

Wye Valley River Festival

3rd - 18th May 2014



Evaluation Report

'The best interpretive event EVER'
Andrew Nixon – AONB Development Officer

Edited by Kim Tilbrook on behalf of the Wye Valley AONB Partnership

Evaluation Report



The Wye Valley River Festival is an initiative of the Wye Valley Area of Outstanding Natural Beauty (AONB) Partnership with funding from the AONB Sustainable Development Fund, a Welsh Government scheme in the Wye Valley AONB; Arts Council of Wales, supported by the Welsh Government and the Heritage Lottery Fund; Arts Council England; adventa, Monmouthshire's Rural Development Plan for Wales which is funded by the Welsh Government and the European Agricultural Fund for Rural Development; Environment Agency, Ross Town Council, Hereford City Council, Monmouth Town Council and in-kind support from The Shire Hall, Monmouth and National Theatre Wales along with contributions from numerous volunteers and various communities along the Wye Valley.

For more information visit <http://www.wyevalleyaonb.org.uk/index.php/wye-valley-river-festival/>



'The river(s) are an incredibly important part of our heritage, present and future. Engaging people in the problems faced by it and actually just thinking about in a way they haven't before is really important. It's also a great idea to have challenging and entertaining events in the town – I'm still buzzing from it and talking to people about it. I really, really hope that there will be an opportunity to do it again.' Audience member - Monmouth

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Project background

“Landscapes are living realities in continuous transformation ... a source of creativity and change.”
International Scientific Committee on Cultural Landscapes ICOMOS-IFLA 2009

The Wye Valley River Festival (WVRF) was imagined by the Wye Valley Area of Outstanding Natural Beauty Unit following their success in delivering the £3.1m ‘Overlooking the Wye’ Heritage Lottery Fund scheme. During the final stages of the in 2011, four celebratory events were held with much success, each attracting over 2500 people. There was great local demand for a repeat event. ‘The Severn Project’ (2009) by Desperate Men was attended by one of the AONB team and imagined such a project along the Wye. The success and community engagement of both these projects fed into the drafting of the AONB Sustainable Tourism Strategy as an initial idea of a river festival spanning the length of the AONB.

It was decided to focus on the heritage of the Wye, particularly 1750 -1860, being the birth of British tourism through the Picturesque Wye Tour and the most industrialised and active period for the river. The Wye Valley AONB Unit then gathered community groups together in each major location down the river to consult on the concept and ideas for the festival. Each group was asked to come up with ideas for events and projects based within this period.

A Sustainable Development Fund (SDF) grant was secured to develop the festival. The AONB Unit contracted Desperate Men to develop an artistic vision. They applied for Research and Development funds from Arts Council England (ACE) and Arts Council Wales (ACW). This was the first time the AONB Unit had thought of applying for arts funding, the initial vision being more heritage based. R&D Funding was secured from ACW.

Next the Development Co-ordinator role was awarded to Kim Tilbrook and Phillippa Haynes to pull together the wider vision and infrastructure of the festival, it’s long term aims and to write, alongside Desperate Men, the funding bids to Heritage Lottery Fund (HLF), ACE and ACW. A WVRF Steering Group was formed and briefed. The focus was initially on the development of the first of a three festival plan - building up community capacity, vision and infrastructure and developing long term partnerships and sustainability - with a festival held on alternate years, biennially.

The historical theme for the first festival was subsequently redesigned to the focus being placed on current issues facing the Wye Valley and the discussion thereof primarily through arts activities. The vehicle for this was a theatrical narrative following the story of a native creature ‘Ratty the Water Vole’ and his persecution by invasive species. This allowed exploration of more contemporary conservation and ecological issues. This streamlined focus, alongside funding application criteria, also meant that the initial approach of asking communities ‘what they wanted to do’ was no longer as open. This caused some consternation with some community groups, but most developed events that could fit into a wider vision and delivery methodology.

Initial funding applications were submitted in summer 2013 and resubmitted in winter 2013. Funding levels were finally confirmed early in 2014, leaving a limited delivery timescale. The programme was scaled down to fit the budget. Aspiration was also scaled down, with some more innovative commissions and activities (particularly in the landscape) cut in preference of a more ‘known’ approach to the programme.

The Vision – “Landscape defines history and history defines culture ”

The Wye Valley River Festival (WVRF) aims to celebrate and interpret the river, landscape, history and communities using the arts to develop thinking, imagination and understanding, to explore the tensions between recreational and ‘industrial’ land use and to strengthen the vital role that arts and culture will play in the future development of the Area of Outstanding Natural Beauty.

Quality and affecting arts events and activities that were rooted in and responsive to the river and the landscape of the Valley explored the contemporary issues facing the river and its communities today. The main artistic programme aimed to reflect and enhance the wider community programme of smaller, local new and existing events that came under the WVRF brand. This first festival aimed to develop the capacity of communities, develop partnerships and test out ideas, concepts and possibilities for the future. All the activities in the programme had their roots in or came directly from the RAFTS (River Action Festivals Teams – the community groups established by the AONB) during the initial consultation period March-July 2013. (report available)

The festival site encompassed nearly 100 miles of waterway and activities and events spanned 2 countries, 4 local authorities and focused on 7 main sites. It aimed to engage with the resident population of the Wye Valley AONB area (26,000 people) and some of the 2 million annual day visitors (enticing them to stay longer). It was launched in Hereford on 3rd May and finished in Chepstow on May 18th 2014. Approximately 18,500 people attended and participated.

The Festival aimed to:

- Bring together communities up and down the river through a high quality, specially commissioned arts, heritage and environmental programme that reflects the unique qualities of the River Wye, its landscape and its people
- interpret and celebrate the Wye Valley and its heritage in a contemporary and poetic way
- To encourage people into the landscape and onto the river
- Increase participation in the arts and build new audiences for the future
- Invest in the professional development and training of artists and the creative industries, supporting and enabling them to create work beyond their normal range.
- Engage people with the heritage, history and culture of the Wye
- Build community cohesion, social and cultural capital between individuals, groups and communities, including new networks for artists within the region.
- Work with local partners, local organisations and businesses and to provide a platform for local artists, groups and voluntary sector organisations
- Creatively engage schools and colleges and encourage volunteer involvement in the event organization
- Encourage sponsorship, promotion and engagement of the event by local business
- Promote the profile of the Wye Valley as a premier destination, encouraging visitors to visit more frequently and stay longer on their visit
- By investing in the festival and event sector help support and develop community led cultural tourism in and for relatively isolated rural communities.
- Develop a sustainable, nationally recognised biennial Wye Valley River Festival that complements the areas and the AONB's existing programme and special qualities.

The initial proposed festival programme, encompassing the aspirational vision of the team and communities, totalled approximately £450,000. The final Festival budget was £150,000 (one third of the initial vision) with funding secured from the Wye Valley AONB Sustainable Development Fund (SDF), Arts Council of Wales, Arts Council England, adventa, Shire Hall Monmouth, Ross Town Council and the Environment Agency along with a significant range of smaller donations. The full Budget, of income and expenditure is in Appendix 2

The Video

For a flavour of the Wye Valley River Festival, see <http://vimeo.com/108516280> , produced by the Rural Media Company, and <http://www.youtube.com/watch?v=-GskKduADdc>, locally produced film of the evening at Llandogo.

The Programme is below and Full Programme and Event Synopsis is in Appendix 1.

Festival Programme

Main Events

3 May	Hereford: River Carnival, by & on the Wye
4 May	Ross-on-Wye: River Pageant & waterside festivities
5 May	Lydbrook: Tump Fete, also exhibition at Garden Cafe
9 May	Monmouth: Articulture - The Great Outdoors 2014 symposium - Exploring Partnerships
9 May	Monmouth: The Trial Part 1 - chase & capture
10 May	Monmouth: The Trial Part 2 - street & courtroom drama
11 May	Llandogo: Community Picnic and Fire Spectacular
16 May	Chepstow: Wye Oh Wye! musical celebration
17 May	Brockweir: Life in a River Port - the village returns to its past
17 May	Tintern: Goosebumps and Gothic performances
18 May	Chepstow: Festival Finale

Festival Extras & associated events

21 March	Workshops: Assembly debate - Monmouth & Chepstow
7-11 April	Workshop: Carnival processional creation - Hereford
8 April	Workshop: Assembly debate - Monmouth
12 April	Workshop: Fire & Flame - Redbrook
12-13 April	Workshop: Mask making – Hereford
20-21 April	Workshop: Mask making – Redbrook
26-27 April	Workshop: Mask making – Redbrook
26 April - 18 May	<i>Ross: The Hedgehog Festival & Project Wild Thing</i>
30 April	Walk: Wilton Quay and Ross Dock
5 May	Walk: Symonds Yat Rock to Biblins and back
5 May	<i>Llangrove: Grand May Fayre</i>
7-11 May	Monmouth: Wye Valley Arts Society Exhibition
7 May	Walk: English Bicknor and the River Wye
7 May	Talk: All the Waters of the Wye
8 May	Talk: Soil and Water
9-26 May	St Briavels: "The River" Art & Photography Exhibition
11 May	St Briavels: Village Treasure Hunt activities at Castle
11 May	Monmouth: Wye River Swim & charity Walk the Wye
12 May	Chepstow: All the Waters of the Wye - film screening
14 May	Walk: The Hudnalls Woodland and Wye Riverside
16-17 May	<i>Devauden: Music Festival (Folk & Rock)</i>
24 May - 28 Sept	<i>Chepstow: Sites of inspiration - Tintern Abbey</i>
18-19 July	<i>Tintern: Sacred Site and Sound Festival</i>

Full Programme and Event Synopsis' see Appendix 1.

Evaluation – key questions and methodology

Key questions: How does the Wye Valley River Festival (WVRF)...

1. Promote and develop the knowledge, understanding and appreciation of the AONB area
2. develop the people, artists and community capacity of the AONB area
3. contribute to the arts, tourism and the local economy of the AONB area

Plus:

Is this model of a WVRF sustainable for the future?

How effective are the arts in achieving the above?

The Evidence

- Quantative Data – Date, time, location, activity, numbers, Demographic (age, gender, postcode etc), distance travelled, amount ££ spent - for events and workshops
Full Audience Data Summary see Appendix 3
- Qualitative data - Personal accounts, feedback, enjoyment factors and journeys of key people and audiences, photos, film.

Methodology

Three main groups of people were identified from whom data was collected. Each group had targeted questions, specific to them that researched the key questions above.

1. Communities and participants – RAFTS, volunteers, participants
2. Partners – Steering group, key partners and artists, key community facilitators, AONB and core festival team.
3. Audience - at events, workshops and performances

Data was mainly collected by questionnaire by facilitators of workshops and by AONB and WVRF team and volunteers at events. Debrief sessions were held with the AONB and core festival team, alongside the WVRF Steering Group. Video and sound interviews also collected by AONB, volunteers and Youth Rangers. Photographic documentation was collected by all - AONB and WVRF core team, artists, partners, participants and community plus a professional photographer at key events. Several short films were created.

LINKS

Rural Media film <http://vimeo.com/108516280>

Llandogo footage <http://www.youtube.com/watch?v=-GsKKduADdc>

Schedule

- March/April 2013 - First round of data collection, Baseline assessment, was done at the start of the development of the Festival, from Partners and Communities.
- Feb/March/April 2014 - Second round as funding confirmed and final programme established.
- May/June 2014 - Third round of data collection during the Festival (audience) and just after from Partners and Communities. Some supplementary questions were posed to key partners to elicit specific feedback on their individual work.
- Final Evaluation report completed autumn 2014.

Audience Data

The gathering of data from free events where no booking was necessary was challenging, especially where events were perambulatory, in the dark and late at night with audiences leaving directly after the final spectacle. An average of 1% of random audience interviews (over 200) were achieved during events.

Full Audience Data Summary see Appendix 3

Key Qualitative Questions answered

How does the WVRF Promote and develop the knowledge, understanding and appreciation of the AONB?

Feedback shows that this was highly successful.

Audience data:

- Whilst 40% of respondents had been to another AONB event, a massive 99% said they would attend another event like this. 62% said they were going to other Wye Valley River Festival events
- 90% knew the Wye Valley was an AONB and 65% learned something more about the area because of the events
- The Festival inspired 24% of respondents to 'Tell other people about the Wye Valley River Festival'. 16% were inspired to 'Attend other arts events' and 14% would 'Invite other people to other events in the area' and another 14% would 'Visit/ get out into the countryside more'

Puts the river back into the heart of the community, unique focal point, great space for lots of activities on and off the water. Audience member - Ross

it has been enormously encouraging to tap into a rich seam of enthusiasm and excitement about the river, its history and its amazing potential as a socially cohesive influence. Rob Strawson – The Music Pool

Brass bands may play with choirs more often. Fire gardens may emerge. Boatmen may play with landowners a bit more. Llandogo will start an annual riverside picnic. Kids will all be talking about Ratty the Water Vole and what the wicked Mlnk gets up to and will be more aware of the flora and fauna around the valley and perhaps less scared of 'going into the woods alone..' The Youth Theatre will have been inspired and energised. Individuals too. Two kids having a very serious heartfelt and face to face emotional argument with the Mink about his animal nature. Jon Beedell – Desperate Men

I have learned more about my community than I would have thought and the specialist information that we gathered from the experts and all the research I needed to do from the environment to trials and assizes has been brilliant. It's an honour to work with such an talented and enthusiastic group of artists and facilitators, stage and production managers etc. Sam Densham – Savoy Youth Theatre Leader

The opportunity to devise and create performance based on the real issues of the Wye has been really interesting. I think the trials in particular created a light hearted, accessible but essentially crucial way to communicate many of the on going problems both locally with river management and globally with environmental issues. The combining of real experts and fictionalised characters worked extremely well and I will take this forward with future projects. Gareth Clark – Mr and Mrs Clark and 'Ratty'

George (expert witness at the Trial, wearing a piggy nose) getting emotional in the dock and giving a heartfelt rousing call to arms regarding the plight of our wild salmon. Phill Haynes – WVRF Director

One moment in particular that stood out was hearing several families discussing the challenging topics of the changing environments and invasive species as they were walking along the riverside. To have engaged locals of all ages in discussing these topics as well as entertaining them is an absolute credit to the work of Desperate Men. Chloe Loftus – Ensemble performer

I have always had a great fondness for the Wye Valley which has now increased ten fold. It was a joy and pleasure to get to know this beautiful landscape, people and area so much more, I've learnt so much about the Wye Valley over the last 18 months, this has been a real gift that will never leave me. Kim Tilbrook – WVRF Core Team

Principally, it has raised our profile with a much broader sector of the local population and made us more relevant to communities within and adjoining the AONB. It has also raised our profile with existing partner organisations, especially those with within the nature conservation sector (it has also given them ideas on how to communicate their work). Andrew Nixon – AONB Development Officer

How does the WVRF develop the people, artists and community capacity of the AONB area?

