

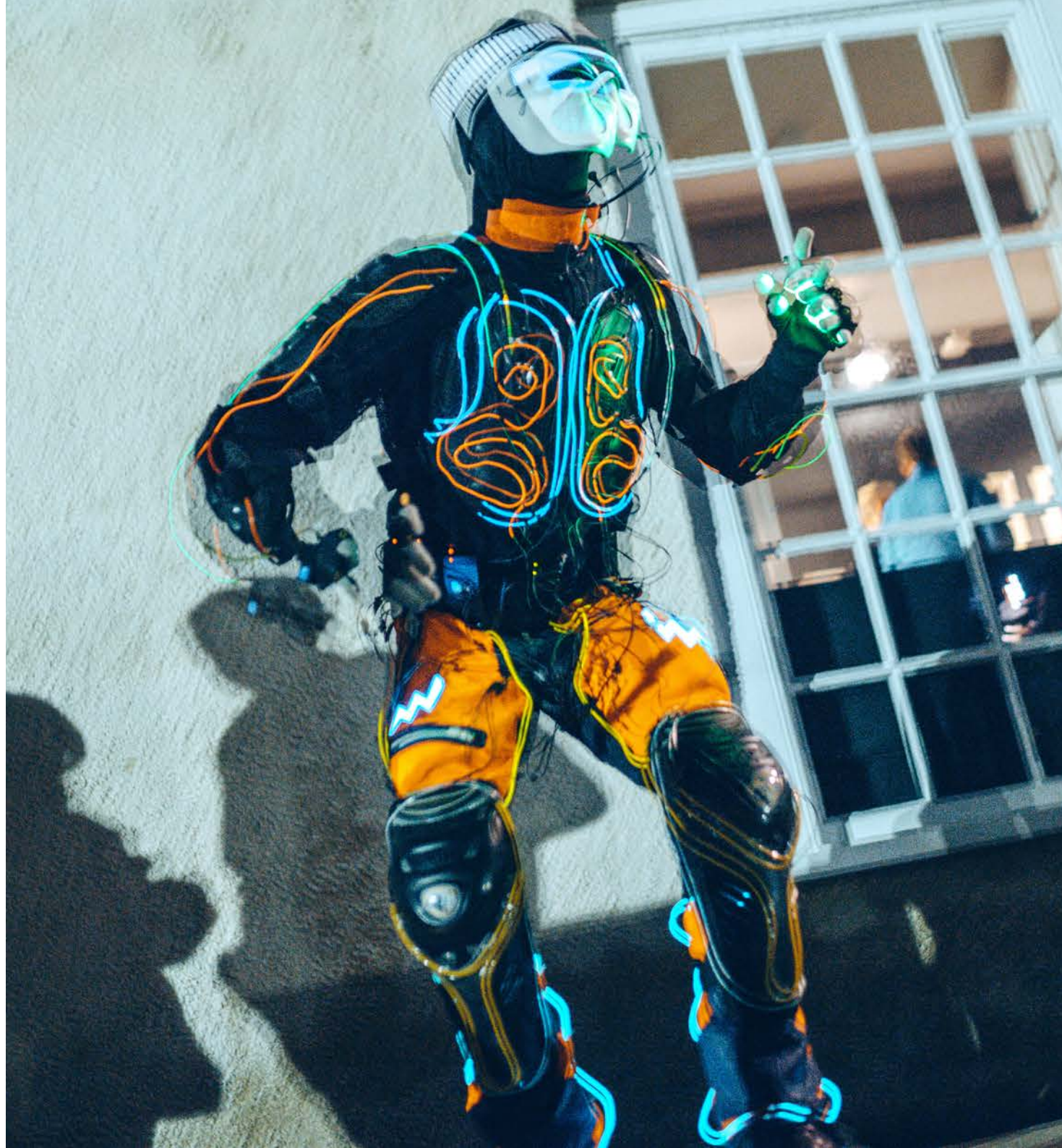


# GRINGAGOG FESTIVAL TORBAY 2017

## EVALUATION REPORT

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## SUMMARY

### **GRINAGOG (n.). Definition: One who is always grinning.**

Grinagog Festival was a new initiative developed by Torbay Council in partnership with Continental Drifts, alongside local and regional promoters to establish a substantive music festival for Torbay. The overarching aims of Grinagog were to:-

1. use culture and the arts to support Torbay's social regeneration, and
2. develop more leisure and cultural activities with and for the local community.

The festival set out to bring increased vibrancy and footfall to Torquay, diversifying the cultural and entertainment offer, both immediately and for the longer term. Within this, Grinagog aimed to re-invigorate anchor venue Torre Abbey as a key cultural hub for Torbay, building a vibrant, cohesive annual programme to meet the needs of key audience groups and in-so-doing build resilience of this significant cultural and heritage asset.

Grinagog Festival took place from Friday 7th April to Sunday 9th April 2017. Music and cultural experiences were programmed to flow through the day and night air of Torquay.

Within a challenging economic climate, Torbay faces multiple social and cultural issues, balancing reductions to council budgets alongside increased demand for local services. Arts engagement can bring about positive outcomes for health and wellbeing, community cohesion and development of a sense of place. Torbay's economy is heavily reliant on tourism and there is an aspiration to develop its identity as a vibrant cultural destination. The local authority took the unusual decision of initiating this new festival and this was noted as confident, forward-thinking and it raised appreciation of the council. *"It's just amazing that this festival is council run", "Torbay Council needs the people who made this happen – this young energy and vision."*

Response to Grinagog was overwhelmingly positive. Both local audiences and incoming visitors were clearly impressed at the diversity, ambition and vibrancy of the festival. It provided a platform for established and emergent artists across diverse music genres and artistic practice – both 'homegrown' in Torbay and from across the UK, through Continental Drifts' extensive networks.

