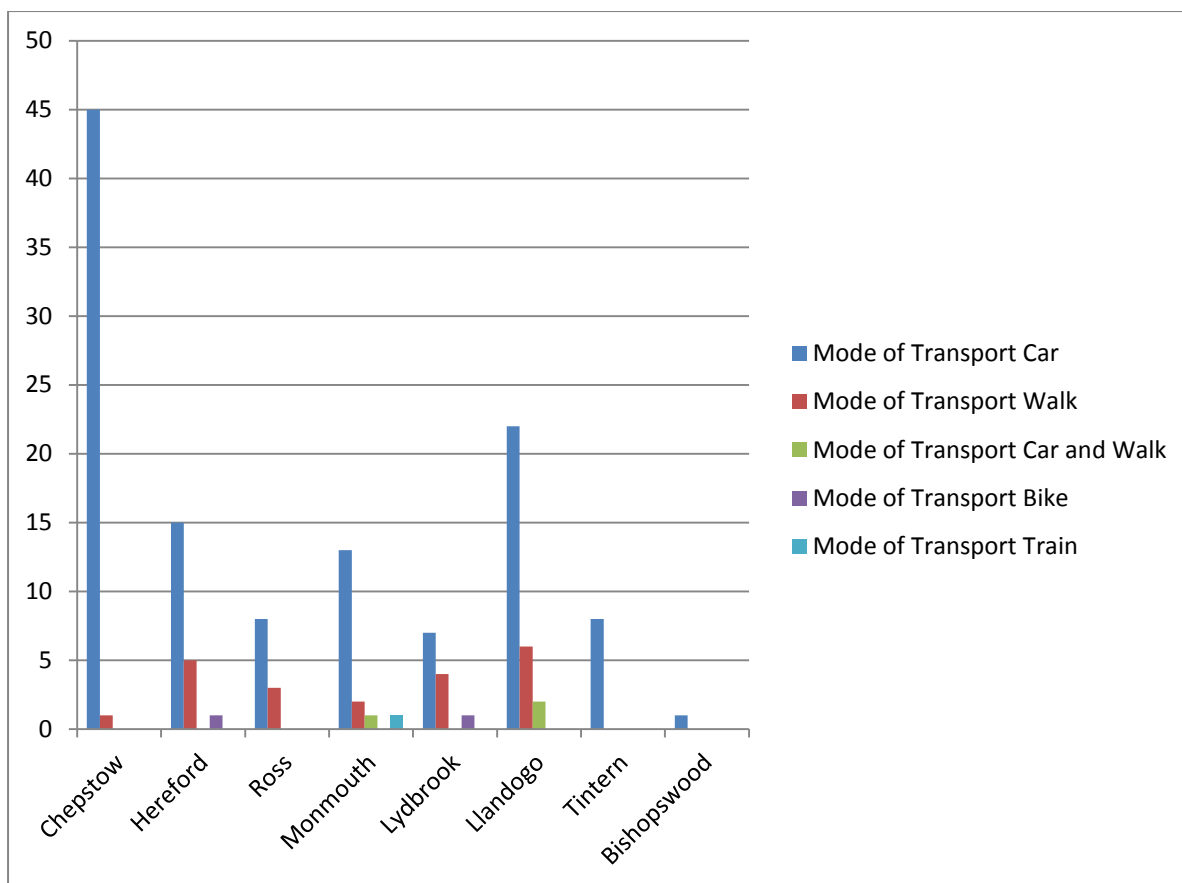
<sup>1</sup> From AONB Attendance Numbers spreadsheet (8<sup>th</sup> August, 2016)



		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Bishopswood	1	.7	.7	100.0
	Tintern	8	5.4	5.4	99.3
	Ross	11	7.4	7.4	52.7
	Lydbrook	12	8.1	8.1	72.3
	Monmouth	17	11.5	11.5	64.2
	Hereford	21	14.2	14.2	45.3
	Llandogo	32	21.6	21.6	93.9
	Chepstow	46	31.1	31.1	31.1
	Total	148	100.0	100.0	

**Figure 1 – number of completed surveys by event**

Figure 2 indicates that the most popular mode of transport to the events was a car, followed by walking. The relatively high levels of walking identify that the audience at many events was local. It is not unexpected that the majority of people tend to use cars rather than public transport. But it may also potentially indicate an issue in relation to provision or availability of public transport in the vicinity of Festival event locations. In future years it might be worth the festival organisers exploring whether the low use of public transport is a factor limiting access by specific sectors of the population (e.g. old people, those without access to cars), or whether it is due to lack of public transport in the areas where the events are held. There was some suggestion at Chepstow that more people would have walked if they had realised how close the event was to the town. Festival organisers might want to consider whether sufficient advance information is provided regarding access through alternative means.



**Figure 2 – mode of transport by event**

The greater majority of respondents were from the counties of Herefordshire, Gloucestershire and Monmouthshire. However data indicates that 3% of respondents came from Cardiff, 2% from Bristol, Newport and Somerset respectively, and 1% Plymouth, There were also respondents from Bridgend, Chesterfield, Manchester, Newtown (Powys), Oxford & Stafford.