We are Pioneers. It's all new for everyone and I think we need to really acknowledge that. Jon Beedell – Desperate Men

I have been extremely pleased by some of the programming, delivery, creative and planning skills that communities and professionals have been able to access and gain from, as was part of the vision. Phill Haynes – WVRF Director

Communities

It probably took a while for the local communities to get fully engaged as I expect people weren't really sure what it was all about and what the possibilities could be. Lynn Bulbeck – Environment Agency and WVRF Steering Group

I think that it has had a positive effect in binding together a society that was fragmenting. It has also helped to bring together different generations within the community through the sharing of a common experience. Peter Redding – Hereford River Carnival

I think it has given people a taste and an insight on what can be attained within their communities and was inspiring. Leo Caithness – Carnival Arts

I believe it is really important to involve local communities in events through workshops, performances and activities etc. as it creates a sense of ownership which in turn creates an excitement and interest in the event. The mix of community led and professional workshops/performances etc. was great and drew people in creatively. The workshops gave people the chance to learn new skills but also to share their own practice and experiences with others. (I was involved in community workshops leading up to the event in Hereford and Redbrook and witnessed this at first hand.) This should be the back bone of any future events/WVRF. Rebecca Huggett – Carnival Arts

I can't remember the last time I went to Llandogo or Chepstow but had enjoyed Monmouth so much I had to have more! Aileen Atkinson – Shire Hall

By more conversations. By more demonstrations of what we mean when we talk about outdoor arts. By finding the right people – not the people who present themselves as the 'gatekeepers' but the others that hide out of sight, or those that feel they could never be part of 'something like that'. And then by careful investment and not just money – time, people, artists, facilitators, showers of work, instigators, agitators. Jon Beedell – Desperate Men

The project has increased the capacity for local communities to deliver events. If we had more time then many problems would have been resolved or avoided altogether. There would have been more time to help work with the communities and advise them where to get small funds and potentially stopped some of the fractious contentious issues developing. Andrew Nixon – AONB Development Officer

I have also been able to develop my skills in Event Planning to include writing planning documents (Event Medical Plan, Event Management Plan). Tim Brewin – Ross

It was wonderful & also great fun working with Roger Brown & other members of our community - the event would not have been possible without this co-operation, hard work and generosity. Winifred Baker – Llandogo

The Singing Club were absolutely delighted to rehearse with the Lydbrook band. Bringing these different community elements together to perform was wonderful. Karl Daymond – Composer and Chior Leader, Chepstow

I think it has got people talking in regard to the value and use of the river as a resource for the area. There is also a lot of postivity to be gained from communities working together to produce or promote something. This creates a stronger local bond and greater level of social harmony Gareth Clark – Mr and Mrs Clark and 'Ratty'

I think it would work even better in future years because people have seen what it is all about. I think the creative elements worked very well and added something that locally people would probably have been nervous about doing. So very good to work in partnership like this. Ruth Waycott – Wye knot Tourism and WVRF Steering Group member

Area of Outstanding Natural Beauty (AONB) Unit

folk of the wye valley did not understand what street theatre could do or what the festival could be. They had not seen street theatre, so they fell back to default positions of traditional entertainment they were comfortable with. This also applies to AONB team, we all need educating in the arts to make this work. What we did was a big leap of faith. Sarah Sawyer – Wye Valley AONB

Hopefully the AONB team will now believe that they are players in Outdoor Arts that they now have the local permission of others to pursue other arts events including another WVRF. Certainly audiences loved what they saw and the fresh approach. Having Macnas, special commissions, And Now etc raised the bar in terms of the local ambition. Next time there could be more artistic risks taken perhaps? Richard Headon – Desperate Men

The AONB team had to learn an awful lot very fast - and didn't have all the skills, capacity or enough time to really do it well. They were effective and very supportive once they 'got it'. We could have done with more resources – space, storage, making space, a base, free accommodation or hospitality, vehicles etc – but I think we somewhat overestimated their resource base and their capacity to rustle stuff up. Jon Beedell – Desperate Men

for those involved in the delivery of the Festival it has been challenging and rewarding and for some frustrating but also educational with an opportunity for upskilling. Andrew Nixon – AONB Development Officer

Artists and Professional Team

It has reaffirmed my interest in developing work that is not just outdoor arts but relevant and responsive to the landscape. It has been great working for and with an organisation which is not arts based, as the approaches are different and there is creativity in the tensions, which it is good to explore and be challenged by. Phill Haynes – WVRF Director

Profile in a new geographical area. Enhanced our reputation with Arts Council Wales, Articulture and potential customers. Richard Headon – Desperate Men

Also being part of such an ambitious project has highlighted the importance of community involvement throughout. The creative process was sensitive to each location and this was apparent with the level of intervention in each area. Finally it was a pleasure to work with and learn from Desperate Men. Their approach to devising street/walk about theatre has been an invaluable experience and something I aim to take forward in my own work. Gareth Clark – Mr and Mrs Clark and 'Ratty'

I've gained professionally by being involved in a brilliant project. Netty miles – WVRF Production Manager

as company we have been able to place ourselves at the heart of this first Wye Valley River Festival, which will add a weight to future opportunities to work on large outdoor events. It has also been highly beneficial to witness the difficult and intensely demanding roles of the management teams and the artistic directors due to the scale of this festival. Gareth Clark – Mr and Mrs Clark and 'Ratty'

We have met and worked with artists from other local, national and international organisations such as Macnas which gave us the opportunity to develop and learn new skills that we have already used.

We have developed new relationships with local artists and groups. Rebecca Huggett – Carnival Arts

It has provided me with another opportunity to present contemporary dance to an unexpected audience. I also hope that the work can be presented/adapted for future events. This helps continue to develop my professional profile both as a choreographer and a freelance dancer. It has created new contacts who I would hope to work again with in the future. Chloe Loftus – Ensemble Performer

Making the Trial was a big theatrical challenge but the ensemble really took ownership at that point. I was surprised how much they became engaged with the themes and issues. We were very lucky with our group. Having Sam there as a contributing writer and scribe was excellent .I felt the conversational and exchange format with the audience allowed the real life themes to be explored.

Richard Headon – Desperate Men

Processional music – I'm especially keen to put together a processional wind marching band for musicians of all skill levels to join in the fun. Inspiring ideas for themed drama/song/dance connections between the different Festival locations, if they are to be completely successful and engaging, must be encouraged from non-professional participants, as well as generated by visiting artists. Rob Strawson – The Music Pool

We have gained friends and a wider network of practitioners and partners and shown them what we can do and I hope have proved the value of our approach to some skeptics. We have reaffirmed to ourselves that our approach works and that our initial ambitions and visions were the right ones. We have gained the trust and approval of the clients (AONB) and their partners – which gives us the potential to do it again (as was the plan for a biennial festival) – which would bring some welcome income to the company over the next few years. We have gained the trust, approval, understanding and cooperation of some of the community people, artists, groups and individuals – in spite of some difficult starts. Overall it has of course been beneficial. It will enhance our reputation as a company that can deliver large scale, topical narrative interventions, that can connect with 'hard to reach' communities, that is able to build and nurture new partnerships and artistic collaborations etc - and on a small budget, within budget, on time and exceeding expectations. Jon Beedell – Desperate Men

How does the WVRF contribute to the arts, tourism and the local economy of the AONB?

I think this Festival will develop within a few years to be a well-known 'destination' festival that visitors will look forward to, and that will inspire a lot of loyalty in participants and spectators alike. Jo Henshaw – Hereford River Carnival

Arts, Culture and Tourism

Audience feedback:

Has this event inspired you to:

Tell other people about the Wye Valley River Festival	24%
Attend other theatrical, art or outdoor arts events	16%
Invite other people to other events in the area	14%
Visit/ get out into the countryside more	14%
Support an arts organisation or an organisation that helps the environment	13%
Get involved and take part in community events	10%
Learn more about the landscape, people and animals who live in it	9%

(there is a) New understanding of outdoor arts by communities and audiences, to be built upon. Kim Tilbrook – WVRF Core Team

Some good community links, a better understanding of what it is about (the Wye Valley) and what the AONB is. Kudos for the Town Council and its ability to organise events. A better understanding of what is involved in organising big events. Caroline Utting – Ross

A great number of people who had not visited the building before attended on the day and will now be a little more aware of what we can offer. It doesn't get more successful than that. Aileen Atkinson – Shire Hall

Aileen re-invigorated and developing new events for the Shire Hall with members of the core team. Phill Haynes – WVRF Director

I think more investment into the residents of the area at an early stage with long term projects feeding into the festival would generate an environment that would attract visitors to see something unique to the Wye Valley rather than a generic creation. Leo Caithness – Carnival Arts

Despite the relatively small population of the locations, there seemed to be a fantastic attendance and involvement. I believe the continuation of these events will no doubt add to the attraction of these locations as a cultural and tourist destination.

Tourism

The distance travelled to the events was:

0-1 miles	23%
2-5 miles	23%
6-10 miles	17%
11-20 miles	13%
21-50 miles	10%
51+ miles	13%

Attendance was mainly local, from all the main local postcodes.

HR1	10%
HR2	6%
HR9	7%

NP16	10%
NP25	13%
NP26	10%
GL1	12%

This reach can definitely be increased in future years. Audiences and all other partners view the festival as promoting or bringing people to the area.

I do think though, that the festival's reputation has filtered out to quite a wide demographic and has entered the local consciousness to some degree. The momentum needs to be kept up. Jon Beedell - Desperate Men

Local Economy

The Festival has had a very positive impact on the local economy. Not just with the spend of audiences at event, but the majority of the expenditure was on local or regional contractors, artists and suppliers. The potential of economic impact to increase at future festivals is very good.

Audience data:

How much money do you think your group may have spent today?

£0	16%	<i>Extrapolating from "How many people in your group?", there were 8,309 groups. Therefore based on an average spend per group the following estimates are calculated:-</i>	£0
under £10 (av £5)	17%		£7,063
Approx £10	19%		£15,787
Approx £20	20%		£33,236
over £20 (av £25)	28%		£69,796
			Estimated Total £125,881
			which may be considerably higher
			PLUS Festival spend £150,000
			<u>TOTAL into local economy £275,881</u>

Therefore the contribution to the regional and local economy was at least £276,000 and probably considerably higher. There is also good anecdotal evidence of this from local shops and pubs. The Sloop Inn in Llandogo, the Hope and Anchor in Ross on Wye and the riverside pubs in Chepstow had particularly good turnover on festival days. Food concessions ran out before the end of the events in Ross and Llandogo, with traders coming to the Festival team to ask for pitches at other WVRF events. This market/food/traders element is definitely open for development in future years.

A boost to the local economy. Ross had a great day and the tills were ringing. Caroline Utting – Ross Council

Is this model of a WVRF sustainable for the future?

(we now have) A blue print for a future arts focused Festival that embraces community and landscape/the natural world sarah Sawyer – AONB CLO

the concept of the festival now lives in peoples' minds, whereas before it didn't. Kim Tilbrook – WVRF Core Team

A Multi sited event

The concept of the festival as a multi sited event, travelling down the Wye valley was an original vision for the festival created by the AONB. This format has been successful, although the challenge of working on different sites in subsequent days is more complex but not insurmountable. AONB, core team and community experience and expertise will greatly support this in the future.

'Flowing through Communities' was an original strap line for the festival. This multi sited approach and flow works because:

- It engages different communities up the length of the river
- Makes communities be aware of and feel part of a whole
- Encourages travel up and down the valley
- Enables use of different inspiring locations and landscapes- urban and rural
- Enables each location/community to express themselves so each event has a site/people specific feel
- Narrative or theme can support this

The challenges of this format are:

- Creating and recreating event infrastructure
- Production onus sometimes may falls too much on community heads
- Creating awareness of events elsewhere in the Valley, communities sometimes focus on 'their little bit'
- Constantly marketing to different audiences and demographics, different events in different locations
- Accommodation and travel
- Communication between communities and with the core team

How can these challenges be mitigated?