Local festival-goers exuded a sense of pride in Torbay and felt that they were part of 'hosting' an event they could share with friends and family from elsewhere. *"Now I'm proud of where I'm from. My mates from Newton Abbott are here - they're coming to where I live".* (under-18)

*"I've been waiting for this festival all my life! Torbay needs this. Something for younger people, but bringing all kinds of people together"* (local father, age 35-44)

Equally, people from outside were surprised to see such a diverse and exciting festival and music offer in Torbay. *"Torbay's getting interesting. We'll be back".* (day-visitor, age 20)

The festival attracted a balance across local audiences and incoming visitors (40% local audiences), suggesting that Grinagog's programme and marketing successfully appealed to both. The festival brought together two distinct populations that historically do not share the same social spaces and cultural opportunities, building positive connections across people of different ages, backgrounds and experience.

Grinagog was delivered on a very compressed timeframe. It's achievements are in part due to a create deal of 'goodwill' provided through a team of producers and promoters who drew on local and regional connections and energy to 'make it happen for Torbay'. All acknowledged significant pressures this placed on programming, production, marketing and logistics. Never-the-less, all were keen to see Grinagog established as an annual festival and celebrated its many achievements for audiences, organisations and the local cultural landscape.

The festival also achieved economic benefits, with a total spend for incoming spectators and attendees of £281,289. Accounting for direct leakages (higher in a small geographic area such as Torbay) Direct Economic Impact Return is calculated at £204,246. Making more of retail, merchandising and accommodation opportunities could markedly increase this in future years.

Grinagog galvanised a network of cultural workers across Torbay, adding to the momentum and capacity of Torbay's cultural sector that is seeing increases in activity across cultural tourism, arts & health, place-making and creative industries development.



## EVALUATION METHODOLOGIES

Grinagog Festival evaluation drew on raw data from qualitative and quantitative surveys, onsite observations, interviews with festival visitors, feedback and discussion with organisers, music promoters, venues, marketing and production teams. Existing audience development evaluation data previously undertaken by Torbay Council provided baselines from which comparisons can be drawn over Summer of Data 2017. However, as the music festival is a new cultural offer for Torbay, comparative data specific to music festival engagement was not available.

Methodologies included:

- Post-festival online survey: quantitative and qualitative responses from festival audiences (A total of 410 respondents, equivalent to 15% of total ticketed audience).  
Post-festival online survey questions incorporated:
  - Opinions/feedback on experience, quality, venues, programme & interests
  - Information on demographics
  - Social capital outcomes, including emotional response, audience reflections experience, community engagement and connectivity, and wellbeing
  - Effectiveness and reach of audience development and marketing used
  - Transport, accommodation and retail preferences
- Postcodes of all ticket buyers where tickets were purchased online. Postcodes provide geographic spread of audience. Segmentation analysis was not carried out.
- Economic impact survey: carried out over festival duration, based on eventIMPACT Economic impact toolkit.
- Observation and informal interviews with organizers, artists, audiences and non-audiences over the festival period.
- Photographic documentation.
- Online feedback and social media activity and reach.
- National and international press coverage.