Data indicate that the majority of respondents are older with more than two thirds falling within two age groups: 35% were aged 36-49 yrs. and 34% aged 50-64 yrs. The gender breakdown of the sample was 66% male and 44% female.

Sample respondents reported finding out about the events through a range of channels, the most popular being 'word of mouth' (37% of the sample), followed by poster (17%), and facebook (16%). The least successful ways of disseminating information appeared to be postcards and email, with only 4.1% and 2.7% of respondents, respectively, indicating they had found out about the events through these channels.

### Motivation for attending the event

Sample respondents were asked what had motivated them to attend the event. Figure 3 illustrates that the overwhelming reason provided (67.6% of the sample) was 'To enjoy outdoor art and performances'. The two other main reasons for attending the events were 'to relax in a beautiful environment' (49.3%) and 'to show my support to my community' (43.9%).

Only 16.9% attended to see a particular performer, and only 12.8% indicated they attended to learn more about the Wye Valley.

	Frequency	Percent
to enjoy some outdoor art / performances	100	67.6
to relax in a beautiful environment	73	49.3
to show my support to my community	65	43.9
Other (please specify)	47	31.8
to see a particular group/performer	25	16.9
to find out more about the Wye Valley	19	12.8

**Figure 3 – Motivation for attending the event**

(Note: total adds to more than 100% as respondents could identify multiple reasons for attending)

## Thoughts on today's event

Respondents were asked for their thoughts on the days 'events'. Overall respondents tended to have favourable opinions about the event organisation, location, and entertainment, with high proportions of the sample indicating an 'excellent' score for these three categories. These findings can also be seen in the quotes from Festival attendees when asked to comment about the day's event:

*Lovely! Great to get Hereford's community outdoors and together! Great getting the kids out and engaged in some art.*

*Lovely atmosphere, interesting and different art, very nice.*

*Lovely idea, very different, as I'm interested in the environment*

A smaller proportion of the sample indicated 'excellent' ratings for the categories of 'information' and 'promotion', which did not score as highly in the 'excellent' response, and this is reflected in some of the comments made by Festival attendees:

*Publicity / website could be improved. Difficult to glean what was actually happening from the little information on website. Nothing in this week's Ross Gazette.*

*It does not appear that the event was promoted or involved the Llandogo community as well as 2014.*

However, very few of the sample respondents indicated a 'poor' score for any of the items listed.

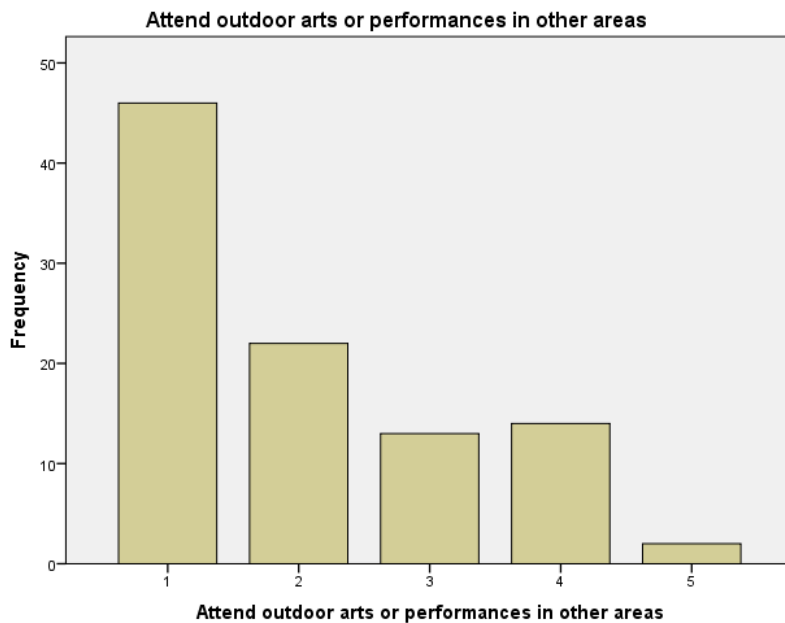
	Event organisation		Event location		Entertainment		Information available		Refreshments		Promotion		Overall quality of event	
	Frequency	Per-cent	Frequency	Per-cent	Frequency	Per-cent	Frequency	Per-cent	Frequency	Per-cent	Frequency	Per-cent	Frequency	Per-cent
<b>Excellent</b>	83	56.1	110	74.3	82	55.4	50	33.8	54	36.5	33	22.3	75	50.7
<b>Good</b>	51	34.5	27	18.2	52	35.1	64	43.2	63	42.6	58	39.2	60	40.5
<b>Satisfactory</b>	3	2	8	5.4	7	4.7	18	12.2	17	11.5	23	15.5	8	5.4
<b>Poor</b>	3	2			1	0.7	8	5.4	7	4.7	15	10.1	1	0.7
<b>don't know</b>	3	2			3	2	2	1.4	2	1.4	6	4.1	1	0.7
<b>Total</b>	143	96.6	145	98	145	98	142	95.9	143	96.6	135	91.2	145	98
<b>System</b>	5	3.4	3	2	3	2	6	4.1	5	3.4	13	8.8	3	2
	148	100	148	100	148	100	148	100	148	100	148	100	148	100