- Overall solid core production support at EVERY location, with local team delivering but supported at an appropriate level according to their needs, no location 'is left to it'
- The 'flow through' concept is now more understood by communities and audiences, this expectation/message built upon
- Overall solid marketing strategy - targeted location specific promotion that fits in with branding/message/promotion of a whole (including social media)
- Early promotion of the narrative or theme, creative solutions to providing a reiteration of 'the story so far' at each event
- Pairing up/twinning communities to support each others events

The concept of the event building and growing like the tide as it came down river was fantastic. Aileen Atkinson – Shire Hall

as the festival gained momentum the crowds appeared to be better informed of the plot and the characters involved Gareth Clark – Mr and Mrs Clark and 'Ratty'

Use of multiple sites promoted the whole Wye Valley not just one area, clever use of animal characters. Izzy Ribbeck – Savoy Youth Theatre

There has certainly been an increased awareness of river and environmental issues that has been highlighted by the response to the trials and the ongoing narrative of Ratty's plight. There were many children who followed the story, identified with the characters and emotionally engaged with the plot. Gareth Clark – Mr and Mrs Clark and 'Ratty'

I think the model of the Festival makes things complicated and requires considerable management for co-ordination etc. However, it was achieved and would probably become easier to manage in the future with experience. More importantly I think the multi sited and mix of professional/community led events was in fact what makes it innovative and is our USP so despite its shortcomings it is something worth preserving. Andrew Nixon – AONB Development Officer

Mix of community/professional led collaborations

Each location and its immediate local community moved at a different pace and had unique qualities and foibles. Knowing this – and from previous experience, - a 'one size fits all ' approach was never envisaged, but this meant that managing expectations was sometimes difficult. It was unfortunate that some false expectations were raised through rumours and misunderstood information. This sometimes made it difficult to steer between the conceptions of events as 'collaborations with the community' or 'artistic responses' to a community or place. Whilst both approaches are valid the core team need to continue to build understanding with participants, RAFTS, artists and partners to ensure these conceptions are clarified and expectations are manageable.

Each location had a different structure to their support groups - some developed organically and some were already an established set of people – and this made the work of the core team complex - in realising there could be no fixed format for roles and responsibilities working in a different context in different places, all at the same time. It was a learning curve for all concerned, lessons have been learned and more clarity will be achieved next time.

The most sustainable element is the contribution from local communities. If the communities want to be involved, then there is a large fund raising resource with significant volunteer and in-kind contributions Andrew Nixon – AONB Development Officer

It reiterates for me (a) how much rehearsal time is needed and how insistent I have to be in order to carve the necessary time –i.e. money - from a budget for that and (b) how much time it takes to fully cover the groundwork of talking to communities, people, new partners, allaying fears, smoothing the path – and how that needs proper resourcing. Jon Beedell – Desperate Men

Funding

The funding requirement for such a mixed range of events is large, and can be complex to organise, to explain externally and to fit into some of the more specific funding criteria and can be organisationally demanding. Some of these factors contributed to working with a reduced budget and a very short timescale from confirmation of funding to delivery and these issues must be addressed. A broader funding base, diverse sponsorship and earlier, focused fundraising work is necessary for the sustainability of the festival.

In order to take the event forward and raise awareness of the wye valley area core funding and attainable goals will have to be set as a backbone much earlier. This would mean more could be done to assist individual 'rafts' gaining funding independently. Also raising public expectations of the next event early should be seen as a means to an end, encouraging sponsorship and giving the 'rafts' a source for promotional material and ammunition for their funding applications. Leo Caithness – Carnival Arts

It was deliverable – but ONLY because we had a brilliant team who worked over and above and beyond hours / days contracted AND a team who know how to do it and can work flexibly / improvise / make things up last minute and have the skills and experience to pull out the stops, muck in, do whatever needs to be done, PLUS a few key backstage supporters and champions. Jon Beedell – Desperate Men

How effective are the arts in achieving the above?

The arts have been spectacularly effective in communicating the key messages of the AONB. The festival gave an opportunity for some high quality engagement and high quality arts events, including both theatrical and site specific outdoor arts. The AONB has now a deeper understanding of how this is possible and the confidence and experience to commit to the arts as a valuable communication method. The Core Team, Artistic Directors and performers now have a deeper understanding of the area, the communities and people, and the work of the AONB and in this way the collaboration between these sectors has been incredibly successful. This has taken hard work and commitment from both sides but has laid excellent groundwork and there is now more of a shared language with participants and a better understanding of the concept of the festival. Overall, it has been a highly productive and positive new partnership and one that will encourage wider collaborative working.

if I go back to 2009 and the Severn where I first saw the Desperate Men and wanted to do something similar on the Wye I think we/you surpassed that. Sarah Sawyer – Wye Valley AONB

It was a huge relief when a small pot of Arts Council funding became available as I believe this made the difference between an okay and a great event. Caroline Utting, Ross

Having a broad range of professional actors, dancers and musicians alongside nationally renowned production, events and pyro companies meant that each event had a really high creative and professional standard.

it has been a very satisfying project that has a deep sense of integrity at its heart. The collaboration with the A.O.N.B. has been a really stimulating experience in terms of creating characters and scenes that open debate about many of the river issues. Gareth Clarke – Mr and Mrs Clarke and ‘Ratty’

A great deal of satisfaction from observing the publics engagement with the events. A sense that communicating through the arts is a powerful tool, a leveller, so that people can engage with you from their starting point. I knew in my gutt it was right and to see it come off was awesome. Sarah Sawyer – AONB CLO

It has demonstrated to us how the arts can be used to help deliver our messages to a wider audience. Andrew Nixon – AONB Development Officer

The communities and the artists speak a different language and we need to be more creative and sensitive to these differences in conversation with them. This remains a challenge for all of us. Most community groups did not have a concept of strolling performances or street theatre in these contexts. They had no experience of it. Performance for many meant stage, chairs, infrastructure. Now they have seen what a River Festival could be in this context we can converse with more people on shared experience rather than concepts. I still feel we need to be more creative in our community collaborations consultations. They need to feel more like events than meetings in order to attract the positive collaborators, harness the energy, but be honest about the processes.

Sarah Sawyer – AONB CLO

How successful was the festival (in relation to aims and objectives and enjoyment / fulfilment)?

The festival has managed to achieve almost all its aims as set out above. Audiences were presented with some high quality and thought provoking work, communities and local groups were engaged, youth theatres involved and a wide range of participants, partners and individuals empowered by their involvement.

The Wye Valley River Festival has achieved its aims and objectives. It has engaged new audiences in and around the AONB, broadening understanding through art and reaching a more diverse public. There has not really been anything of this kind in the area before and the Festival has shown that there is an appetite for a series of quality arts and community led events that link communities throughout the valley which also attracts visitors. Media coverage picked up on the Festival being exciting, inspirational and involving local communities and professionals. The enthusiasm and energy with which the River Festival has been received from all quarters appears to demonstrate the validity of the initiative, and its potential to become a regular biennial event. Andrew Blake – AONB Officer

The only elements that were not achieved to a satisfactory level were school and college involvement and sponsorship and promotion by local business. This is partly due to the time/funding scenario (particularly in the case of schools) and to the fact that in it's first year, with no proven identity, it has been difficult to engage local businesses. Now the concept of the festival is more broadly understood and it's success seen and proven, it will be easier to engage businesses in sponsorship and promotion.

we started with a bold idea so had to try and live up to it. It's easy to say that we should have not aimed so high in the first place, in hindsight we could have honed our deliverables down the scales a bit – but I don't think we would have made the same impact – so it's a balance between overreaching ourselves and showing of what's possible. Jon Beedell – Desperate Men

It was an honour to be a part of creating something in such a spectacular stage. A stage that in many ways needs no embellishment, so I hope we did it justice. Phill Haynes – WVRF Director

Yes – been a positive experience and final result better than expected considering teething problems with funding etc Ruth Waycott – Wye Knot Tourism and WVRF Steering group member

I enjoyed the festival delivery very much and enjoyed the sensation of a 'team' that we finally managed to achieve between the AONB and the core festival team. Kim Tilbrook – WVRF Core Team

Wandering into the church at Llandogo event to collect a key, finding the choir singing, my hairs stood on end. Then hearing on the radio 'who has the keys for the community centre, Ratty needs to get in, the kids are still following him' - half a mile from the festival site!!! Kim Tilbrook – WVRF Core Team

We have been keen to start up a community event in Hereford for sometime so are really grateful for the opportunity to have been part of this festival as it has provided the catalyst to get things started. We look forward to being part of the festival again in future years. Rebecca Huggett – Carnival Arts

Outcomes:

- Raised aspiration and raised expectations
- Increased desire for a festival and affiliated events
- Community pride and delight at achievements
- Hereford has recreated the defunct annual River Festival and created a new partnership and CIC as a direct legacy of the WVRF
- A new piece of Music composed for brass band and choir.
- A new and ongoing collaboration between bands and choirs
- Some iconic promotional photographs
- Raised skills and knowledge regarding putting on events - including the tool kit
- New partnerships both community, artistic and organisational

- Definably new annual events
- Aileen Atkinson re-invigorated and developing new events for the Shire Hall with members of the core team
- Potentially a new Biennial festival in the Wye Valley
- Communities finally got to see what we were all trying to achieve
- AONB had and has a new platform to hold conversations with different constituencies
- Traffic on FB Twitter and the web site has increased significantly
- Four new FB pages and events threads set up and still running, connecting the valley communities
- Different communities having worked together and may well, with help, do so again
- Interest from the licensing authorities to make the process clearer and easier
- New ideas for projects to develop for potential funding in the 'fallow year' that could feed future festivals or stand alone

Audience:

Do you think the festival is a good idea?

Yes	99%
No	1%

Why?

brings people together	48%
brings visitors/promotes area	14%
fun/DIFFERENT	13%
Gets people learning about landscape	12%
locals and local history	4%
Free	1%

Would you like to get involved in the future?

Yes	63%
No	37%

Marketing

Marketing the WVRF was a challenge. The main marketing / communications person within the AONB, the Information Officer, was very unfortunately on long term sick leave for the majority of the project. The website, facebook, twitter, AONB database (newsletters etc) and local press relations therefore had to be picked up as best as could be done, by other already overloaded members of the AONB and Core Festival team.

This uncertainty also meant that no one person had a long term overview of the strategy as a whole, and crucially the team found it difficult to co-ordinate publicity and information from all the events that were community led. This in turn led to a lack of sufficient and easily available event promotion and information and there was a constant cry from audiences, organisers of community led events and the core team about this shortcoming.

Other factors impacted heavily on the success of the strategy:

1. There was not a dedicated WVRF website. The use of the existing AONB website was complicated and inefficient, compounded by the absence of the Information Officer who helped build and maintain the site. All print directed people to the website, but problems managing the content and its technical limitations meant that information was up very late and sometimes incomplete.
2. The reduced budget to implement the Marketing Strategy.
3. The short lead in from confirmation of funding to the festival itself. The programme was still being settled after the main marketing push (the leaflet) was done, therefore the detailed information contained in the leaflet was minimal.
4. Communicating bespoke creative work that is new to audiences and media is complex at best. New work and a brand new pioneering festival has no store of images, stories and history to rely on.

Print

- 40,000 x A4 landscape full colour, folded into three panels (to fit in tourist leaflet distribution racks) were produced, these were distributed by the usual AONB distributor across a large radius surrounding the AONB area. The regular distribution list was extended.
- A5 leaflets were also produced, these seemed to have better infiltration.
- A4 posters were also effective.
- 60 x A2 Corre boards were printed and placed on major road routes along the Wye Valley, these were also very successful.
- Posters were also produced for workshops and the Assembly, these were very locally targeted.
- WANTED and Assizes posters were distributed up and down the valley, though mainly focussed on Monmouth for The Trials. These were part of the theatrical event of the search for Ratty.

Press and PR

A freelance PR consultant, Sharon Chilcott from Core Concept was engaged to manage this aspect to cover for the absence of the AONB Information Officer. The festival was very broad in its content and again the programme was still being settled, making the 'key messages' hard to identify and communicate. The fact that the outdoor arts nature of some of the events and the narrative were new concepts to the local press, compounding the difficulty in communicating the festival as a whole. However, some good press was produced and now the language and nature of the festival is more understood by the local press, the job will indeed be much easier next time.