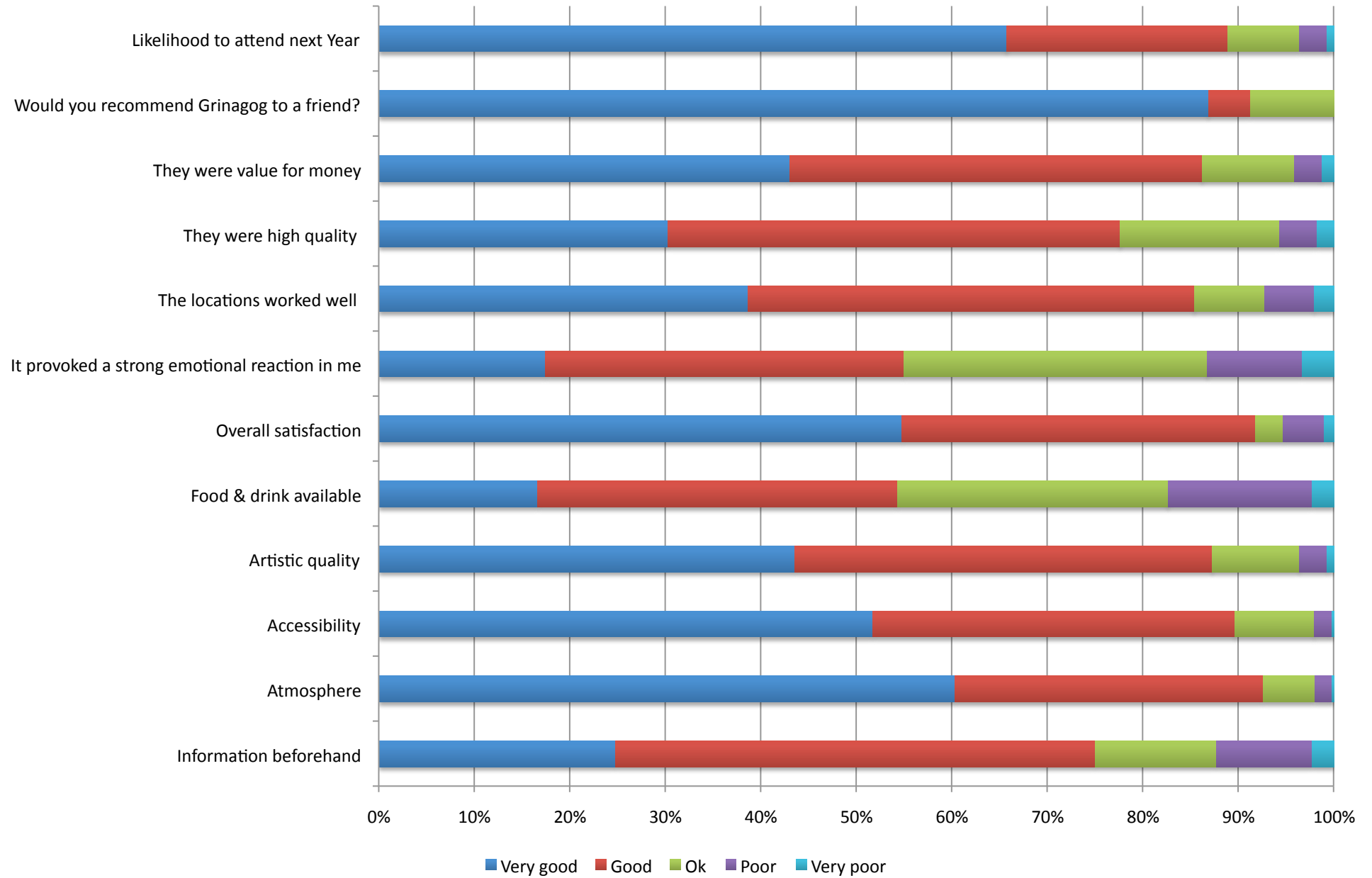
FOR ENTERTAINMENT PURPOSES ONLY

SHOW TIME! 12.00

JUNGLE JACKS  
FLEA  
CIRCUS

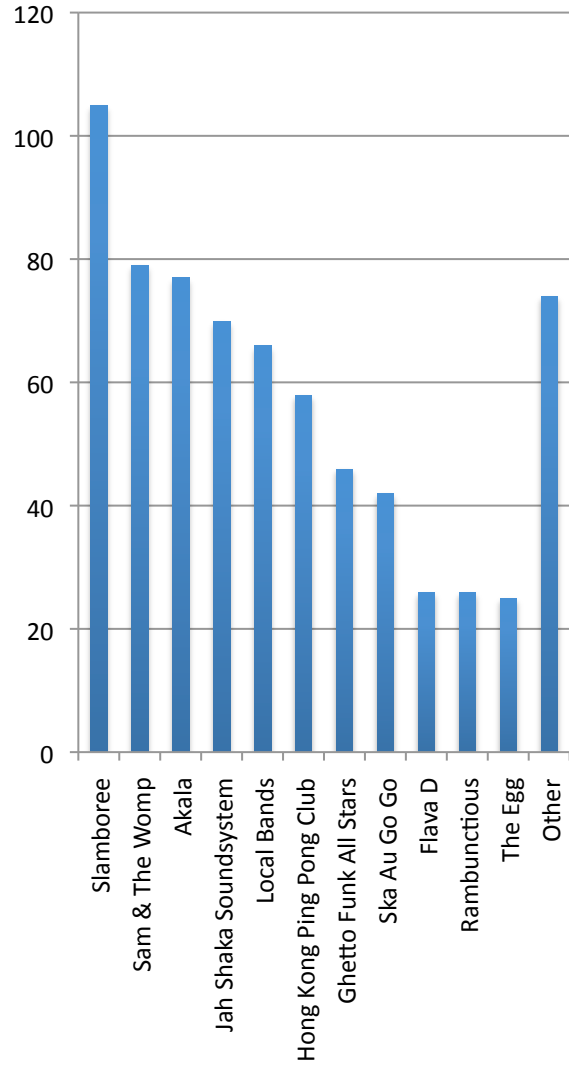
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### Survey feedback on Grinagog experience