Figure 4 – Thoughts on today's events

## Inspiration from the event

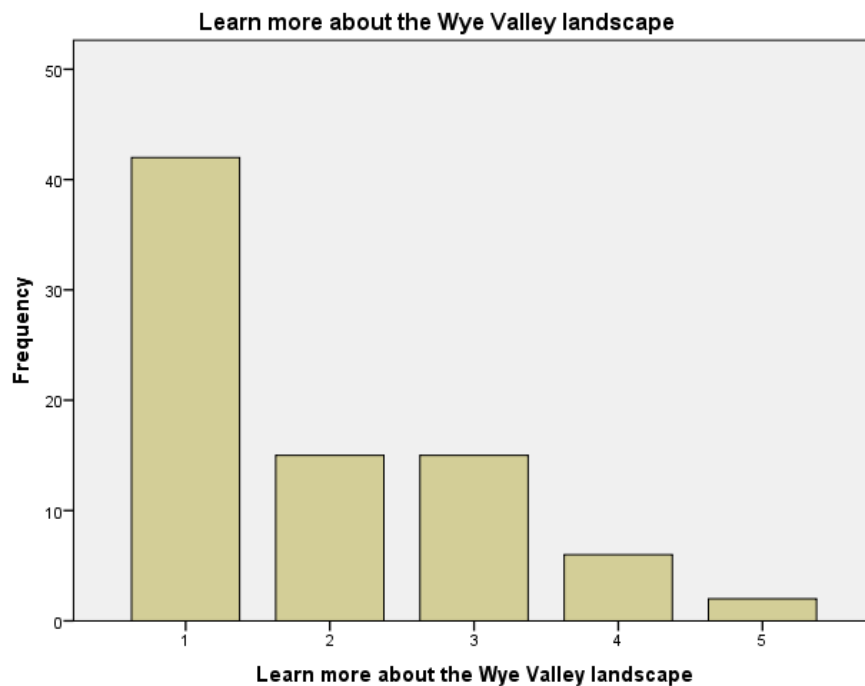
When asked to rank what the event had inspired people to do the sample respondents indicated that 'attend outdoor art or performances in other areas' was ranked highest most frequently (n=46) and the following quote from one participant suggests this is a sentiment that could be carried over to future Festivals:

*Join in with the float next year. Get more involved.*



**Figure 5 – Inspiration from the event – attend outdoor arts or performances**

Following on from attending outdoor events, the next ranked inspiration for people , was 'learn more about Wye Valley landscape' which was ranked highest by 42 respondents (52% of the sample). This is significant as it suggests that bringing people to an event of this nature does generate interest among some people to learn more about the Wye Valley landscape. In future years it would be worth exploring in more detail what people would like to know and how they might find it easiest to access the information.



**Figure 6 – Inspiration from the event – learn more about Wye Valley landscape**

### Event visitor spending

Just over half (51%) of the sample people spent between £5-20. Approximately one third of the sample (35.1%) reported spending between £10 and £20. However slightly more than one third (35.8%; n=47) of the sample spent £10 or less with 12.9% of the sample spending nothing. The mean amount of money spent per respondent was £16.44. Note that 29% of the sample spent more than £20 per person. The amount of money spent ranged from 90p to £150 and the standard deviation was £22.59.

The sample falls quite neatly into three parts – roughly one third spending under £10, one third £10 -20 and slightly less than one third over £20. The following table is ranked in order of responses:

**q1Event ^ amount spent ranges Crosstabulation**

Count		amount spent ranges							Total
		no spend	under £5	greater than £5 under £10	greater £10 under £20	greater than £20 under £50	greater than £50 under £100	over £100	
q1Event	Chepstow	8	1	6	13	13	2	1	44
	Llandogo	3	1	4	7	9	1	1	26
	Hereford	4	1	3	7	4	0	1	20
	Monmouth	0	2	1	4	4	1	0	12
	Ross	0	0	4	6	0	0	0	10
	Lydbrook	1	0	1	7	1	0	0	10
	Tintern	1	3	2	2	0	0	0	8
	Bishopswood	0	1	0	0	0	0	0	1
Total		17	9	21	46	31	4	3	131

**Figure 7 - Amount spent ranges by event**

## What people enjoyed most about the day's event

When asked what people enjoyed most about the day's event there was a clear preference with 52% (n=77) respondents ranking 'atmosphere/good day out' as their first choice. However 'performances/outdoor art' was ranked by people as their second (26%, n=39) and third (20%, n= 30) choices, which follows strongly the results of the previous question about what motivated people to attend events which strongly favoured 'to attend outdoor arts or performances in other areas'.