Key Conclusions

- A lead professional person MUST be in place with the overview of all activity
- A dedicated Festival Website is absolutely necessary, telling the story of the festival build up and maintaining momentum as well as giving direct information and response
- Longer run in with press in the build up of the festival, telling the story of community and artists preparation
- Should Print 'fit in' with the usual ongoing tourist information racks? As an 'event' not a tourist attraction print must stand out as such and is best targeted locally

- More detail is necessary, programme settled earlier and stuck to
- Key events need more explanation, festival extras need minimal detail
- Sponsorship and advertising could provide essential income for a bigger printed 'programme'
- Some events and workshops need their own specific publicity
- Print plays a bigger part in promotion in the Wye Valley and with tourists without internet access than originally perceived
- Social media though fairly successful, could be more heavily utilised and tied in with community led events in a more cohesive strategic way
- Creative and Guerrilla marketing stunts (like the accidental incident of 'Fishgate' at The Shire Hall, Monmouth) can be very effective
- Word of mouth was the most effective way of finding out about events, much of this stems from community engagement

I think marketing this event for the first time within the timescales with the uncertainty of funds until fairly late in the day was challenging. Lyn Bulbeck – Environment Agency and WVRF Steering Group member

If the event runs again in 2016, there needs to be a single cohesive over-arching approach to the marketing of the event. Tim Brewin - Ross

I think that detailed programme info needed to be available in print form at specific locations more – many people didn't know what was going on in Monmouth – re timings – and found it hard to access that info. I think the digital legacy on the www is crucial – and although the Festival is over this element needs developing – so perhaps some volunteer stories/ profiles of the artists/ creators/ and photo galleries developed on the website are needed to give the Festival ongoing life. Ruth Waycott – Wye Knot Tourism and WVRF Steering Group

Website needs to be developed, we did not know what we were going to see, not enough info. Came to the Assembly Shire Hall, whole event needs to be BIGGED UP. Audience member - Brockweir

To publicise the event is paramount to success as, without it, no one knows it is on. I have done my best, but would have welcomed a professional to show the way. Hermione Ford – Tintern

(It was a challenge) Trying to manipulate a website to promote the festival that was not originally designed to do the job, with no time or training. Sharon Seymour – AONB Officer Manager

*Either a dedicated person from AONB/lead organisation leading or from outside co-ordinating everything
A dedicated web site - More resources. Phill Haynes – WVRF Director*

Employ a local grass roots company to handle all of the mainframe marketing early on, with access to twitter and FB given to the production teams. Netty Miles – WVRF Production Manager

Better advance planning; from the PR and marketing point of view, clarifying key messages and PR and marketing objectives; identifying key PR contacts; holding a workshop with them well in advance; holding subsequent meetings possibly, to share best practice; allocating defined PR and marketing roles; explaining roles; giving clear, simple guidance which then does not change. A dedicated and fully functioning website is a MUST and this too, should be available at least a year in advance. Sharon Chilcott – Core Concepts, WVRF Pres and PR

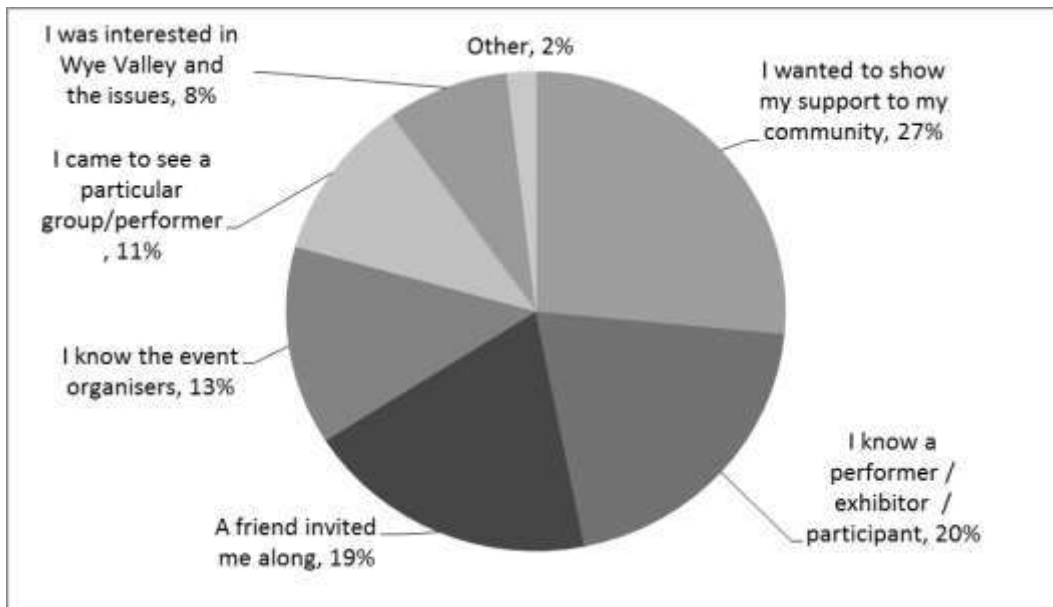
We are now in possession of many great photos to use for future publicity which will be very advantageous. Local editors of publications will be more aware of what we are trying to achieve and therefore will be more likely to promote the events. Sharon Seymour – AONB Officer Manager

Audience Data:

How did you find out about this event?

Word of mouth	32%
Flyer	16%
Poster	15%
AONB website	14%
Facebook	7%
Another website	6%
Press/newspaper	6%
Passing By	3%
Twitter	2%
Email	0%

What motivated you to attend this event?



Conclusions

That this first festival has laid down a fantastic base for future development and festivals to come.

- The interchange between arts and conservation has been most fulfilling for both sides – deeply profound
- The arts are an effective way for the AONB to communicate
- Understanding of communities by Core Team much developed
- Understanding of the arts/artists by communities and audiences increased - use/language/potential
- Multi sited festival works well, though is complicated and organisationally heavy
- Many new partnerships were forged with different groups – eg. Shire Hall, SARA, Morris Men, Brass Bands Choirs, Canoe Clubs etc
- The relationship between AONB and artists has come a long way, investment in this is crucial
- The Articulture Outdoor Arts events raised the profile of the festival within the sector, especially in Wales
- Community capacity vastly developed
- Community Engagement needs a clearer, location specific process, definition and time and resources
- More Time is needed to prepare and engage
- Funding can support communities well if it is robustly and transparently implemented with criteria
- Marketing needs vast improvement, consideration and budget
- Communications and Info – a clearer front for the festival and profile for the AONB
- AONB resources were very stretched
- Roles need clearer definition
- Some friends made, some friends lost
- Bring Funding bodies together more
- Too many countries/local authorities/agencies to work with, difficult jigsaw of festival support and funding pots and needs more support from ACE and ACW and local authorities to broker and create better relationships within this wide partnership
- A broader funding base, sponsorship and fundraising is necessary for the sustainability of the festival.

1. Recommendations

That a second Wye valley River Festival is created and delivered

- Visioning residential (3 days min.) – AONB, team, community, artists – whole festival theme, concept, content
- Clarify the AONB role and capacity
- Re imagine the Steering Group and it's role
- Create a community development programme
- Increase economic impact by working with local businesses and creating a 'market' element to each event
- Greater Geographical reach
- Longer lead in and development time
- Develop the relationship with Articulture
- Further develop established local partnerships, develop new ones
- Focus of Core Festival Team – separate development and artistic elements in a clearer fashion
- Development of marketing strategy, including a dedicated Festival website
- Wider range of funding

*So more time, more money, more volunteers, more support but also lots of smaller events, long lasting Arts benefit, local partnerships and clusters formed with measurable micro business development between festivals and the communities **all** actively involved **all** along the Wye. Winifred Baker – Llandogo*

The most important thing of all is to have a clear understanding between the festival team / artists and the AONB. Going forward we need to understand each other better. Understand our aims and objectives and look for the common ground where the future River Festival can be nurtured. We need to sort out roles/skills/abilities/ training needs and place ourselves where we can be most comfortable and effective. As a fractured team we put on a good show as a cohesive force we could be awesome. Sarah Sawyer – AONB CLO

It was brilliant fun, that many people enjoyed. Amazing cast and support from companies (AONB) and can't wait for next year! Amazing job. Izzy Ribbeck – Savoy Youth Theatre

The AONB objective is to grow stuff. Cohesion up and down river would only grow. We've done the biggest hurdles now, come too far, it would be a waste of time and money and energy to not carry on. Jon Beedell – Desperate Men



Appendices

Programme and Event Synopsis' – structure, process, budget and feedback

Workshop Programme

The workshop programme was part of the crucial strategy of developing the capacity and skills of the community and local artists and increasing collaboration. It was always integral to the ethos and longer term development of the festival.

Fire and Flame

April 12th 2014. Highbury Farm, Redbrook. Led by And Now.

10 participants aged between 25 and 65, mainly local (HR9, NP 16 and NP25) and Bristol.

60% female, 40% male.

Aim: to inspire and skill up local community and artists in pyrotechnic skills in order to support and help festival pyrotechnicians 'And Now' in building all the fire and flame events during the festival.

Participants learnt:

- Fire and firework health and safety protocol, inc. some insurance and licensing policies etc
- to build a quick starting bonfire structure, including electronic ignition.
- Create fire picture 'Smell a Rat', including electronic ignition.
- Setting and preparing fireworks, including electronic ignition.
- Different methods of making fire pots for fire gardens.
- Use and support community members carrying fire torches.

Friends and family were invited to a final 'lighting' of everything made at dusk.

Feedback: All participants expressed pleasure at learning new things and the technical detail provided. All participants went on to assist And Now in at least one, mostly two fire and flame builds and community fire torch bearers at different events. The venue was good, the day too long (10am-9pm), pre event information was too scarce. The booking and follow up information process was unclear between the AONB and the Festival team, therefore follow up information was not circulated, leading to frustration from participants and at least one keen potential participant not attending.



Mask and Costume Making Workshops

Three weekends (6 days) during April. Hereford (x2 days), Redbrook Village Hall (x4 days). Led by artists from Carnival Arts, plus Rebecca Prior (masks) and Phoebe Baker (costume).

21 participants aged between 11 and 65, most participated for 2-3 days, mainly local (HR1 HR2, NP 16 and NP25, GL15, GL16) and Bristol. 90% female, 10% male.

Aim: to inspire and skill up local community members, community event producers and local artists in mask and costume making skills and to produce all the latex masks, costumes and props required for all the characters involved in the 'Ratty' story narrative threading through all the festival events. The aim was to create 30 masks, in fact over 60 were made and were an integral part of the performances and made a great impact.



Feedback:

'Great team, all very friendly and talented people the time and effort that goes into these events' – 'seeing part face masks and how to make them' L 'I haven't done anything like this since school. It's desk most of the time' – Vey Straker, aged 35-49 'I don't get to do anything like this at school....rea

[Type a quote from the document or the summary of an interesting

aged between 50-64 aged between 16-19 aged between 6-15 *erse myself in something creative when I sit at a ng something for a show' – Max, young person*

The take up for these workshops was slow to start but built as the workshops went on. Participants returned to continue with their creations. All the necessary costume and props were created collaboratively between community and professional artists, who were also new to each other.

'Really enjoyed engaging with local community and working creatively and socially with fellow creative peers of all ages and disciplines, sharing skills and experience through generations' – Phoebe Baker, Costume Designer

Macnas

This professional development course was identified early on to bring new skills and expand the aspiration of the team in Hereford. Macnas were approached after seeing a presentation of their work at The Endless Parade event in Taunton, June 2013, their work being an extension of the work of the Hereford group.

7-11th April. Hereford College of Art. Artists development led by two makers from Macnas.

8 participants, local (HR1 & 2 postcode) professional artists, makers or producers, aged between 25 and 65.

Aim: to extend the practice and aspiration of local professional artists

A large scale 'river creature' with moving limbs was designed and created and used at Hereford and Ross on Wye events. All participants highlighted the new knowledge around scale and movement



What did you learn?

'It took me out of my creative doldrums and I was really glad to be part of something that was of benefit to both myself and the wider community' – B Hughes, volunteer.

'The potential of size, materials and movement of theatrical structures and crown participation' – Mary Ragg, local artist.

'Creating something that has legacy for the Hereford River Carnival and possible educational workshops. Enjoyable, productive, thought provoking' – Catherine Gilling, River Carnival Director.

'new materials and different approach to developing ideas during the process. The workshops with Macnas were really amazing – has inspired a group of us to continue working together to develop large scale processional work' – Rebecca Huggett, Carnival Arts.

The Assembly

Warm-up events :

20th March – Shire Hall, Monmouth. 10 key people attended.

21st March – Chepstow. Street intervention. Low attendance.

Assembly

8th April - Shire Hall Monmouth. 18 people attended, broad age range, and wide interests and expertise.

4 'experts' - local people with specific subject knowledge.

Inspired and facilitated by National Theatre of Wales this was an experimental open public realm debate and intervention with community members and experts in their fields, to elicit key issues relevant to the Wye Valley today and a core question for the festival, to be used as source material and a starting point for the focus of the Trials and Ensemble.

The question that emerged was: 'What is the undercurrent and where is it taking us?'

That the fishing is under threat. Very interesting and enjoyable – good luck with the festival. Marcia Doyle – community member

Issues of access to the river, pollution, silting problems affecting pish population, development of youth theatre and A40 pollution project. Chris Hayes – community member

I learnt about the wildlife and what's in our community. Emily Salmon – young community member

The Assembly set up and lead in was extremely fast and rushed – it sort of worked, but again needed more TIME and therefore focus. Jon Beedell – Desperate Men



Lantern Making

6th May. Llandogo Community Hall.

80 school pupils from Llandogo Primary during school time plus 21 community members early evening made 20 lanterns of different designs including river fish for the processions at Llandogo event.



Other Events

Walks

Several walks were programmed as part of the festival. Most were well attended, however there are now so many walking groups providing the service, that attendance was not what it might have been.

Talks

Two talks were programmed. One was cancelled and one was highly successful. 'Soil and Water' by Simon Evans from the Wye and Usk Foundation was a partnership with the local Burning Issues group and included a meal, was very well received and presents a good future partnership.

Wild Swim

The Wye River Swim, the first organised swim to be held on the stretch of river near Dixton Church, Monmouth attracted 80 swimmers from as far away as Bristol and Cardiff.

It was a tough race, with a fast current. One competitor who entered the event on Sunday May 11 said: "It was fantastic to swim in a really truly wild Welsh river!" and another, Lynn Bulbeck, who works for the Environment Agency in Monmouth said: "I thought I must be mad and now I know I am!" Organiser Teresa Tranter said: "I am pleased it was a challenge for the swimmers but that it was completed by most who took part. The most stress in organising the event was the worry that the current would be too strong and the river too high."