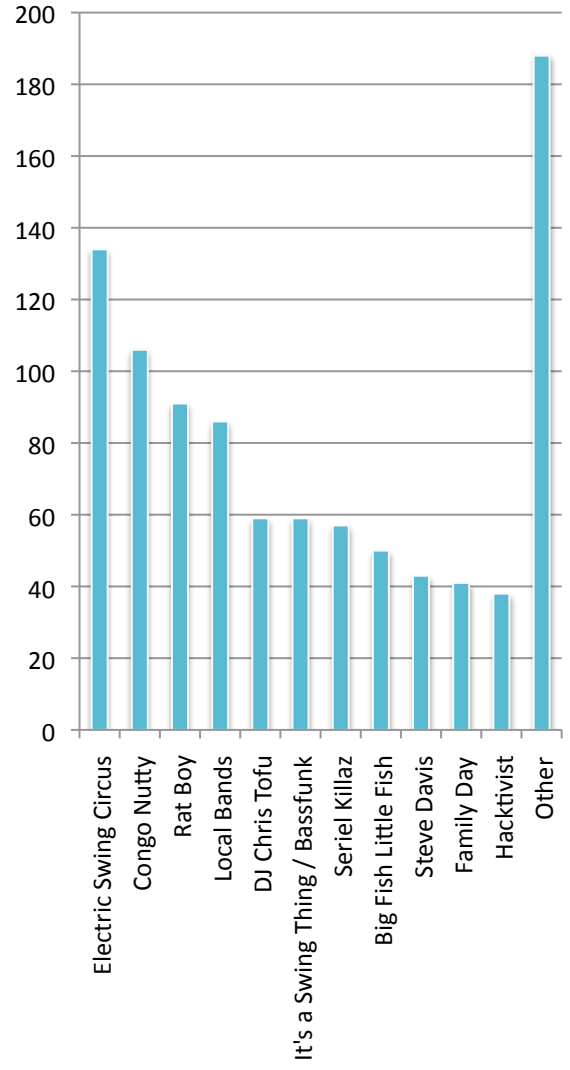




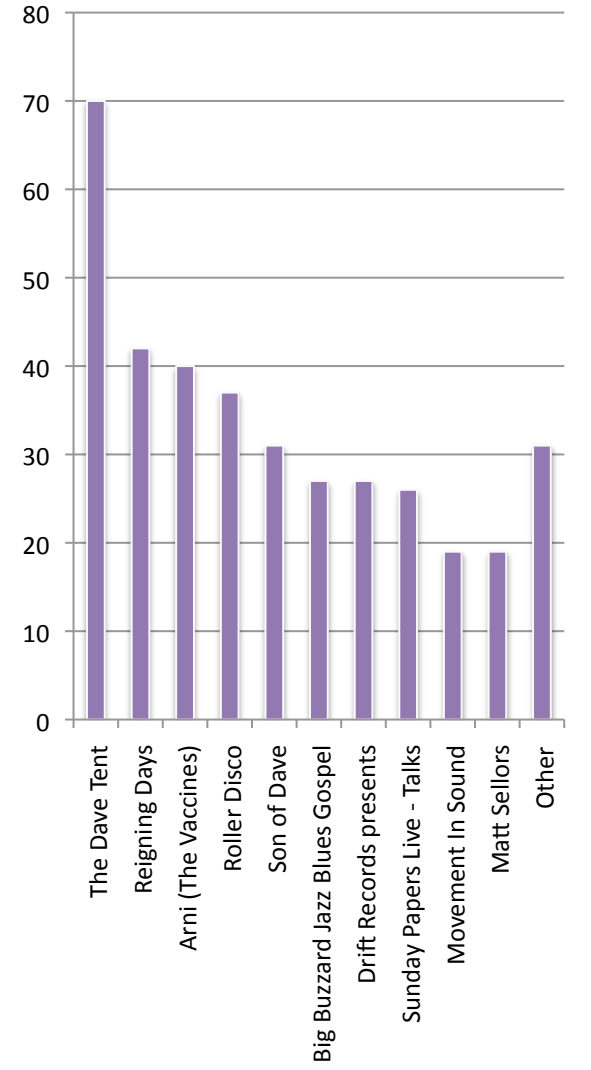
**Friday Highlights**



**Saturday Highlights**



**Sunday Highlights**



# OUTCOMES

## ARTISTIC CONTENT

Grinagog successfully provided an aspirational and exciting platform for a diverse range of artists across multiple music genres, talks, performance, visual arts and design. It brought headliners and established artists to Torbay such as Akala, Rat Boy, Slamboreeee and Jah Shaka Soundsystem, providing access to live music for local and regional audiences in an area that has historically been bypassed by the festival circuit.

Alongside these, creative producers actively sought to provide performance opportunities for many lesser known artists and encouraged audiences to experience genres outside their primary interest. Whilst for some this meant that their preferred music was not dominant in the programming, many commented on the diversity of artists and audiences sharing the same space. Content ranged across reggae, dub, electro-swing, indie and pop, house, disco, funk and soul, drum n bass, folk and acoustic, ska and punk, chill out, rock and metal, jazz and blues, grime, hiphop and world music. Performance, spoken word, talks and films were programmed through Torre Abbey and the gardens, with creative activities and shows for families. Arts & media students at South Devon College created 'the Grinagog' that promenaded through the festival.

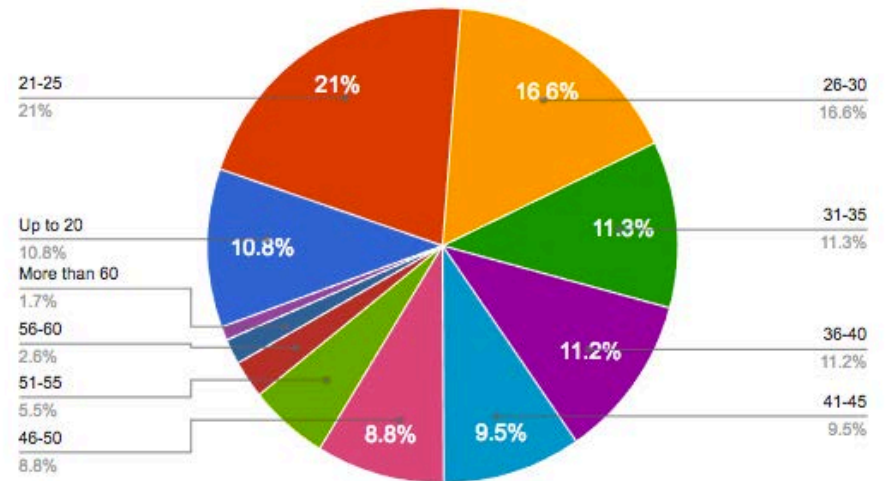
This cauldron of acts and creative activities drew in primary audiences of young people and young adults (under 25), but also many local families (for 'families day' on Saturday) and older adults (particularly on the Sunday when talks and acoustic music was most dominant). Reflecting on the scale and breadth of the programme, organisers acknowledged that whilst headline acts were important, there was an ambition to develop Grinagog as a festival that nurtures new talent and provides opportunities for audiences to experience the unexpected. In total Grinagog platformed over 240 local artists alongside 170 incoming artists, encouraging cultural exchange across artists and audiences of different ages, interests and walks of life.

## TARGET AUDIENCES

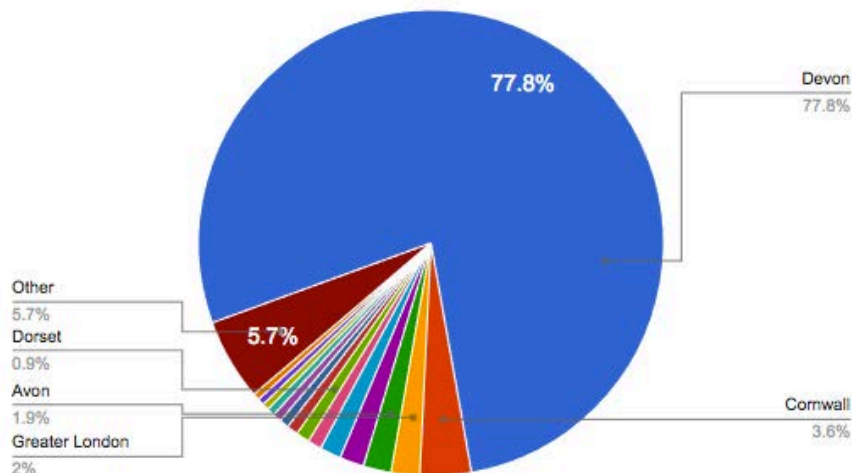
Grinagog exceeded targets across engagement and participation, providing new ways for people of different ages and backgrounds to experience and be inspired by new music creative opportunities. The festival sold 3296 tickets. Based on 52% of all ticket-holders being weekend attendees, an average of 2124 ticket holders attended each of the festival days. In addition, the 'open' nature of the site gave access to a proportion of festival programme including the 'Buskers stage', promenade theatre and children's events, engaging an estimated 800 non-ticketed audience.