These findings are summarised in the sentiments of one Festival attendee when asked to comment about the day's event:

*As a family we have enjoyed seeing the event in some very beautiful but different surroundings. The children have loved the story telling and crafts. It has been delightfully engaging.*

### Atmosphere / good day out

	Frequency	Percent
1	77	52.0
2	17	11.5
3	10	6.8
4	1	.7
5	5	3.4
6	2	1.4
Total	112	75.7

### Performances / outdoor art

	Frequency	Percent
Valid		
1	22	14.9
2	39	26.4
3	30	20.3
4	8	5.4
5	5	3.4
6	1	.7
7	1	.7
Total	106	71.6

### Experiencing new things

	Frequency	Percent
1	6	4.1
2	18	12.2
3	13	8.8
4	12	8.1



	5	8	5.4
	6	9	6.1
	Total	66	44.6

**Being involved with activities**

		Frequency	Percent
Valid	1	7	4.7
	2	11	7.4
	3	10	6.8
	4	17	11.5
	5	9	6.1
	6	5	3.4
	Total	59	39.9

**The setting**

		Frequency	Percent
Valid	1	16	10.8
	2	27	18.2
	3	21	14.2
	4	16	10.8
	5	12	8.1
	6	1	.7
	7	1	.7
Total	94	63.5	

**The stalls**

		Frequency	Percent
Valid	1	1	.7
	2	5	3.4
	3	5	3.4
	4	7	4.7
	5	9	6.1
	6	22	14.9
Total	49	33.1	

**Other.....**

		Frequency	Percent
Valid	1	4	2.7
	2	2	1.4
	3	2	1.4
	4	3	2.0
	5	3	2.0
	7	6	4.1
	Total	20	13.5

**Figure 8 – What people enjoyed about the day’s events**

## Knowledge of the AONB

The vast majority of the sample respondents – over 79% - did know that the Wye Valley is an AONB. This is encouraging as a large proportion of the respondents are local whereas possibly the wider population may not know about AONBs, nor where their boundaries lie. There was a mixed response to the question ‘did you learn more about the Wye Valley?’ with 37.8% (n=56) agreeing and 38.5% (n=57) neither agreeing or disagreeing.

There was a more affirmative response to the question ‘did you learn more about water issues?’ with 40.5% (n=60) agreeing. This is also encouraging given the focus on the river and water in the promotional materials and activities at events.

### More about the Wye Valley

		Frequency	Percent
Valid	agree	56	37.8
	neither agree nor disagree	57	38.5
	disagree	17	11.5
	Total	130	87.8
Missing	System	18	12.2
Total		148	100.0

### More about water issues

		Frequency	Percent
Valid	agree	60	40.5
	neither agree nor disagree	49	33.1
	disagree	18	12.2
	Total	127	85.8
Missing	System	21	14.2
Total		148	100.0

**Figure 9 – Sample responses to the question: ‘did you learn more?’**

## Experience of attending the Festival

More than three quarters of the sample (77%) responded positively to question 17 – about their experiences of attending the festival events – choosing ‘agree’ or ‘strongly agree to the item about the positive effect that taking part has had on them.

Care must be taken in interpreting responses to these statements as some of the replies could be attributed to the tendency for people not to want to be seen to be disagreeing with

positive statements. The only variance in this pattern was that respondents 'strongly agreed' that 'taking part in this event has had a positive effect on me' with 31.1% (n=46) responses.

		Frequency	Percent
Valid	Strongly disagree	4	2.7
	Disagree	2	1.4
	Neither agree nor disagree	16	10.8
	Agree	68	45.9
	Strongly agree	46	31.1
	Total	136	91.9
Missing	System	12	8.1
Total		148	100.0

**Figure 10 Responses to the statement: 'taking part had a positive effect on me'**

Following on from this, there was a positive response by respondents when asked if they would attend the Wye Valley River Festival in 2018 with 80% saying they would. It is interesting to note, however, that only 48% (n=71) of the sample said they would attend another event at the current festival. This could potentially be interpreted as suggesting that people only attend local events, and are unlikely to travel far to attend what they might perceive as a similar event. However, this may also be affected by the high number of respondents (31.1%) at the finale in Chepstow and the penultimate event at Llandogo (21%), who could not attend further events at the current festival.

## 1.6 Participant Analysis

There were a total of 35 responses (22% response rate) to the questionnaire from participants, with the majority 57.14% (n=20) being Arts performer / practitioner (including musician / singer) and they were mostly 57.14% (n=20) volunteers.

A total of six telephone interviews were conducted with key participants involved in the Wye Valley River Festival, all of whom had been involved in the previous Festival in 2014. A summary of these interviews can be found in Appendix 1.

Overall, participants indicated a positive interaction, particularly in the organisation of the event and their role with 71.4% (25 people) responding positively to q3 asking if they felt that their roles and responsibilities were clearly defined. However, factors such as the weather and some low audience numbers affected their overall experience of the events. It should be noted that most respondents were volunteers and the weather was at times wet and/or windy which particularly affected some participants less used to participating in an outdoor arts festival.