Swimmers had the choice of a 2km course and a 1km course, both starting from Dixton Church and going upstream before heading back down to the finish at Monmouth Boys' School Boat Club. Prizes were presented at Monmouth School Sports Club by Caroline Jones, the 2007 World Age Group Triathlon Champion and, in 2013, World Age Group Aquathlon Champion for the second time.

Major Events

Each event had its very own place specific organisational structure and content that was created by or responded to the capacity, will, desire or just the ideas of the community.

The narrative of Ratty, the Water Vole, was conceived and written by Richard Headon (DM) and developed and devised with the WVRF Ensemble with additional scripts and dramaturgy from Sam Densham, Savoy Youth Theatre Director (as part of the CPD programme). It was performed by the Ensemble of professional performers, with support from the Savoy Youth Theatre and directed by Desperate Men.

It served as a link between the festival sites and carried the core messages of the festival about invasive and endangered species in respect to the river and the Wye Valley.

Hereford River Carnival

Organisational Structure

The Hereford RAFT, led by Carnival Arts, is a skilled, mainly Arts based community group – self managed with good local support and benefitting from the largest County town/city/infrastructure. They established a new CIC ‘The Hereford River Carnival’ in response to the WVRF, to fund raise for their event and to carry the forward the event into the future, re-establishing the original River Carnival that had not been seen for 41 years since 1973.



The group created their event with very little input from the AONB or Core Festival team, except for initiating the idea and original meetings and the professional development with Macnas. On the day the event was well managed and the AONB team were able to promote the AONB and the rest of the festival events from a well-positioned pitch. The narrative Story of Ratty was launched. The day utilised the space either side of the river, between two beautiful and historical bridges, though some opportunities for the theatricality of the setting were not taken up due to funding, these ideas were recognised and stored for subsequent Hereford River Carnivals.

‘The Carnival Arts Group and Hereford River Carnival has now begun developing new relationships with community groups and other professional artists and performers across Hereford. We believe this will lead to new work and projects being created.’ Rebecca Huggett – Carnival Arts

Key Partners

Rebecca Huggett and Leo Caithness (Carnival Arts), Catherine Gilling (freelance producer and director), Rob Strawson (The Music Pool), Jo Hansford (freelance project manager) and Peter Reading (volunteer).

Community Groups engaged

Over 60 groups were involved: The Kindle Centre, Newton Farm Community Association, South Wye Amateur Gardeners Club, The Knitters Club, The Crafters Club, The Steiner School, CHAR, Friends of Castle Green, Bartonsham History Group, Hereford City Library, Hereford Cathedral, HVOSS, Hereford Sea Cadets, Hereford Sub Aqua Club, Wild Play, Aerial Dance Hereford, 2Faced Dance Company, Wild Earth, Catcher Media Social, Art 360, Alanya Belly Dancers, Leominster Morris Dancers, The Hereford Bull/Wye Trow, Wild Earth, Hereford College of Arts, Tori from Body Passion, Tots Play, Eastnor Pottery/The Flying Potter, Beat Bang Bong, Beat It Percussion, The Museum on the Move, Dance Club Kingston Primary School, Livewire, Close House, Bandemonium, Spring Greens, h.Energy, Pink Elephants Circus, Hereford Soul Choir, Elevate Youth Dance, Dance Fest, Garrick Singers, St Martin’s School Choir, Lugwardine School Choir, Dolloway Dancers, St Mary’s RC High School, St James Primary School, Reggae Pie, Sproatly Smith, Aylestone School, Bishop of Hereford School, Hereford Cathedral School, St Francis Xaviere RC primary School, RRA Architects, Guild of Guides, Hereford City Council, Herefordshire Housing, Local bands

Budget and sources of funding

Total Estimated Budget £17,000



WVRF, Becketts Bulmers Fund, Elmley, Herefordshire County Council, Community First, Balfour Beatty community fund, Newton Farm Community Fund, Herefordshire community fund, South Wye Community Panel, Stalls and rides, sponsorship, donations, fundraising events

Workshops

Hereford City Library	Mask Making, Willow withy structures, Carnival costumes
St James Primary School	Carnival costumes, Mask Making
The Crafters Club	Bunting and banner making
The Kindle Centre	Bunting and banner making, Willow withy structures, Mask Making, Carnival costumes, large processional structures, Circus skills
Hereford College of Arts	Large Animated Puppets making and articulating
St Marys RC High School	Willow withy structures, Mask Making, Carnival costumes
Dance Club Kingston Primary School	
Aerial Dance Hereford	Dance and Aerial silks and hoops
Greening the Village	Mask Making, Carnival costumes, Flag making, Castle Green , Willow withy structures, Carnival costumes, Mask Making, Circus Skills, Maypole dancing, Belly dancing, Zumba, Drumming, Painting and drawing
C.S.V Whitecross	Latex Masks and Theatrical costumes
Cathedral Close	Willow withy structures, Mask Making, Carnival costumes
Villa st	Seed planting, Carnival costumes, Percussion and drumming, Forest school, Bunting and banner making
The Volunteer Pub	Mask Making, Carnival costumes
Bishops Meadow	Wild Play, Pottery, Tots activities , Photography, Museum on the move

Marketing

There was a programme on the day with the running order. Facebook activity in advance was good. Whilst there was some local marketing via posters and some press, overall this was a challenging aspect to the event. Despite this approximately 7,000 attended on the day.

This was a big challenge for our group in Hereford as we had no budget for publicity and a very short time in which to develop a relationship with the local media/let people know what was going on. Rebecca Huggett

This is supported by audience feedback where 31% come through word of mouth, the schools workshops undertaken in advance helped this enormously. 33% described the promotion of the event as satisfactory or poor, with not enough information, confusing website and not knowing of the wider context of the Wye Valley River Festival as a whole.

I was impressed with the festival page when it eventually came on line (AONB website) and we were able to forward information but again it was very late coming. Leo Caithness – Carnival Arts

Of these, marketing of the Hereford River Carnival was the most difficult: the fact that a programme is taking its final shape right up until the last minute always makes for a challenging marketing task, but there is no doubt that information about the event in Hereford could have been more effectively distributed earlier – through schools, local press and radio, social media etc. This was, fortunately, offset by the effect of the sheer number of different groups taking part; and by superb weather on the day. Rob Strawson – The Music Pool

Attendance, demographics, feedback

Attendance: approx. 7000 people
71% came from less than 5 miles, 80% from HR1 and HR2 postcodes.
50% drove, 43% walked.
Mainly family groups, mixed ages.
Knowing someone involved and supporting their community were the biggest motivators to attend.



How successful was the event?

The event was hugely successful on the day. The Atmosphere, music, river floats, Race Against the Bells, the performances, community workshops and of course the weather (glorious sunshine) were all quoted by audiences as highlights.



Audience quotes:

Lovely family day out

Nice to link 2 sides of the river and join the communities

Wonderful! Herefordians and newer incoming people get to be involved with and 'mutch'

Successful due to marvellous volunteers – knighthoods for Leo and Bex

Lovely to have community event that is free and fun

Two processions started in different places with workshops and 'met' on Bishops Meadow. The Sturgeon, created during the professional development workshops with Macnas led the way, unifying the two disparate sides of the river (the posh and not/ North and South) and took one audience over the bridge and then brought others back.

The Hereford Bull, the replica River Wye trow finally touched the Wye for the first time and was much appreciated, both banks and bridges were utilised as were some trees for example by Serendipity Aerial Dance performance.

Seeing the huge crowds of people who came to event and enjoyed themselves. The atmosphere was amazing. It felt like we had achieved our goal of producing a well run, exciting community led event. Rebecca Huggett – Carnival Arts

Witnessing the synthesis of 2 colourful, enthusiastic percussion-led foot processions, involving colourfully-costumed participants of all ages and abilities, in celebration of a huge, glistening and extraordinary sturgeon-inspired puppet moving across the meadow on the riverbank. Rob Strawson – The Music Pool

For the Carnival Arts Group it has given the group new skills and we were able to interact with a new audience along the Wye as well as re-establishing our links with Herefordshire (we have been working more and more remotely from our own County and have reminded local organisations of our existence). Leo Caithness – Carnival Arts



Impact

The investment from WVRF (ACE funding) for Macnas was very successful in terms of its impact on the practice and upon the event itself. The impetus for River Carnival to be recreated after 41 years, the setting up of the CIC fired up the artistic community, for which a more outward looking artistic practice was needed/wanted, this was identified really early in the process at initial RAFT meetings. The Hereford team learned much more about event production. More unification of communities in south/north Hereford through workshops and performances could be achieved in future.

The support from local people on the day and since has also been amazing and gives us the confidence to take this event forward. People are already offering their support, time and ideas for next year's event. Rebecca Huggett – Carnival Arts

Ross on Wye

Organisational structure

The Ross RAFT is a diverse community group, led by Councillor Caroline Utting from Ross council. The event was completely community led with minimal support from AONB and some from the Core Festival Team in terms of event planning, licensing and the ACE funded artistic programme and commission. This water themed day was a very successful event, well managed by the RAFT. The AONB team were engaged on the day similarly to Hereford.

The narrative Story of Ratty was continued with the help of X-centricity Youth Theatre. The day utilised the spaces by the river very well, with stalls, historical re-enactments, music performances and a beer and cider festival. Many people were dressed in period costume. The Water Olympics created by William Wilding and funded by ACE, as was Avanti Display's performance of the Spurting Man.

Key partners

Councillor Caroline Utting (CBE), William Wilding (local artist), Tim Brewin (St. Johns Ambulance and community member), Denise Mason and Rachel Lewis (community members)



Community groups engaged

- Ross Lions
- Ross Rotary
- The Ross Town Band
- St Marys Church
- Hereford Botanical Art Society
- St John Ambulance
- Simeon Cole (water for Olympics etc)
- PGL
- The Worcester Yeomanry and Welch Fusiliers
- The Natural History Marquee Exhibitors (Furzepig Hedgehog Rescue, The British Hedgehog Preservation Society, The Marine Conservation Society, The Royal Society for the Protection of Birds, The Conde-sur-Noireau Twinning Association, The Earth Heritage Trust).
- X-centricity Youth Theatre
- Ross Rowing Club
- Ross Ramblers (The Historic Dock Scene)
- Iris Price (costumes)





Budget and sources of funding

Ross Town Council £7.5k
 £300 local organisers
 £200 market
 WVRF

Marketing

There was good PR locally and local posters were produced, there was a highly successful Facebook page used by community and organisers, though the amount of advertising overall was still of some concern. Nevertheless over 4,00 people attended.

Audience feedback is that 53% come through print

(posters and flyers), with a higher use of online information than Hereford, with 23% having heard through the internet and social media. 19% described the promotion and information available as only satisfactory.

Much of it felt rather last minute. Relying on a website was not ideal; a booklet/programme would have helped. Some local television coverage would have been useful. Caroline Utting – Ross Council

Lack of support both financially and through the events postings, which did not recognise our exhibition on the official websites. Despite sending a copy of the poster used for advertising to the official organisers, it was very disappointing that our event had little or no representation on the AONB events diary sites. Mary Brewin – Herefordshire Botanical Art Society

Attendance, demographics, feedback

Attendance: approx. 4000 people
 26% came from less than 1 mile away, further 44% travelling less than 10 miles, and 19% from over 50 miles. 25% from HR1 and 43% from HR9 postcodes.
 69% drove, 28% walked.
 75% family groups of 2-4 people, with 35% under age 15 and 35% aged between 25-49.
 Knowing someone involved and supporting their community (55%) were the biggest motivators to attend.

How successful was the event?

The event was hugely successful on the day. It had a well pitched, well programmed and flowing series of performances, activities and music, culminating in the finale performance of the Spurting Man, that included members of the audience suddenly spurting water too. The Atmosphere, the Water Olympics, the performances, food, stalls and seeing new things and again the weather (glorious sunshine) were all quoted by audiences as highlights.

Audience quotes:



- Human fountain was hilarious!*
- The Water Olympics (took part) with my son*
- Seeing lots of people in Ross coming together, community spirit, new people*
- A good start to something that should continue into the future – look forward to attending again*
- We came for an hour and stayed all day*

VERY(successful), with knobs on 😊 Caroline Utting

The Water Olympics and Avanti Display were considered to have lifted the event out of the ordinary and been very good value for money. The food stalls were much appreciated, but ran out of food too soon, prompting some audience comment. This food/market element was very successful and could generate valuable income for the event in future.



The exhibition by Society was also much appreciated:

Herefordshire Botanical Art

Beautiful – nothing else can describe it. A lovely collection beautifully rendered, thank you I enjoyed the botanical art exhibition. Botanist I am, artist I am not. Audience, Ross

Impact

The newly created Water Olympics by William Wilding commissioned by the event is a new piece of outdoor art that will be performed again and the relationship between William, who also personally invested money and is new to the town, is a productive one for the future. Other relationships were also developed.