The festival set out to reach young people and young adults aged 16-24 as primary audiences. Based on profiles from tickets purchased, Grinagog successfully engaged these audiences with 10.8% aged under 20 (not including children incorporated in families tickets), 21% aged 21-25 and 16.6% aged 26-30. Almost 50% of all tickets sold were to those aged under 30.

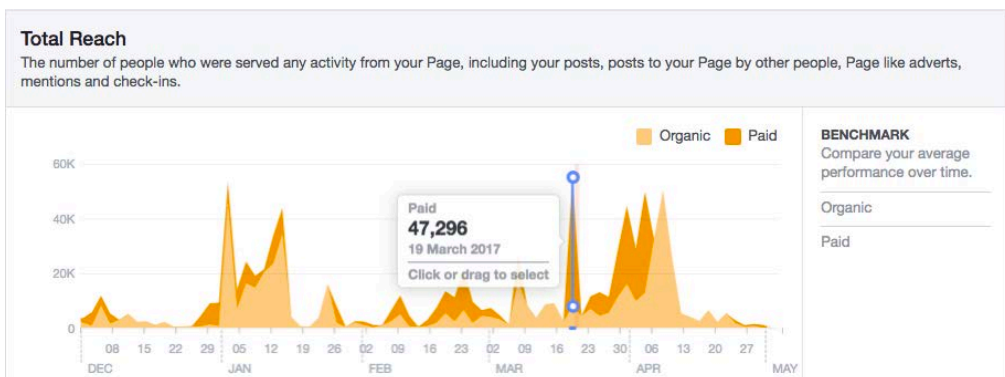
Customers' age



### Ticket sales by region



Facebook was used as the primary marketing tool and was highly effective in reaching target audiences. Survey responses confirmed it as a preferred communication tool, although this emphasis is to be expected as Facebook was also the primary tool for disseminating the survey. Over 25% of those reached were from Torbay, with the vast majority from the South West region. Spikes in activity were driven by teasers and reveals particularly in January 2017 and the period just prior to the festival. It is worth noting that online activity reflected the growing awareness of Grinagog, but this did not directly correlate with spikes in ticket sales.



The festival was featured twice in Metro newspaper, helping to raise awareness nationally, with regional and online coverage supported by a network of music promoters and bloggers. As a new identity, 'Grinagog' was highly effective both in name and as a vehicle for storytelling, and something that could be developed further in future years. Initiatives such as Battle of the Bands, Spot the Grinagog, teasers and reveals helped to build online engagement. Local influencers were key in raising awareness, building on their established networks. Environmental marketing including posters and banners were effective where used, but a proportion of local audiences commented that a greater presence would have engaged a broader range of audiences and increased awareness of the festival across local businesses.

### PARTICIPATION, CHILDREN & YOUNG PEOPLE

As part of Grinagog, local schools and colleges created new visual material and were encouraged to participate in different aspects of the festival weekend. South Devon College students were involved in numerous aspects of the festival preparations including creating the giant Grinagog that was 'spotted' in secret locations as part of the campaign and paraded through Torbay at the opening of the festival. Children at Mayfield School created a trail for children in the gardens of Torre Abbey, with their own Grinagog creature installed high in the treetops. Feedback from schools, colleges and audiences said that all would be keen to be more involved in future years, across visual arts, design and performance aspects.

Over the course of the weekend, community choirs and band performed in the Spanish Barn, with a high level of audience interest. The Saturday provided the focus for families activities based at the Riviera Centre, with children's rave Big Fish Little Fish, Soundlaunch, creative activities for children, circus and wandering performers. A specific programme for Teens included age-specific music programming (in particular, Rat Boy), a pool party, roller disco and access to free paddleboarding and kayaking on Abbey Sands. Overall feedback from the families and teens audiences was positive overall, but a proportion found the families offer confusing and many suggested that family activities should be more integrated throughout the festival site.

## RESILIENCE & SUSTAINABILITY

Growing and diversifying Torbay's cultural offer is key in developing a confidence and sense of place, benefitting local communities' health and wellbeing as well as enhancing Torbay's economic fortunes for the future. Within a challenging economic climate, Torbay's heritage and cultural assets need to become more relevant to local audiences, and more visible as cultural tourism destinations.

Grinagog significantly increased awareness of Torre Abbey for both local audiences and incoming visitors. The vast majority had been previously unaware of the building or its purpose. Many were inspired by its impressive heritage and exited that Torre Abbey had 'opened its doors' to host such a vibrant and democratic festival. An overwhelming majority of survey respondents felt that Torre Abbey was the 'venue of choice' and wanted to see it become the focus of future festivals. Organisers are planning to host interim gigs through the year to maintain the interest and momentum generated. Torre Abbey is tracking update of vouchers distributed at Grinagog to measure impact of the festival on new visitors to the site.

Grinagog also increased appreciation for Torbay's environmental heritage as a significant asset for place-making and events. Many commented on the quality of the environment and suggested that more could be done to celebrate the connections between Torre Abbey's heritage site, proximity to the sea and the beauty of the natural environment.