There was some evidence that the participants gained from being involved in the event, for example, Mandy Dyke stated:

*“It furthered my thinking and the focus was on different ways of engaging with people and landscape”*

There was evidence that participants even grew in confidence as a result of their involvement with the Festival as the following quotes illustrated:

*‘It was fulfilling to be working with such a lovely bunch of people, it gave me confidence to take people on journeys’*

Roger Drury, Soundworks

*As we have now had two of these River Festivals, our village committee are totally up to scratch on what works to bring the community together and to make sure we are fully part of the whole Festival moving down the River Wye.*

Rowena Barr, Lydbrook Tump Committee

Another participant – Jonathan Beedell – spoke of how his involvement gave him a “*sense of satisfaction and achievement and connection between people and places*” and how this, in turn, led to the sense that he had proved himself not just to his peers but also to Arts Councils that could fund future work.

It was also clear, however, that for some participants the original aspirations of what the Festival could potentially provide may not have come to fruition. One of the telephone

survey participants responded to the question ‘did your experience meet expectations?’ in the following way:

*“There were a mix of different sorts of people involved – scientist, environmentalist, creatives – so I hoped that would inform the process but I don’t feel that translated all the way through.”*

Dan Fox, Redbrook Installation

A total of 40% (n=14) felt that they didn’t know if the evolution of the Festival from Research & Development (R&D) to performance achieved the aims and objectives of the 'Global Artery' theme (Q4). This could be attributed to the complexity of the question and participants’ level of involvement in the Research & Development and/or knowledge and understanding of the ‘Global Artery’ theme. Some 26% (n=9) confirmed that the evolution of the Festival from Research & Development (R&D) to performance achieved the aims and objectives of the 'Global Artery' theme, while 31% (n=11) responded that they were not part of the R&D phase.

For Q5 - **has the Festival helped in developing you or your organisation's skills or activities in the following? (Please mark all that apply)** – a total of 12 people skipped this question with 23 responding. From those that did respond it was clear that ‘networking /collaboration’ (70%, n=16) and ‘environmental understanding &/or appreciation’ (48%, n=11) were skills that participants felt that the Festival helped them the most.

Answer Choices	Responses
artistic work	43.48% 10
environmental understanding &/or appreciation	47.83% 11
community development	34.78% 8
networking / collaboration	69.57% 16
event management	17.39% 4
Total Respondents: 23	

**Figure 11 – Responses to Q5 Has the Festival helped in developing you or your organisation's skills or activities in the following? (Please mark all that apply)**

The following comments reinforce these findings as people cited tangible ways in which their involvement in the Festival had enhanced their learning:

*'I learned a bit more about testing water through doing experiments with groups of children and families. I also found out more about the range of species that can be found. I worked with/talked to/learned from other local artists/practitioners.'*

*'Working in primary schools challenged us to be engaging and informative. This was an interesting challenge as we wanted the children to have fun whilst exploring some facts about water and rivers. I think this level of engagement with primary school students was our first experience with this age range and we both enjoyed the interaction and possibilities of doing more work like this.'*

Looking at the range of answers for Q.7 and Q.8 **'What did you personally or professionally gain by being involved with the Wye Valley River Festival?'** and **'What do you think was the most successful aspect of the Wye Valley River Festival 2016?'**, there were certain themes that came out and the following tables show a summary of illustrative quotes under those themes:

**Figure 12 – key themes from Qs 7 & 8**

<b>Sense of community</b>	<b>Learning</b>	<b>Networking</b>	<b>Raising awareness</b>	<b>Working with others</b>
<i>Greater awareness of the community infrastructure in the area.</i>	<i>I have learnt new ways of creating and developing work having worked with new people from different artistic approaches. I also learnt more about the river Wye and the animals that live there and the activities you can do along the Wye.</i>	<i>from a professional point the festival helped with building networks and partnership working</i>	<i>raising awareness to locals and visitors of the extreme beauty and special environmental qualities of the Wye and all that it has to offer</i>	<i>To work with others on a huge project and to be able to contribute to the overall musical effect that needed to be created for the audiences.</i>
<i>Enjoyment of interplay between artistic, environmental and community themes.</i>	<i>What I learnt at the school education sessions I can go on to deliver to other classes at the school.</i>	<i>The opportunity to meet and work with new and interesting partners.</i>	<i>Raising awareness of the diversity of the Wye Valley environment</i>	
<i>It's integration and community engagement</i>	<i>Personally I gained a greater knowledge about the river</i>	<i>We met and networked with artists that are new to Artspace. We</i>		

<b>Sense of community</b>	<b>Learning</b>	<b>Networking</b>	<b>Raising awareness</b>	<b>Working with others</b>
	<i>life and the communities along the Wye.</i>	<i>were able to promote our projects. As a small arts charity, it is great to be part of a high profile event. We do not have much of a budget for marketing/promotion.</i>		
<i>Community engagement with the aims and objectives of the festival</i>	<i>Over the two festivals I have come to understand my own abilities and limitations better.</i>	<i>I was able to create a whole area of work which I will be able to use in the future</i>		
<i>Bringing the community together in a fun way at the festival river sites to appreciate the river and its surrounds and to teach them something about water and the environment at the same time.</i>	<i>The educational aspect was very successful and reached children across the Wye Valley AONB.</i>			
<i>the bringing together of various communities along the river, and provided them with the opportunity to create various works together. for instance the choirs.</i>				