For the first time in their history the Ross Lions and Rotary Clubs have collaborated on a project (The Beer and Cider Festival). Many local groups came forward to take part and many links have been developed. The Town Council is working on a project to encourage different event organisers in the town to support each other. The River Festival has helped to further this collaboration. Caroline Utting – Ross Council

The main community organiser Caroline Utting felt it had taken quite a toll on her energy. This community will need more support to ensure that the work load is more evenly shared in any future venture. Sarah Sawyer AONB

Going back to the very earliest meetings I don't feel it was clearly enough explained what the expectations were of individual communities along the Wye were. I certainly didn't realise I would be organising the Ross day. I thought there would be a much greater role played by the Wye Valley AONB. My role developed as we went along and to be fair I didn't speak out about my concerns when I could have. The funding problems experienced added a great deal of stress. The Town Council may not be willing to give so much of its time and money for future River Festivals as its resources, both human and financial, are being stretched incredibly thin at the moment. I delivered what I could within the final available budget and to the best of my abilities. Fortunately there was great support from the local community and welcome advice from the professional planners. Caroline Utting

Communication from the organisers appointed by the AONB, about the absence of funding for English visual arts groups was poor and several e-mail contacts sent, were never responded to. Mary Brewin – Herefordshire Botanical Art Society

A highly successful event but the capacity, however, of the community members was deeply stretched. More support locally in town was needed and more expert information earlier. The RAFT was clearly very capable but was left alone too much, more time and support from AONB and Core Festival Team would have been appreciated.

Lydbrook

Organisational Structure

This was a purely community led event that was planned to go ahead with or without the River Festival as it was a traditional village fete, with brass band and historical exhibition and some children's activities that had been moved to fit in with the dates of the festival. AONB and Core Festival Team gave general support (eg signage and The Event Toolkit).

Key Partners/Community Groups

The Lybrook Tump committee, The Garden Cafe, Lydbrook Brass Band and Rowena Barr (community member), Lydbrook Historical society. – put on exhib in cafe re river trade

Budget and Sources of funding and Marketing

There was no financial contribution from the WVRF for this event, it was totally community generated. The event was included in all the WVRF core marketing activity, there was no specific local promotion done. 44% print, 23% online, 33% word of mouth.

Attendance, demographics, feedback

Attendance: approx. 1,500 people

25% came from less than 1 mile away, further 42% travelling less than 10 miles. 72% from GL1 postcode. 57% drove, 43% walked.

Mainly small groups of 2-4 people, with 32% under age 15 and 35% aged between 25-49 and 35% aged over 50. Knowing someone involved and supporting their community were the biggest motivators to attend. There was the most AONB awareness.

How successful was the event? What was the impact?

The community really enjoyed getting together to create this event. The village were determined to participate in the festival. It will be a catalyst for the future, where further opportunities could be pursued, eg. linking with flower fest. Lydbrook is also a good Forest of Dean link, though these opportunities (eg. with Cinderford Arts) were not developed due to funding restrictions. Atmosphere, performances, music and children's activities were cited by audiences as the best moments.

This event was very much the victim of the reduced funding from ACE. There had been development meetings this RAFT and Artspace but this could not be carried forward. It meant that the Forest of Dean and Gloucestershire were somewhat underrepresented in the festival as a whole.

The best moment when it all came together, people arrived with picnics, enjoyed the river and the music, children loved the bouncy castles and clowns and visiting the AONB tent to learn more about the area, the Garden Cafe with the historical side of the river tied in very well – a success! Rowena Barr – The Tump Committee



Monmouth - The Trial Part 1

Organisational Structure

This event was created, produced and managed by the Core Festival team in response to ideas from initially RAFT meetings and The Assembly and based on scenarios created by Desperate Men for the core narrative. The event started at The Rowing Club on the river with the arrival of The Judge (the Boar) for the Assizes (trials in Monmouth the following day). There was a procession along the river bank to Dixtons Church where there were performances relating to a 'live' nature TV programme and a fire garden created in the graveyard. This really progressed the Ratty narrative with the culmination of Ratty being caught and taken upon VERA in a torchlight procession to The Shire Hall for Trial by the Judge. The riverside locations were the obvious places for river related outdoor performance, though were slightly challenging for production with several sites around the town and the river with a large distance between them and a difficult concept for the audience, initially, to understand.

The Articulture Outdoor Arts conference also took place during the day at the Shire Hall where the festival Ensemble also did some street animations and the Articulture commission of Chloe Loftus Dance was premiered on the river bank.

The AONB employed the services of Sam Densham, from the Savoy Youth Theatre, to work with the Youth Rangers on the promotional film for the festival.



We don't normally have badgers hijacking cars in Monmouth! Aileen Atkinson – Shire Hall



Key Partners

Savoy Youth Theatre
Monmouth Rowing Club
Dixtons church
Lydbrook Brass Band (specially commissioned fanfare for Boar's arrival)
Articulture
Shire Hall
SARA

Community Groups

Haberdashers School

AONB Youth Rangers



Budget and sources of funding

WVRF

Marketing

There was no promotion specifically for this event, other than a mention in the overall festival leaflet. The Trial on Saturday was well advertised with it's own poster, however this part which was the build up and capture of Ratty for The Trial was not. This was a mistake and the attendance reflected it. However over 300 people still attended. 33% of attenders said the event promotion was satisfactory, 33% said it was poor. Many of the audience came through seeing the Ensemble river characters in Monmouth centre during that day, this was a very successful piece of promotion, 22% came via word of mouth, 22% from the AONB website.



Attendance, demographics, feedback

Audience evaluation of the event was difficult due to it's processional and night time nature.

Attendance: approx. 300 people

20% came from less than 5 miles away, further 70% travelling 6-20 miles.

33% from NP25, 16% from NP16 postcodes. 86% drove, 14% walked. 80% were in groups of 1 or 2 people, with 24% under age 15 and 30% aged between 20-49, 48% over 50. Knowing someone involved or seeing a particular group (88%) and supporting their community (11%) were the biggest motivators to attend.



not totally over the top Health & Safety – calm audience member

This was a new form of outdoor event to many of the audience and they enjoyed seeing something different in Monmouth (16% mentioned this).

strange thing happened to people faces as you were describing what might happen! member of core team

How successful was the event?

Artistically the event was huge success. The audience that attended said the Atmosphere, the performances and community involvement were the highlights. The Fire Garden was described as 'magical' and the procession taking Ratty to the Shire Hall on VERA (the people powered vehicle) was also seen as a highlight, the torch bearing also much enjoyed.



The Ensemble narrative characters were much enjoyed, as was the procession route though it was very long, from Shire Hall to Dixtons Church and back (approx. 1.9 miles). People were collected on the way from Shire Hall, which was a good start point, though there was no 'passing trade' at the river and at Dixtons which didn't boost the audience in the normal way an outdoor performance might. The performances and Fire Garden at Dixtons were a treat, though needed better amplification but budget restrictions precluded this.

Absolutely wonderful Penny Powdrill - Curate Dixton's Church

the person who came to see her fathers grave and 'found' the fire garden was my highlight. Artist

Amazing atmosphere and fire as VERA left the church' Bella Biggs – Savoy Youth Theatre

Impact

This was very successful in introducing a new theatrical format and language to the people of Monmouth (including the AONB), making future events more easily described and understood by the audience, as essential step forward for the future. The success of the fire garden has inspired the idea of a series of fire gardens in churches along valley during the fallow year of the festival. The Articulture conference significantly raised the profile of the Wye Valley River



Festival amongst the professional Outdoor Arts community in Wales. The artistic vision was achieved and new partnerships were formed, especially with SARA (Severn Area Rescue Association), Monmouth (Haberdashers) School and the Savoy Youth Theatre. Participants of the Fire and Flame workshop worked with And Now to create the fire garden and theatrical pyrotechnics.



Savoy Youth Theatre

The youth theatre has gained invaluable experience of working in this way, and been exposed to a new type of theatre, learning new skills, which in turn builds confidence. They loved it. Sam Densham – Savoy Youth Theatre Leader

(I learnt) voice projection and consistently being in character. More rehearsals, more mics. Bella Biggs – Savoy Youth Theatre

Being a badger in Monmouth on Friday and Saturday nights – it was brilliant! Izzy Ribbeck – Savoy Youth Theatre

Haberdashers School

Many thanks for the opportunity of taking part in the festival. It was a lot of fun, and I am only sorry that I couldn't raise more bodies in the end. The few of us who made it had to work hard to power Vera but it was very enjoyable and good to meet Paul and Will and the others. Simon Dorman – Monmouth School

Monmouth - The Trial Part 2

Organisational Structure

This event was created, produced and managed by the Core Festival team in response to ideas from initially RAFT meetings and the local issues raised in The Assembly and based on the core narrative. There was a close partnership with The Shire Hall, Savoy Youth Theatre and local experts in various aspects of river life and issues.

From 11am Ratty was on trial in a historic court room, the heritage of the building was really brought to life. Ratty was tried in three separate and different performances of approximately one hour each, each had a different focus on the river and was a mix of rehearsed/written performance and improvisation by the whole cast. The judge, prosecution and defence were the Ensemble and Savoy Youth Theatre as their animal characters. All expert witnesses were also given animal characters and gave their evidence wearing animal masks (created in community workshops). Separate talks were also done in a different room, enabling audience to hear and take part in more in depth discussions around river issues. Ratty was eventually found guilty and sentenced to death.





The Monmouth Brass Band played outside Shire Hall amongst the Saturday market and the courtroom proceedings were streamed to a screen in the foyer.

The second part of the event took place from 8pm, with Ratty being taken on VERA in a fire torch procession down to the River Monnow to have his death sentence carried out, where a 'splat the rat' device had been created. Ratty managed to escape into the riverbank.



Key partners

Shire Hall, Monmouth Brass Band, Savoy Youth Theatre, AONB Youth Rangers, the market manager and local experts.

Budget and sources of funding

WVRF

Marketing

This event was very well promoted. Special 'WANTED' and Assizes posters were also commissioned as well as the festival leaflets and 24% of audience came through these means, with 12% through press, 30% through word of mouth and 18% through website. 9% were just passing by and came in. Attendance was at a maximum for all the performances. 94% of people said the promotion was Excellent or good.

A large 7 ft model of a fish was placed on the statue outside the Shire Hall to advertise the events inside. This caused great consternation with one or two local people, including a local councillor who called the police. 'Fishgate' ensued with many people coming forward to give their opinions on the local monument being 'defiled' or not. The local paper subsequently



even did an online poll, general opinion was that the statue was not disrespectfully defiled at all, that the debate raised the profile of the festival, Shire Hall and the issues around fishing in the Wye Valley.

There is a possibility that the local Town Council which has, up until now, consisted of older, conservative characters, be re-invigorated by younger more dynamic people who were infuriated that they had been represented by somebody who does not share their views. Aileen Atkinson – Shire Hall

Attendance and demographics

Attendance: approx. 800 people

70% came from less than 10 miles away, further 20% travelling 20 – 50.

50% from NP26 and 18% from GL16 postcodes.

82% drove, 9% walked, 9% used the bus.

88% small/family groups of 2-4 people, with 25% under age 15 and 25% aged between 25-49, 48% over 50.

Knowing someone involved or seeing a particular group (88%) and supporting their community (11%) were the biggest motivators to attend.

How successful was the event?

The Trial was incredibly successful especially in terms of using a theatrical mechanism to explore real issues. The format and content of the trails was seen by everyone, especially the AONB, as excellent in delivering information and causing discussion on key live issues, though the orchestration of the whole thing – dance, talks, trail – programming, movement of people and use of space – was challenging logistically and artistically. It achieved the highest percentages in terms of feedback around learning more about the local environment, getting out into the countryside more and bringing others in.

Audience Quotes:

Information and a great deal of pleasure

Applied to a broad spectrum of population, information and advocacy in a 'new' way

The trails were very funny and the actors were brilliant – really engaged well with the audience and especially the children

The countryside issues have been shown in a fun, exciting, dramatic way

ABSOLUTELY BRILLIANT!!

It was truly amazing to see Monmouth taken over by nuttiness in the street. The genius of it all was that it was entertaining, funny, engaging but this was all against the backdrop of a very serious message

The trials were very important to the whole performance element of the festival. We worked really hard to develop and devise something that was entertaining but factual and I think this worked extremely well. The additional experts worked very well with in this context and offered insight and intelligence to the management of the river and its inhabitants. Gareth Clark – Mr and Mrs Clark and 'Ratty'

The evening event, the procession to Ratty's execution was less well attended but greatly enjoyed. It was in much contrast to the day's events, being very more comedy, improvisational street theatre in it's nature. Ratty's bungled attempted execution was much booed and his escape much cheered. VERA and the fire procession was again much appreciated.

Impact

The event had a huge impact on all those concerned. The Shire Hall had unprecedented number of visitors, it's profile hugely raised.

(expectations) were exceeded. Our building was filled to capacity throughout the day and many, many positive comments were received. We have reached audiences and hopefully made in-roads into communities that perhaps we hadn't touched before. Aileen Atkinson – Shire Hall

For theatrical satisfaction it has to be The Trial. I couldn't believe how well it came together in front of an audience. There was real dramatic tension in the courtroom. The expert witnesses were great and I loved that mix of fantasy

and reality. It seemed at that point we had achieved a coming together of the AONB world and the arts world.
Richard Headon – Desperate Men

The artists' practice was extended, audiences were treated to issues of the Wye Valley being presented in a fun and accessible way, local experts enjoyed delivery their evidence and the message and work of the AONB were greatly raised. The narrative of Ratty really took hold of audiences and many people followed the action down river as a result of both the Monmouth events.