An attitudinal shift was noted by a number of day-visitors who had previously viewed Torbay as a place that held little interest for them – in particular from areas including Totnes, Newton Abbot and Exeter. As one commented: *"Torbay is getting interesting. We'll be back"*.

Expectations that Grinagog will become an annual event adds to Torbay's growing 'year round cultural scene', along with other new events such as Torbay Airshow – another local authority led initiative that has developed strong local support. The impact of Grinagog and other events could make a tangible contribution to the local economy too, in particular through creating more opportunities for accommodation and ancillary spend of incoming visitors through diverse and quality cultural and leisure offerings.

## CULTURAL LEADERSHIP AND PEOPLE

Building Torbay's identity as a place that nurtures a growing network of creatives is a key element in attracting a more diverse range of people, strengthening creative industries, cultural and touristic capital for the future. The festival demonstrated its commitment to emerging talent, provided performance opportunities to artists across a spectrum of genres and experience. Grinagog was made possible by a network of experienced and emerging producers, promoters and artists - and this opening year of the festival has generated real momentum to continue collaborations both for an annual festival and for events throughout the year. Chris Tofu (originally from Torbay) and the team at Continental Drifts, working with Torbay Council events team, Hit the Floor and a network of music promoters and freelancers – all are committed to ongoing development of the festival, building on the work, learning and achievements of this opening year. The festival was supported by 47 volunteers, recruited from colleges and community networks, and through the efforts of many creative students at South Devon College. In this way, Grinagog has provided skills development and opportunities to gain experience in the creative industries 'on their doorstep'. In future years, the festival could develop more opportunities for young people, creating pathways into cultural opportunities and employment.

## COHESION & A SENSE OF PLACE

Across Torbay, there is a balance to be struck between the importance of the touristic economy and the needs of local residents. Whilst these are not mutually exclusive, residents and visitors do not necessarily share the same cultural or leisure experiences. Grinagog effectively inspired and engaged both local audiences and visitors from outside the bay, as well as audiences across a broad spectrum of ages and interests, creating a melting pot for diverse people to share space together. In response to the festival, local audiences expressed a sense of confidence and pride that Torbay had created such an aspirational and inspiring event, and a number of incoming visitors expressed surprise and appreciation for Torbay's cultural, heritage and creative potential.



## ECONOMIC IMPACT

Direct Economic Impact has been calculated using the widely accepted eventIMPACTS methodology. Direct Economic Impact is a measure of the total amount of additional expenditure within a defined geographical area, which can be directly attributed to staging an event. Based on visitor and organiser spending, it is an assessment of the net increase in spending as a result of the event.

Face to face surveys were carried out over the festival period across each of the locations, following a randomised selection process. From comparison with online ticket sales and post-event survey data, the sample obtained was confirmed as representative. Of 428 respondents, 40.57% were from within the host economy (defined as Torbay Unitary Authority Area). 153 questionnaires from non-local eligible respondents provided financial data for calculations shown. Based on financial data captured from eligible respondents, this provides 95% confidence and -8%/+8% margin of error.

3296 tickets were sold for Grinagog Festival. Economic Impact calculations are based on a total of 2943, discounting free tickets for children, but including broader families tickets. Based on 52% of all ticket-holders being weekend attendees, an average of 2124 ticket holders attended each of the festival days in addition to non-paying visitors. Of those surveyed, 40.6% of visitors to Grinagog were from the local host economy – these are discounted prior to calculating spectator spend. Also discounted are ‘casual visitors’ – ticket holders from outside the host economy, but for whom Grinagog was not the primary reason for their visit. Data from day ticket holders and weekend tickets holders has been calculated separately, to reflect the different spending patterns of the two groups. Using the same process, attendee spending captures spending the host economy from incoming artists, organizers and media staff who are not resident in the host economy.

Total spend of eligible visitors (spectators and attendees) amounted to £281,289.

### Spectators

Total Admissions (weekend & day tickets, excluding free child tickets)	2943
%age of Spectators residents in the host economy	40.6%
%age of non-local spectators who are casual visitors	9.9%
Number of commercial stayers	560
- Average number of bed-nights spent in the host economy	3
- Average cost per bed-night (per person)	£26

### Revenue for accommodation sector **£43,119**

- Average number of days spent in the host economy	3
- Average daily spend on non-accommodation items	£74
Number of non-commercial stayers	358
- Average number of days spent in the host economy	2
- Average daily spend on non-accommodation items	£60
Number of day-visitors	660
- Average number of days spent in the host economy	2
- Average daily spend on non-accommodation items	£40

### Total non-accommodation visitor spend **£216,363**

### TOTAL ELIGIBLE SPECTATOR SPENDING **£259,482**

### Attendees

Total Attendees	552
Average number of days attended	2
%age of Attendees resident in the host economy	63.4%
Number of Eligible attendees	202
Number of Commercial stayers	121
- Revenue for accommodation sector	£5,833
Day visits generated	404
Average daily spend on non-accommodation items	£40
Total non-accommodation attendee spend	£15,974
<b>TOTAL ELIGIBLE ATTENDEE SPENDING</b>	<b>£21,807</b>

### TOTAL COMBINED SPEND: SPECTATORS & ATTENDEES **£281,289**

**Direct leakages**

Visitor spend with non-local traders	£65,809
Attendees spend with non-local traders	£4,792