**Figure 13 - Q. 9 What was least successful and/or provided the biggest challenges?**

<b>Weather</b>	<b>Planning</b>	<b>The performances</b>	<b>Event information</b>
<i>The weather. Hereford was too cold to stand around watching the show although I did and would have liked to watch the procession but had to leave due to cold.</i>	<i>Sometimes the organisation seemed a little disjointed.</i>	<i>I did not understand the meaning of the samovar. It all seemed very whacky and as if the performers were enjoying it more than the crowd</i>	<i>Without a Ross organiser there was not much local engagement. Information about the Ross event (layout, timetable) was scarce .</i>
<i>The weather is also always impossible to predict in advance - it was very cold at the start of the Festival.</i>	<i>Attracting significant business sponsorship; attracting support and engagement from business and local communities; maintaining interest in the programme; attracting audiences</i>	<i>Some of the theatre activity seemed a bit random/incomprehensible</i>	<i>Not being able to provide the public with more detailed information on schedules or information about the theme possibly harmed visitor numbers.</i>
<i>Some communities did not engage with it. The attendance seemed poor, due to the cold weather and some lack of clarity as to the detailed programme. The timing of publicity seemed to be too late in the process. I think the timing of the festival needs to be reviewed , it seems too early in the festival season and the cold weather may have put people off.</i>	<i>Llandogo school was offered a pond dipping session but the people delivering it did not have DBS checks so it had to be cancelled. It made us look unprofessional. DBS checks should be discussed at the education meeting next time to ensure they are in place before approaching schools</i>	<i>The Desperate Men were not at all my idea of community theatre. Their performance was embarrassing.</i>	
<i>The extremely cold and wet weather at the beginning of the festival. There was no contingency plan for bad weather.</i>	<i>I think that a festival of this kind requires longer-term planning, greater local networking and local knowledge, more engagement with local people and better communication and publicity than was evident at the festival</i>		
<i>Rain was a challenge.</i>			



Weather	Planning	The performances	Event information
<i>Coping with the extremely cold weather towards the end of each event provided the biggest challenge for us as brass performers.</i>			

There was a favourable response to Q 10 - **How do you rate the support from the Festival Team?** – with over 50% of respondents choosing good or excellent for both phases i.e. during the planning phase and during the actual Festival:

	Excellent	Good	Adequate	Poor	Useless	don't know
During the preparation and planning for the Festival	31.43% 11	22.86% 8	20.00% 7	0.00% 0	0.00% 0	25.71% 9
During the Festival	38.24% 13	20.59% 7	17.65% 6	2.94% 1	0.00% 0	20.59% 7

**Table 14 – Responses to Q 10 - How do you rate the support from the Festival Team?**

People also saw the effectiveness of the Festival in providing a platform for the issues listed in the following table, with over 70% of respondents choosing ‘somewhat effective’ and ‘highly effective’ in their responses and no one choosing ‘no effect’:

	Don't know	No effect	very little effect	somewhat effective	Highly effective	Total
landscape & environmental issues	14.29% 5	0.00% 0	8.57% 3	48.57% 17	28.57% 10	35
outdoor arts	2.94% 1	0.00% 0	8.82% 3	35.29% 12	52.94% 18	34
up-skilling of participants / performers	17.65% 6	0.00% 0	5.88% 2	50.00% 17	26.47% 9	34
the Wye Valley as a special place	2.86% 1	0.00% 0	11.43% 4	40.00% 14	45.71% 16	35

**Table 15 – Responses to Q 11 - In your view how effective is the Festival in providing a platform for the following**

Responses indicated that participants thought that the model of the Festival as a multi-sited event worked well (Q.12) with 59% (n=20) replying yes and 26% (n=9) replying 'don't know' and 15% (n=5) responding 'no'.

Respondents strongly agreed that the the model of the Festival as an environmental and artistic collaboration worked well with over 70% (n=24) replying yes.

When citing a favourite moment in the Festival visual performance moments stood out for participants as the following quotes demonstrate:

*Llandogo was a beautiful site, the sun shone on the water as it was thrown around in a playful way, the pots and performers shone out.*

*The performance in Monmouth with the mist settling on the riverside Meadows as it went dark - performers, amazing music, fireworks and a magical atmosphere.*

*Fireworks at the end.*

*The appearance of the festival site/s with the Samovar and Caravans, the costumes of the actors/artists, the backdrop of the river - absolutely magical!!!*

*Sunset in Monmouth with hot mist rising after a wet day*

*The feast at the end event of the festival plus the torch and firework displays*

There was uncertainty in response to Q.15 - **Looking towards a possible Wye Valley River Festival in 2018, what training opportunities would you like a 2018 Festival to provide as part of an outreach programme?** demonstrated by comments such as 'Don't know since I've not been involved in this aspect. Perhaps develop further what's been on going?' and 'unsure at present' .