I was astounded at how The Desperate Men managed to achieve the goal of creating an entertaining show and developing narrative alongside really addressing the challenges facing the surrounding area and biodiversity. I hope that the legacy will remain through public openly talking about the issues raised and, hopefully, starting to act upon them. Chloe Loftus – Chloe Loftus Dance



For Youth Theatre, they will remember a different style of theatre and performance is possible, and they will remember the artists they have been privileged to work with. Sam Densham – Savoy Youth Theatre Leader

I felt the conversational and exchange format with the audience allowed the real life themes to be explored. Richard Headon – Desperate Men

The best interpretive event EVER. Andrew Nixon – AONB Development Officer

Llandogo

Organisational Structure

This event was created and managed by the Core festival team in collaboration with two key people in Llandogo, Roger Brown and Winifred Baker. The community picnic was started by a lantern and musical procession from the village school. Chris Bull wire walked across the river, local bands and performers played. The evening in this small rural riverside village started with a large procession from the local pub, over 200 people taking part with lanterns and fire torches onto the site. The river bank was already aflame and with Ratty's arrival on a flaming boat, the Boar's house (the judge who had sentenced Ratty to death) on the other side of the river was set on fire by a flaming arrow. The house built by And Now, with help from community participants of the Fire and Flame workshop, proceeded to blaze with fireworks shooting out from it.

On the day the AONB team pitched in to help with site set up/ dismantle as required. AONB staff played important role in brokering the land use, insurance issues and the wood for the fire. Lantern making workshops with the school and community and fire torch briefing had taken place in the village as part of the build up for the event.

Key partners

Winifred and Les Baker, Roger Brown (Browns Stores), The Sloop Pub, Llandogo Primary School, Llandogo Community hall, Llandogo church and local farmers on both sides of the river.



Budget and sources of funding

WVRF

Marketing

Llandogo produced it's own poster for the event on top of the core marketing activities. It was also very active on twitter. This poster and flyers accounted for 33% of attendance, with word of mouth accounting for a further 42%. Despite this, the promotion of the event was seen as satisfactory or poor by 45% of people.

Attendance and demographics

Attendance: approx. 700 people

46% came from less than 1 mile away, 27% from less than 10 miles and a further 27% travelling over 50 miles. 50% from NP25.

46% drove and 54% walked.

100% of small/family groups of 2-5 people, with a very broad age range.

Knowing someone involved or seeing a particular group (64%) and supporting their community (23%) were the biggest motivators to attend.

How successful was the event?

This was a very successful event in terms of the real collaboration of the community and festival team. There were some problems with this in understanding roles and responsibilities and communications, but it was the best true collaboration achieved. The day was very well attended by most of the village and created a real community buzz. The atmosphere, community activities and the performances were mentioned as highlights. Other favourite moments were quoted as:

- Meeting/supporting locals*
- performances*
- tight rope walk*
- seeing ratty get chased by children*
- seeing delight on older boys faces*
- Cake making*
- harpist*
- the community coming to the picnic*
- animals (the Ensemble) working crowds*
- supporting local trade*
- story of ratty and the judge*
- Firework art and display*



We had a very high turnout...relaxed family atmosphere..it was a free event..lots of local artists were involved. It has been helpful in generating a new interest in outdoor community events in the village. Winifred Baker



Wandering into the church at Llandogo to collect a key for the Community Hall, finding a small choir singing, my hairs stood on end. It was beautiful. I was pleased with the torch bearers on most of the events where they were required, Llandogo particularly was a highlight where the build up activities during the week really helped the engagement in the processions and the event. Kim Tilbrook – WVRF



I must say I was much impressed by yesterday's event at Llandogo especially with last night's spectacular. Back in the 1990's and early 20's I managed the "Waterfront" events in Newport and have developed considerable respect for all who labour to present the public with opportunities such as "The Wye Valley River Festival". Mervyn Fleming – SARA

Just thought I would let you know that the days events in Llandogo were fantastic and so much fun. The fire procession was stunning far beyond what we had expected. A big thank you to everyone...loving the costumes and the crazy animals! Steph Macintosh - Llandogo

Impact

This was a true community event made possible by the collaborative and productive partnership of the core team. Most of the village attended or took part in some way. Good working relationships have been made with an outcome of high artistic and community value. The landscape was well 'inhabited' and 'enhanced' by the arts activities, the fire and flame and the wire walk. The community engaged with the river and the landscape and thoroughly enjoyed a good day out. The local pub was full all day and the village shop teeming.

Thank you very much for all the hard work & planning that you put into our event - it is a bit overwhelming to realise how many people came and enjoyed it so much. I am sure it will be an event that will be talked about in families for years to come - that rope will probably get higher and higher as the memory fades! I feel that this is not really the end of the picnic but just the start of a new expanded community spirit and sense of enterprise. I have also realised that we are probably mainly 'doers' in Llandogo! Winifred Baker

setting fire to the Boars house in Llandogo was wonderful, being part of the torch parade, stopping for a moment and looking back at a sea of bright torches all with one goal and direction to search out the river, and Ratty! The atmosphere that night made memories for all generations. Sam Densham – Savoy Youth Theatre Leader

(highlight) Hearing on the radio 'who has the keys for the community centre, Ratty needs to get in, the kids are still following him' that was half a mile from the festival site!!! Kim Tilbrook – WVRF



Brockweir

Organisational Structure

A totally community led and delivered event, with some support from the AONB. The village was brought alive with theatrical performances and historical characters via a village 'tour' taking place in various locations. There was a historical exhibition in the Moravian church and church hall, bands and a service staged outside.

The Brockweir group were very unhappy with the lack of success the funding team had with the bids. They were very unhappy that the funding made available to them did not match the ambitions they had for the event they were planning and that other communities seemed to benefit from more funding despite less initial engagement with the original idea of the festival. From January and February AONB CLO met with them on an almost weekly basis to assist in the formulation of a plan to undertake the Brockweir event that was feasible with the funding and resources available. In addition the group attended some of the festival events and overcame their earlier total opposition to the rest of the festival programme. They collaborated with Ross re; costumes and Karl Daymond regarding directing.

They saw their event as part of the whole but they viewed it as totally community driven and forgot to acknowledge publically on the day that the community was funded and supported by the AONB staff. A park and ride was provided for the event which entailed stewarding by AONB staff and funded by the AONB. The group used the tool kit provided by the festival team to ensure the event complied to best practice they were also lent the festival teams pig tails and signage was provided and installed along the road side for their event by AONB staff. The SARA presence was also provided by the overall festival budget. The aim of the CLO in facilitating this event was to encourage the community to take part in the River Festival and implement the ideas they were always keen to, and turn a frustrating negative experience of working with the AONB into a more positive experience. Sarah Sawyer – AONB CLO

Key partners

John Norman, Milly Hollinshead,
The Brockweir Inn, Karl Daymond.

Community Groups

Brockweir Amateur Dramatics Society
Brockweir Local History Group
Brockweir & Hewelsfield Youth Club
Brockweir Events and Social Team
The Moravian Church
Morris dancers
Brockweir Community Shop
The Brockweir Inn

Budget and sources of funding

AONB SDF - £4000
Plus traffic control and SARA from Core
festival funds



Marketing

Again Brockweir had done it's own poster as well as the main WVRF promotions. Most people came through word of mouth (43%). 35% described the promotion as satisfactory or poor, 42% as good.

Attendance and demographics

Attendance: approx. 800 people throughout the day.

24% came from less than 5 miles away, 17% from less than 10 miles and a further 24% 11-20 miles, 24% 21 – 50 miles and 11% travelling over 50 miles.

28% from NP16, 24% from GL15, 24% from Bristol.

55% drove, 16% walked, 11% used the shuttle bus and 12% either came on bike or boat.

There was a large range of group sizes, with some very large family groups of 6-14 people, with a very broad age range. Knowing someone involved, being invited by a friend or seeing a particular group (59%) and supporting their community (18%) were the biggest motivators to attend.

How successful was the event?

It was a very successful and lovely event, though did not have the 'edgy' feel of the anarchic of the den of iniquity that was originally desired, based on the historical role of Brockweir as a village of pubs, bow hauliers and brothels. The day, helped by beautiful weather, was a great success and very well attended. Many community members were dressed in historical costume. Atmosphere, place and community activities were quoted as highlights.

Success on the day and seeing the Brockweir Community Groups pulling together yet again to achieve a fantastic result. Getting it right. Trying to keep to the original guidelines and idea of the River Festival. i.e. The heritage and history of the River and its trade. John Norman – Chair River Festival Committee

Reminds me of how well our community can work together. Milly Hollinshead – Brockweir

Audience comments and highlights:

I was resistant about the whole thing (festival) but I've been won over, mainly by the street theatre stuff.

More boats on the river – river bit divorced

When I read The Picturesque re wildlife and when I drive they don't equate, but getting by the river makes it more sense

Teach people about the local area –

interesting, lots of history and local life, memories – good for new people coming in.

This could be in the Loire

Valley! performances and plays the village tour

An excellent day, Fantastic, Great locals

boats up the river

pooh sticks with the children

music and beautiful setting for picnic

meeting Kevin the local boat builder

spending time locally, learning local history

hog roast

morris dancers

sitting by the river

meadow by the river

when the posh picturesque people on the

boat got turned away by the rabble on the

quay!



I've been coming here since I was 3 years old, I was a bridesmaid at the Mackensie Hall. Some good memories, like there was a pump in the middle of the village for water, think the spout still there and you can drink. The history in the hall, my great grandfather is there, a picture and story in the exhibition and picture of my gran in the church. Mary Parker from Farnham – dressed up in costume with her husband. She was christened in the Moravian Church. There is a family reunion every year and this year they all chose this weekend to come.

Boat builder character's opening line:

'My name is Heseekiah Swift, master boat builder, born 1782, died 1835 and don't I look well on it?! If you live on the Wye.....'



Impact

The event had a very positive impact upon the community on delivering their event. However the relationship to the AONB and the festival team almost completely broke down and was very difficult. The team found it very hard to overcome the suspicions of the community of 'outsiders' and the initial 'offer' of money to do what they wanted with made by the AONB in the very inception of the WVRF was at the root of a lot of discontent. Each blamed the other for this, although Sarah Sawyer from AONB work incredibly hard to make the event happen and to smooth over relations. The current committee there do not want to take part in future festivals.

Exhaustion and reluctance to repeat due to lack of support with infrastructure and finance. Milly Hollinshead - Brockweir

Brockweir – gutted not to be involved, this was my favourite idea, they refused all our offers of help – then complained we didn't help them. Kim Tilbrook - WVRF

Tintern

Organisational Structure

A community led event, with performances and activities taking place in Tintern Abbey, community field and village hall.

The community were very unhappy with the River Festival process, again because of the original expectations of initial AONB promises. A new lead had emerged for the Tintern River Festival after Christmas. Herbie and Barbara Girardet took on this role from January. They quickly established a programme and had secured the artists (harpist, violinist and 2 choirs) and the use of the Abbey for the event. They had a small core team of helpers and support from others in the community to undertake the event. They had no funding apart from £200 from the Community Council.

CLO made contact and helped to apply to the SDF grant (£1,000) and to secure a £500 amount from the Adventa pot. This gave them a working budget. The arrangements for the event were all made by the Tintern group. CLO helped with event advice, funding, and general encouragement. On the day the event went well and Andrew Blake (AONB) was able to give a speech of thanks at the event. This was significant given the previous breakdown of communication. The community were unhappy with the amount of publicity that their event got. Yet the event was well attended, indeed it would have been difficult to see how many more people could fit into the Abbey with any hope of seeing the performance. Sarah Sawyer – AONB CLO

support from the AONB, particularly by Sarah Sawyer, was invaluable. Herbie Girardet - Tintern

Key partners

Herbie and Barbara Girardet, Tintern Abbey, Village Hall, local performers and singers

Budget and sources of funding

AONB SDF grant £1,000
£2,000 Welsh Church Fund
£500 adventa
£200 Community Council

Marketing

The event did some of its own promotion on top of the core WVRF promotion.

We could have done with much more support on publicity. Our event in Tintern seemed to have been regarded as 'second best' compared with other River Festival events. I needed to have Tintern brought into the loop when the AONB was advertising the whole event. But this did not happen. Hermione Ford - Tintern

How successful was the event?

We had a successful event in Tintern Abbey, with a total of 125 performers, and an audience of 350. The feedback was excellent. It was very stressful organising the event because of relative short notice, uncertainty about the weather on the day and because the whole performance was mounted with lay actors. But it was alright on the night! Herbie Girardet – Tintern

To see so many people coming through the doors on the night, all of them expecting something wonderful. I don't think they were disappointed. Hermione Ford – Tintern

Impact

The event helped to bring together people in the village who hadn't known each other or worked together before. We established excellent relationships with CADW and Tintern Abbey. Herbie Girardet - Tintern

Chepstow

Organisational Structure

This event was created and led by the Core festival team in conversation with Ned Heywood and Karl Daymond. This was the finale of the festival and the conclusion of the Ratty story narrative. A new piece of music was commissioned from Karl Daymond, to be sung by the joined community choirs and played by Lydbrook Brass Band, a first time collaboration between these two community groups. The Choir processed over the Old Bridge with other community members and key partners from the whole festival carrying fire torches, following Ratty who rode on VERA. The event culminated in the Old Bridge being lit up with a waterfall of fireworks and pyros from And Now and a flotilla.

Chepstow already runs a very successful festival a month after the River Festival. Many of the key players in Chepstow were uneasy about the relationship between the two festivals and reluctant to engage from the outset for many reasons, including their own capacity and a perceived conflict of interests.