**Direct Spending**

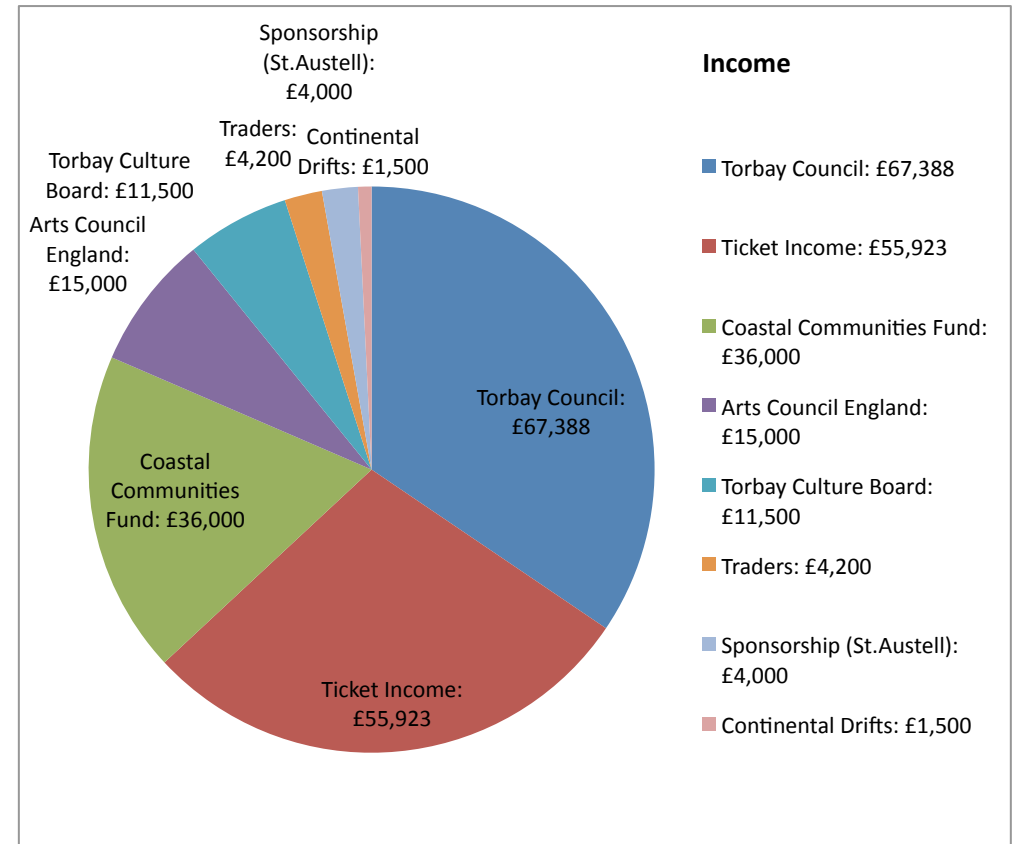
Total expenditure	£195,511
Organiser spend in host economy (total)	£111,968
Organiser spend in host economy (attributable)	£6,442

**DIRECT ECONOMIC IMPACT RESULTS**

Spectator Spending	£259,482
Attendee Spending	£21,807
Direct Leakages	£70,601
Direct Spending	£6,442

**DIRECT ECONOMIC IMPACT** **£204,246**

Calculations show a Direct Economic Impact of £204,246. Torbay is a small local authority area, so the impact of direct leakages is higher, including the use of suppliers from outside the host economy although the majority of suppliers were from the South West region. It is worth mentioning that no whilst merchandise was available this year, 86% of survey respondents would have purchased merchandise if available at an average spend of £15.30 per person. In addition, 37% of respondents said they would be likely to pay for camping if facilities were available nearby in future years, also contributing to Torbay's local economy.







# LEARNING & RECOMMENDATIONS

## COHESION & WAYFINDING

- Audiences requested a more comprehensive programme in advance so that they could plan ahead, including a festival app with details on individual acts, especially those lesser known.
- More festival decoration, installations and flags across the whole festival would have improved connectivity, aided navigation and added to the 'festival feel'. At the Riviera Centre in particular, festival décor was limited. Most described Torre Abbey as their preferred venue.
- Grinagog provided access for non-paying general public to local festival acts and outside space to absorb the atmosphere. Some viewed this as generous-spirited, others felt that it de-valued the festival ticket they had purchased.
- Many suggested that a less porous site overall a smaller area would achieve a more cohesive atmosphere and make it easier to oversee safe spaces for families and teens.
- Many were unfamiliar with the site and struggled to find individual stages within venues – a clear map provided as part of the programme and improved site signage would address this.
- Outlying venues including Pier Point and Soda Fountain were more disconnected from the core festival. On the whole, respondents felt that outdoor stages and high-capacity tents on Abbey meadows/sands would be a preferred option to dot-to-dot venues.

### Recommendations:

1. Consider a 'closed', less porous site with tents based around Torre Abbey & Abbey Meadows to achieve more cohesive festival atmosphere and density of activity.
2. Improve geographic and programme navigation for visitors through visual way-finding, signage and festival map, extending to festival App with programme updates/information.
3. Increase investment in production for improved festival visibility, identity and atmosphere.
4. Build locational consistency for music genres to focus interest and help way-finding.
5. Release programme details including acts & timings earlier for marketing & sales.

## PROGRAMME CONTENT & EXPECTATION

- Across numerous genres, audiences requested more of the music that they were most interested in. Some felt that Grinagog should focus on a smaller number acts and more 'headliners'. Others were enthusiastic about the mix of genres and platforming of both local and incoming artists. Several commented that they would prefer more live acts to DJs.
- The large number of acts and stages, as well as scheduling to 4am meant that some artists didn't get the audience they deserved. Some suggested that acts finish around 1am, with less stages, particularly in the Riviera Centre to achieve greater audience densities.
- Many felt that Sunday night could have continued until 10pm. A bank holiday weekend would have accommodated this, but many had allowed for a later Sunday in any case.
- Overlapping scheduling would have accommodated sound checks and gaps in programming more smoothly.
- Many were keen to see more talks and workshops for both adults and children, including circus skills, graffiti, art/craft and music.
- Audiences suggested more artistic structures and installations around the site, more involvement with creative students from local schools and colleges, circus acts, fancy dress and promenade performances.