There was an interest in being involved in aspects of the 2018 Festival with the options of 'networking with performers, artists and local communities' 37% (n=11) and 'performing' 33% (n=10) being the most popular responses:

# Q16 Would you be interested in being involved in aspects of a 2018 Wye Valley River Festival?

Answered: 30 Skipped: 5

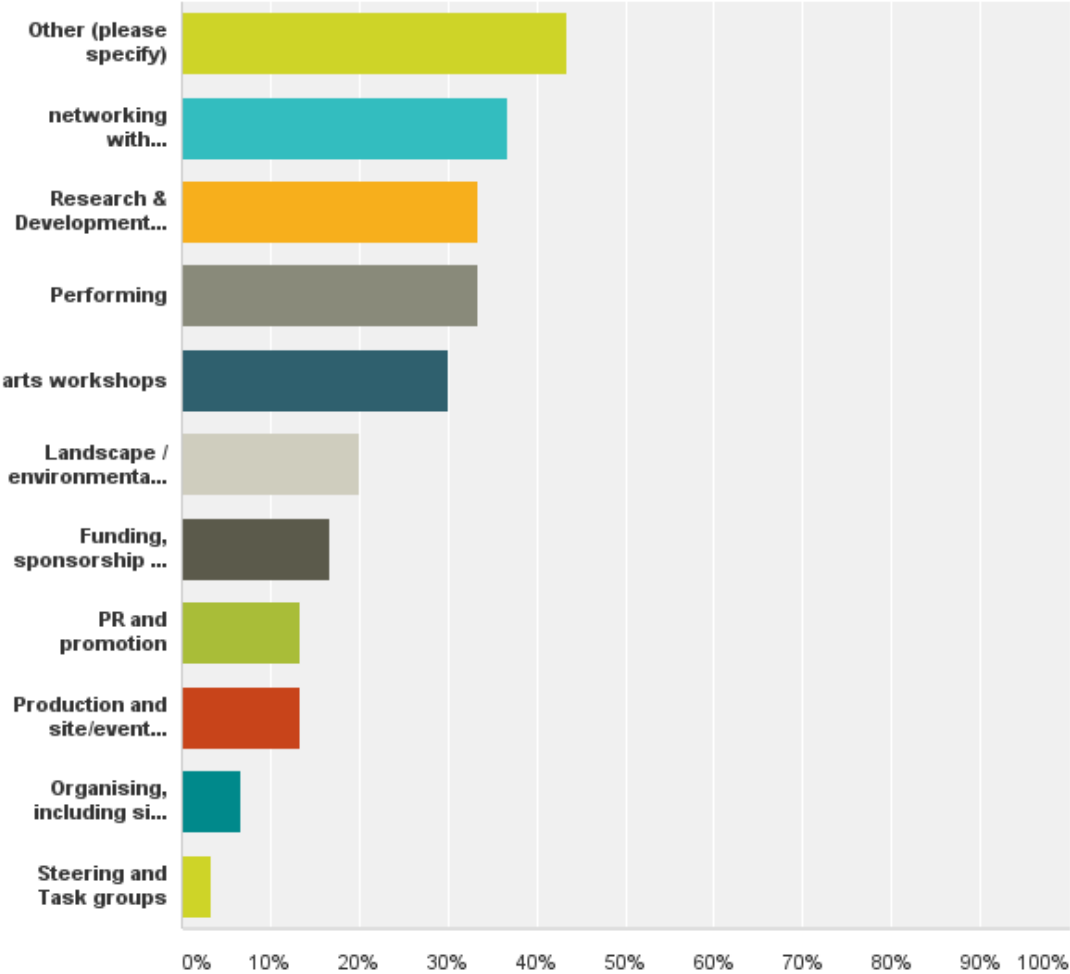


Figure 16 – Q 16


## 1.7 Summary

The aim of the project was to measure the success or failure of the Wye Valley River Festival 2016 by assessing both the audience and participant uptake of the core values of the Festival – to celebrate the intrinsic value of landscape. It is clear from both audience and participants' comments that the aims of the project - creating high quality inclusive art 'of' and 'in' the landscape which was immersive and interpreted the Wye Valley - were achieved as shown by audience members comments about the Festival:

*Engage Circus in front of Severn/Wye view, music, setting. I love the 'Water Ones' and the samovar tea stall!*

*Performances giving strong environment message about water*

While there was some criticism about certain aspects of the Festival's organisation, such as promotion and publicity, it was clear that both participants and audience members had a good day out and engaged with both the art and environmental messages of the Festival.