Also time had slipped away and there had been little time for the festival team to make contact with the Chepstow key players, this created tension in the start of this phase of the process as the Chepstow group wanted/needed detail and dates and reassurance that the plans were robust and realistic. CLO spent time negotiating with the Chepstow group and ascertained they were particularly dismayed not to be able to perform Wye Oh Wye! An SDF application was arranged by CLO to facilitate the Wye Oh Wye Production. This seemed to ease relations. Sarah Sawyer – AONB CLO

Key partners

Karl Daymond, Lydbrook Brass Band, Community Choirs, Morris Dancers

Budget and sources of funding

WVRF

Wye Oh Wye! SDF £1,000

Marketing

This was carried out as part of the core marketing activity. No additional promotion took place. The Ensemble performed in the town centre during the day to promote the evening event.



Attendance and demographics

This was a late night dark performance and therefore very difficult to interview audiences, who left quickly as soon as it was over, therefore there is little exact data. Attendance: approx. 2000 people.

How successful was the event?

The success of the event was varied. The reduced funding impacted heavily on this end piece. Different elements were excellent, other elements were not as they might have been. It was a long thin site leading to the Old Bridge, with a bulge in the middle with a green and bandstand. There was a much larger than expected audience who seemed to be stood in three tiers – at the bandstand, middle tier were standing up,

beer drinking and another by the river ready for the boats and fireworks. The staging of theatrical activity was therefore challenging, however the success of the event was in bringing people together in their own beautiful environment and celebrating a shared moment, the atmosphere and spectacle was much appreciated.

not enough time for a 10 minute composition for band and choir. Like The Desperate Men, I too prefer to work in an improvisatory/ad lib way with our soloists and smaller groups, but this isn't possible with a brass band and 80 singers and I found it difficult to resolve this. The logistics/ siting/ relationship between band and choir/amplification all need to be decided much earlier in the process. The choir on the bridge in a line with the band on boats on the river; choir on one bank, band on the other; choir on bridge, band on bandstand – all these permutations affect the musical decisions enormously and it was very difficult to get confirmation until almost too late in the process. It made my job much more difficult and time consuming than I had expected. The Singing Club is well known in the area for performing at festivals and events such as this. It was good to add this performance to our repertoire. It was enormously beneficial to sing with the Lydbrook Band. We hope to continue this relationship.

Karl Daymond – composer and Choir Leader



My children and friends couldn't hear our singing or my words, which was a big disappointment after all of our hard work in putting the piece together. With the outdoor nature and scale of the performance and audience, amplification for the choir and musicians would be absolutely essential in future.

Adele Cordner – Singing Club and text writer for Karl Daymonds River Wye Fanfare composition

More theatrical arty events please. I loved it!

Audience member – Chepstow



Impact

The processions over the bridge with VERA, choirs and community was spectacular and the pyro waterfall and fireworks from the bridge were beautiful, outstanding and very well received. This element worked extremely well as a finale.

Just a quick email from me to thank you and everyone connected with the festival for inviting us to join in such an unique event. We had great fun at Monmouth and Emily and Glen really enjoyed the LLandogo event. The finale in Chepstow was fantastic and we all really enjoyed our evening with you all and the singing club. I thought Karl's music

caught the right atmosphere for the event and the timing of it all turned out really well. So thanks once again Jon for having us along - if you ever need another brass band for one of your events please give me a call. It was a pleasure working with you all. Best regards.

Robert Morgan – Lydbrook Brass Band

A kind of **cultural twinning** could be encouraged between 2 community groups (ie The Singing Club (Chepstow) and The Lydrook Band) The same piece could be performed at Lybrook and at Chepstow, a way a welcoming people from one area to another. Eg - I had never been to Lybrook until I rehearsed with the band. It would have been great for our choir to have gone too.

Karl Daymond – Composer and Choir Leader

Well done on staging such an exciting event which raised awareness of our beautiful environment. I really enjoyed my involvement, and I will definitely want to take part in a future festival. Adele Corder – Singing Club and text writer for Karl Daymonds River Wye Fanfare composition, Chepstow.



Photos by Jim Ozone, Amy Draper, Kim Tilbrook,
Mandy Dike, Phill Haynes and Mark Eden

Final Budget

INCOME	
AONB Sustainable Development Fund	40,000
Arts Council for Wales	30,000
Arts Council England	15,000
adventa	15,000
AONB Unit	10,000
Ross Town Council	7,500
Shire Hall Monmouth	7,000
Environment Agency	5,000
Hereford City community contributions	5,000
Walking with Offa / LEADER RDP	2,000
HLF / Youth Rangers	2,000
National Theatre of Wales	1,500
Monmouth Town Council	800
Citrus Arts rigging	500
Other sources	8,700
Total	150,000

EXPENDITURE (budget)	
Festival Development Team	23,000
Marketing & PR	7,000
Documentation - photographers	3,000
Evaluation	3,000
Youth Ranger Filming/training	2,000
Mask and costume Workshop	5,000
Canoe and Fire Community Workshops	5,000
Hereford	20,000
Ross on Wye	12,000
Lydbrook	2,000
Monmouth	35,000
Llandogo	7,000
Brockweir	3,000
Tintern	3,000
Chepstow	20,000
Total	150,000

Audience Data Summary

Wye Valley River Festival 2014 AUDIENCE DATA (main events)

Site attendance estimates

Hereford	7,000
Ross	4,000
Lydbrook	1,500
Monmouth 9th	300
Monmouth 10th	800
Wye Valley Arts Soc	200
Llandogo	700
Wye oh Wye	200
Brockweir	1000
Tintern	400
Chepstow street 17 th	300
Chepstow Finale	2000
Walks, Talks, Swim	100
TOTAL	18,500

Questionnaire responses:-

Location	Hereford	Ross	Lydbrook	Monmouth 1	Monmouth 2	Llandogo	Brockweir	Chepstow	
attendance	7000	4000	1500	300	800	700	1000	2000	17,300
Evaluation responses	42	33	14	10	19	16	31	0	165
% audience	1%	1%	1%	3%	2%	3%	3%	0%	1%

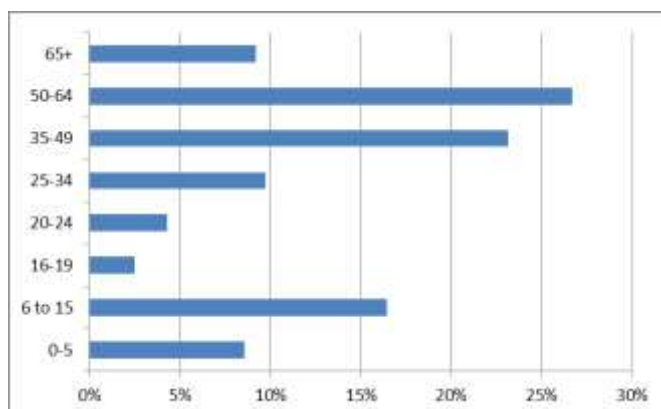
How far have you travelled:

0-1 miles	23%
2-5 miles	23%
6-10 miles	17%
11-20 miles	13%
21-50 miles	10%
51+ miles	13%

Mode of Transport

Car	64%
Walk	30%
Bus/shuttle	3%
Bike	2%
Car/bus	1%
Plane	1%

How many in your group are in which age range?:



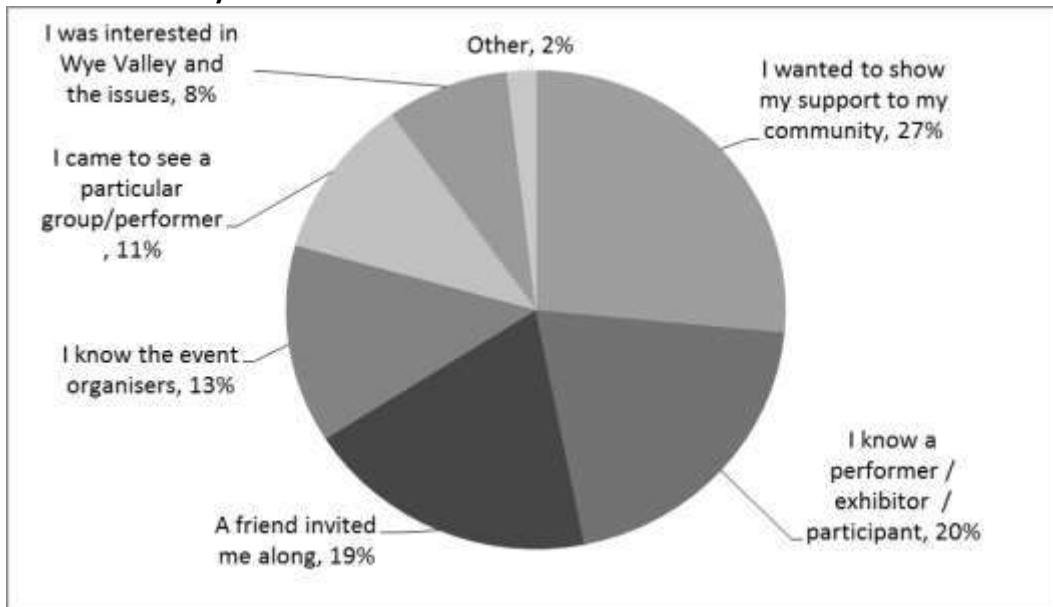
Male 40%
Female 60%

0-5 9%
6 to 15 16%
16-19 3%
20-24 4%
25-34 10%
35-49 23%
50-64 27%
65+ 9%

How many people in your group?

x1	15%
x2	31%
x3	19%
x4	15%
x5	9%
x6	5%
x7	2%
x8	1%
x9	1%
x10	1%
x11	0%
x12	0%
x13	0%
x14	1%

What motivated you to attend this event?



How did you find out about this event?

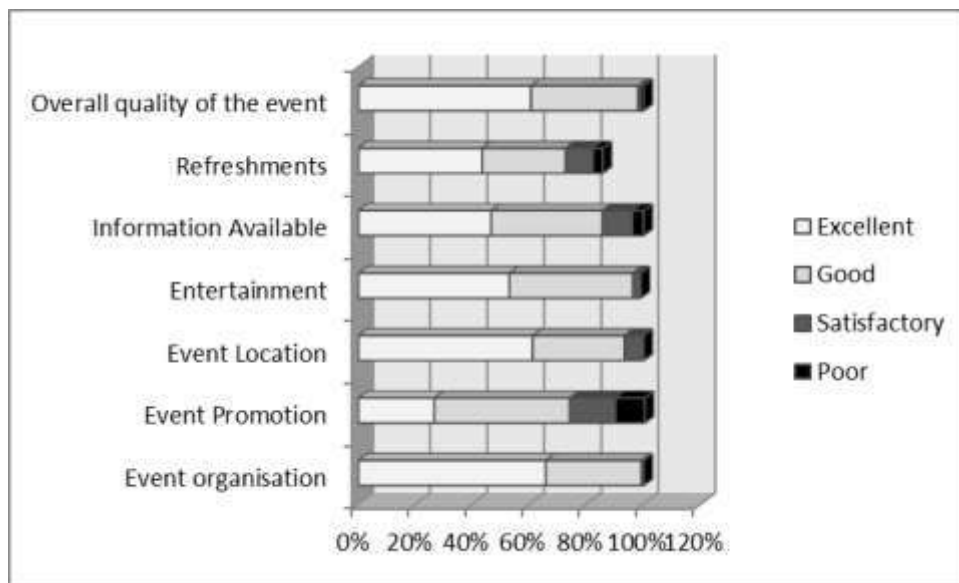
Word of mouth	32%
Flyer	16%
Poster	15%
AONB website	14%
Facebook	7%
Another website	6%
Press/newspaper	6%
Passing By	3%
Twitter	2%
Email	0%
Other	0%

What did you enjoy most about today's event?

Atmosphere	28%
Performances	23%
Community activities	11%
Seeing new things	10%
The Place	9%
The stalls	8%
getting involved	4%
The speakers	4%
workshops	1%
Other	

Please let us know your thoughts on today's event

	Event organisation	Event Promotion	Event Location	Entertainment	Information Available	Refreshments	Overall quality of the event
Excellent	66%	29%	61%	53%	47%	43%	61%
Good	34%	48%	32%	43%	39%	29%	38%
Satisfactory	1%	16%	7%	3%	11%	10%	1%
Poor	0%	11%	0%	0%	4%	3%	1%



How much money do you think your group may have spent today?

£0	16%	<i>Extrapolating from "How many people in your group?" above, there were 8,309 groups. Therefore based on an average spend per group the following estimates are calculated:-</i>	£0
under £10	17%		£7,063
Approx £10	19%		£15,787
Approx £20	20%		£33,236
over £20	28%		£69,796
		<i>Estimated Total</i>	£125,881

Did you know Wye Valley area is an AONB?

Yes	90%
no	10%

From today's event did you learn more than you already knew about the Wye Valley?

yes	65%
no	35%

Has this event inspired you to:

Tell other people about the Wye Valley River Festival	24%
Attend other theatrical, art or outdoor arts events	16%
Invite other people to other events in the area	14%
Visit/ get out into the countryside more	14%
Support an arts organisation or an organisation that helps the environment	13%
Get involved and take part in community events	10%
Learn more about the landscape, people and animals who live in it	9%

Have you attended a Wye Valley AONB event before?

yes	40%
no	60%

Would you attend another event like this?

yes	99%
no	1%

Are you going to other Wye Valley River Festival events?

yes	62%
no	35%
don't know	3%

Do you think the festival is a good idea?

yes	99%
no	1%

Why?

brings people together	48%
brings visitors/promotes area	14%
fun/DIFFERENT	13%
Gets people learning about landscape	12%
locals and local history	4%
free	1%

Would you like to get involved in the future?

yes	63%
no	37%

Wye Valley River Festival