### Recommendations:

1. Articulate Grinagog Festival USP as a melting pot that platforms both emergent talent and established artists – unexpected, new & diverse.
2. Pair back overall programme offer with more emphasis on 'headline' acts, to improve density of interest and audience and to provide more focused cultural offer.
3. Balance day/night programming to provide more activity during most populated festival hours with cross-over scheduling to offset transitions between acts.
4. Extend Sunday programme to later close-time, responding to audience demand.
5. Increase participatory & workshop activities for all ages, visual & promenade arts content.

## MARKETING, INFORMATION & TICKETS

- Audiences requested more information in advance of the festival weekend, and some found the website difficult to navigate, given the volume of acts profiled.
- In order to accommodate multiple audiences and pockets, the ticket options available were complex. Many found this confusing, particularly for family and teen tickets. Some suggested that a tiered ticket structure would have been easier to interpret.
- There were some functionality issues with website ticketing. This resulted in some visitors not being able to benefit from 'specials' such as the 4 for 3 ticket offer. Some local festival-goers asked for tickets to be available for purchase at anchor venues in future.
- Despite excellent penetration on social media, awareness locally for those outside the target groups was lower than expected. More environmental marketing may have achieved wider reach across the local community.
- Some non-visitors thought Grinagog was a families festival rather than a music-focused festival and had therefore not bought a ticket. The use of strong illustration-focused marketing paired with the families-day ticket drive may have informed this.

### Recommendations:

1. Improve navigation and clarify of information on website and online services for more accessible information and ease of ticket-sales.
2. Rationalise ticket options for different audiences, more easily understandable to align with expectations and easier to manage logistically over event period.
3. Extend audience development through more extensive environmental marketing across Torbay and the sub-region, through banner and bus-shelter advertising.
4. Balance messaging to translate offer for families and non-families audiences with greater clarity.

## FAMILIES & TEENS

- Families suggested that more family events and activities could have extended across the festival site rather than in a dedicated indoor space, with family activities on both the Saturday and Sunday.
- A number of families found the 'family ticket' offer confusing and were not clear as to what areas they could and could not access.
- Local children's organisations were keen to get involved, with more face painting, clowns, group games, activity workshops and stalls.
- The roller disco, pool party, kayaks and pedalos incorporated into the ticket offer for teens were very popular and considered good value.
- Access and protocols for teenagers on an open festival site with multiple venues was challenging. A closed site may have allowed for a softer balance of safeguarding within a relaxed festival atmosphere for unaccompanied young people.

### Recommendations:

1. Develop families offer with additional activities and integrate as part of broader festival site including across Torre Abbey gardens and meadows.
2. Re-visit parameters for under-18 ticket-holders, balancing safeguarding with greater festival access which is more achievable on a closed festival site.
3. Develop opportunities for young people to input into creative content for the festival through workshops/gigs with local participatory artists and organizations, contributing to audience development and range of artistic content.

## ASSOCIATED SERVICES & LOGISTICS

- There was an expectation that all stewards would have a good knowledge of the site and line-ups. Security & stewarding capacity meant that only a proportion of the team had a full understanding of the event and acted more in a 'security' role.
- Whilst all Grinagog venues provided disabled access throughout, access to some stages was by pre-arrangement, limiting autonomy of visitors with mobility needs to explore freely.
- Many were keen to see camping incorporated in future, either through a festival campsite or through link-ups with established sites.
- Visitors requested shuttle buses from Brixham, Paignton and local holiday parks. Some commented that taxi firms were unaware of Grinagog resulting in longer wait times.
- Festival merchandising and more retail/stalls were requested by many visitors, including greater diversity of food and drink and opportunities to buy local produce, art and craft.
- Different venues followed independent protocols across logistics, catering, fire evacuation etc. This meant that the 'tone of voice' and quality of experience varied across different sites.
- As a new festival, Grinagog was an 'unknown quantity' for some potential partners, and a number of organisations did not engage. With a strong festival brand now established, more partnership opportunities are likely to emerge.

### Recommendations:

1. Allow longer lead-time to achieve tighter programming, partnerships and communications.
2. Internalise provision of stewarding and rationalise oversight of hospitality across venues to ensure appropriate festival voice.
3. Build on strong local networks, goodwill and talent to ensure sustained commitment to ongoing annual festival delivery.
4. Improve disabled access across festival venues.
5. Develop festival-specific camping option for visitors.
6. Join up with accommodation and travel providers (including taxis) for more wrap-around services for festival-goers locally.

## LOCALITY & PLACE-MAKING

- There were many comments about the beauty and uniqueness of the festival site, and that more could be made of celebrating and connecting the festival to the shoreline, both for the benefit of festival-goers and in order to carry the 'spirit' of Grinagog down to the promenade.
- Many were amazed at choice of Torre Abbey as an anchor venue given its heritage status and encouraged greater use of the buildings, gardens and woodland in the future.
- Many suggested that Grinagog should emphasise local and Devon-wide produce, particularly across food and drink (beers, seafood, etc) but also arts & crafts, with more retail/stalls and local artisan workshops.
- There was a strong sense of pride among locals that attending the festival. Both locals and visitors commented that Torbay Council had demonstrated vision and bravery by committing to such a significant music festival in Torbay and in particular that it provided such a vibrant, diverse and cross-generational offer.

### Recommendations:

1. Build on strong Grinagog brand as annual festival, building on growing cultural confidence and place-making as articulated by local and visiting audiences.
2. Maximise opportunities to connect the festival to the sea and Geopark assets including flexible venue solutions such as main-stage tents extending site towards shoreline
3. Maximise opportunities to showcase the historic environment, increasing access to Torre Abbey and its gardens as a heritage site and Ancient Scheduled Monument.
4. Increase emphasis on local producers, for food & drink, craft and retail opportunities, extending range and diversity.
5. Maintain local authority partnership approach, enhancing reputations and cross-sector working practices.

External Evaluator: Nathalie Palin  
GF/TC/Evaluation. June 2017.

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