Appendix 1 Phone Questions	Robert Morgan – Lydney Brass Band	Dan Fox – Redbrook Bridge installation	Mandy Dike – And Now pyrotechnics	Roger Drury – Soundworks, 4 story walks	Phill Haynes – Festival Director	Jonathan Beedell – Artistic Director, Desperate Men.
<b>Motivation for being involved in the River Festival?</b>	Do something different from what we normally do. We formed something different, playing different music than we would normally play...it was very enjoyable.	I was invited to do an audio/visual installation on the railway bridge at Redbrook. I recorded kids at the local school and then played these back through the symbols all through the day. This was effective at getting kids to bring their parents to the installation. I got good feedback from the residents.	I was involved in the first festival. We love the Wye Valley, it's good for the soul and it's relatively local for us.	Observed and took part in previous festival, didn't feel like the Forest of Dean got involved in that one. We don't have a lot of arts events here so it's good to get involved. Good opportunity to work with arts professionals. Challenge to connect with communities hasn't worked.	Always involved in this type of work – to be sustainable needs artistic quality, more in tune with community. I believe these things need to come from bottom up and work with artistic professionals. Good chance to work outdoors and something that is genuinely about the environment.	To have something long term that we could work at over months to give steady income. To do something outdoors in that wonderful landscape for naive audiences.
<b>Have you attended previous River Festivals?</b>	Yes, in 2014	Yes, in 2014	Yes, in 2014	Yes, in 2014	Yes, in 2014	Yes, in 2014
<b>What activities were you engaged in at the Festival?</b>	I am responsible for organizing the band.	The installation and I played in the band (Tim Hills band).	Samavar (tea) and fireworks. Painting of caravans.	Walks –Ross, Lydbrook, Llandgo, Coleford. Run story telling vans.	Running the festival	Attended all the events as a performer.
<b>Why is it important ?</b>  16   Page	It's about heritage, we've seen a huge deterioration in numbers of brass bands so it's important to get out and about so people can hear us and our music. We go into these things whole heartedly...I try to pass on to the band my experiences	It was about crossing borders because the bridge was between England and Wales. I also introduced sound of steam trains and people responded to this in a positive way – I tried to respond to requests.		Buzz working with artists. Generating something from workshops  	I get paid! I have personal investment in this festival, it's a festival that continues to challenge me professionally. Gives me an opportunity to work in a beautiful environment. Nice to work with someone who isn't an arts	Sense of satisfaction and achievement and connection between people and places and to prove ourselves to arts council and peers that we can deliver on this scale.

					organization.	
<b>Did your experiences meet expectations.</b>		A mix of different sorts of people e.g. scientist, environmentalist so I hoped that would inform the process but I don't feel that translated all the way through.		Weather didn't help. More work needed to be done with communities before event e.g. Chepstow.	Learning about environment. I like working in different environments.	Networked communities – either virtual or geographical – put different artists together and see them grow.
<b>How did you benefit professionally from being involved?</b>	A lot, we can now say we can do this and we can do this for other events, it's uplifting and I'm happy with how the band performed.		More understanding of working in AONB	Built confidence to develop story walks, build on this and work with local community. I'm going to go back to those communities and work with them.	Yes, totally. Great connected festival which was very chilled.	Yes and no, yes in the sense that the collaborations we set up worked well but no, disappointed with numbers of audience. Programming was perhaps too wide and open, people needed clearer idea of timings. People were spread out.
<b>What do you feel you benefited from personally?</b>	I can say I never experienced that before so it was a wonderful occasion.	Good opportunity to carry on a strand of work that I'd already developed. Make a stand alone piece that had to have rigour.	Working in beautiful places, produce a dialogue about serious issues – how artists can engage in important rural issues. Not sure this happened.	As I live here, I'd like to see those ideas develop more.	Weather, nice day in Monmouth. The fact that we are hosts, not stewards, this affects attendees experience so they feel safe and welcomed.	The weather. Exhaustion! Some people's nervousness about what might happen. Could have done with more production staff.
<b>Did your experience meet your expectations?</b>		I think it got simplified from the original idea so I think it lost its edge.	I think more work could be done to engage physical aspect of landscape Understand space more and build something.		It did broaden my experiences around working with the environment.	Learnt more about fireworks and how to put them together. Learnt about water.

<b>What factors affected your overall experience of event?</b>	We got wet and cold, especially at Chepstow!! The experience at Monmouth, when the mist came up and we went along the field with our festival band to where the fireworks were going on and the torch procession...it was a strange and wonderful experience.	The weather was good. Nice to have the opportunity to do a residency.	Lack of audiences. Hard physical work – moving kit. Why was there so little public engagement for so much effort in some events e.g. Chepstow?	Weather and lack of engagement.	I'd like to engage with performers who work locally in the next festival and other work.	Yes, definitely. I will carry working with brass band. Roger Drury.
<b>To what extent did your involvement broaden your experiences?</b>		Not sure I developed anything new but I was pleased with how my installation worked out.	Furthered my thinking, focus of different ways of engaging with people and landscape.		Spending time working in the beautiful outdoors – on mental well being job level it's brilliant! I'm very proud of this festival.	More knowledge about how to do it next time, new ideas for next time.
<b>Did you meet people at Festival with whom you might collaboratively.</b>		No	Already knew people e.g. Dan Fox and Tim Hall	Performer who lives in Ross. Needs a mechanism for carrying on the collaborations formed during the festival. I don't think the website or the postcards worked.		
<b>Are there any other ways you feel you gained from being involved in the Festival?</b>		I got some nice documentation from it. I regretted not putting a comments book out. Nice to be involved in a festival that engages people, makes you feel confident.	Learning about work in AONB. Deeper understanding of AONB and other artists.	It was fulfilling to be working with such a lovely bunch of people, confidence to take people on journeys. Hope there is a de brief or a follow up.		

