



National Folk Festival Ltd

ABN: 96 058 761 274

ANNUAL REPORT 2016-17





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BACKGROUND

The National Folk Festival started life as the Port Phillip District Folk Music Festival on the weekend of 11 & 12 February 1967 at the Teachers College, Melbourne University. A second Festival was held in Melbourne in 1968 and then, in 1969 it was relocated to Brisbane. From then on it crisscrossed the country, being held annually in a different state/territory under the auspices of the Australian Folk Trust.

The last traveling National Folk Festival was held in 1992 when the National Folk Festival Limited, a not-for-profit company limited by guarantee, was formed for the primary purpose of annually conducting the event. From 1993 the National Folk Festival was permanently located in Canberra (ACT) where it established its current home at Exhibition Park. In 2017 the National Folk Festival celebrated its 51st annual event, a testament to its ability to remain culturally relevant and enduring.

The National Folk Festival is an annual highlight for Australia's folk community as well as a huge number of other people who love to come to the Festival. It attracts a broad audience across different ages, sexes, races and socioeconomic backgrounds. Patrons come from all over Australia and some from overseas. The Festival also attracts a total of over 4,000 volunteers, stall holders, instrument makers, high quality National and International performers and community and grass roots folk groups.

The National Folk Festival celebrates folk culture from high-end entertainment to the expression of folk-life through grassroots and community activities. Its multi-disciplinary program offers a wide range of engagement for attendees including music, dance, circus, spoken word, street theatre, talks, master classes, community arts and a range of family and child oriented activities. The Festival also provides many services that are beneficial to individuals and communities including stages and spaces to share and engage in the expression of folk culture, opportunities to participate in the folk arts through workshops and forums, the potential for new and emerging artists to develop and showcase their craft and, for industry practitioners, a chance to network and connect with each other. A hallmark of the event is its wonderful sense of community, familiarity and inclusiveness.

The Festival supplements the large permanent venues on site with temporary venues (all with seating) providing patrons with a range of performance spaces and other facilities where they can relax and enjoy the entertainment or socialise with friends and family. Many come for the whole Easter weekend, camping on site.

Over its 51-year history, the National Folk Festival has prospered with the enthusiastic support of volunteers, performers and the wider folk community. The Festival is a cultural product with meaning and value, a strategic player in the wider folk community and a highly regarded advocate for excellence, innovation and accessibility across all disciplines of the folk arts. It is a key event on the ACT's cultural calendar and generates significant economic benefits to ACT tourism and the local community.



NATIONAL FOLK FESTIVAL STRATEGIC PLAN 2017 – 2020

Mission: To deliver an annual National Folk Festival that offers a wide range of engagement in the folk arts, and a high level of participation for its attendees.

To ensure the event is safe, culturally relevant, creative and enduring with a strong sense of community.

Vision: The National Folk Festival will be a nationally recognised, annual exposition and celebration of folk culture.

Core Values:

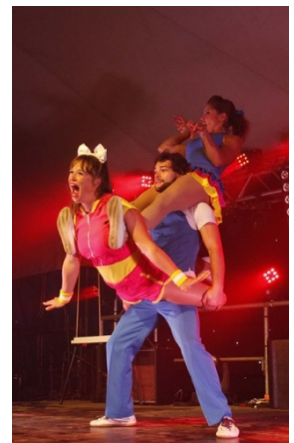
1. **Respect** – for our traditional and contemporary folk culture; for one another.
2. **Inclusiveness** – openness to diverse participation, respecting personal contribution and effort.
3. **Teamwork**– common goals, different roles, collaborative action, shared accountability and rewards.
4. **Professionalism** – good governance and management, honesty, integrity and transparency



Goals



1. **ARTISTIC** - Present an artistically engaging and exciting festival
2. **FINANCIAL** - Strong financial resilience.
3. **MARKETING & COMMUNICATION** - Innovative Marketing and Promotion.
4. **BUSINESS** - Good business, and an efficient organisation
5. **PEOPLE** - A motivated flexible team.
6. **GOVERNANCE** - Effective and sustainable governance.
7. **OPERATIONS** - Smooth, efficient operations and a safe, environmentally aware festival.



PRESIDENT'S REPORT

'Every year I wonder if the Festival will reach the previous year's standard of excellence and every year it exceeds my expectations.'

'The best Folk Festival in Australia - by far. ... The best session bar at an Australian festival!'; 'Not too big, not too small . . . just right!'

'A fantastic festival, very well organised and great value for money. ... Lots of opportunities to participate.'

'As always the NFF lifted and fed my soul.'

'Five Days in a Perfect World - says it all!'

The end of the reporting year is the time to reflect on our achievements and challenges over the past 12 months. Our mission is to deliver the annual National Folk Festival offering a wide range of engagement in the folk arts and a high level of participation for its attendees. The 51st National Folk Festival did not disappoint - continuing a great folk festival tradition of showcasing top quality and grass roots performances and providing many opportunities for active participation. The smiles said it all. Patron feedback was overwhelmingly positive and the quotes above are some of many similar.

As I write this report each year, I think about what to focus on and I seem to always come back to the same point. People. That the Festival has survived for 51 years and is thriving is due to all the people who have contributed and continue to contribute in one way or another to make the event the marvelous thing it is. From those that organise, manage and make it happen, those that come and showcase their talent, those that support the Festival through sponsorship and partnerships and those who purchase tickets – the Festival is testament to our collective effort.

It is always gratifying to end the financial year on the right side of the budget line. We ended the year with a more modest profit compared to the last few years, but have still held our heads above water. Thank you to our partners, sponsors and supporters. Your contribution to our event is much appreciated and makes it just that bit easier to meet budget targets. But I attribute our financial result substantially to the responsible management of our Festival Director, Pam Merrigan and the great team she manages.

This year was Pam's 4th as Festival Director and her 5th being responsible for the artistic program. She is doing a fantastic job as captain! There were some changes to the permanent staff team over the year. The first change followed the 'retirement' of our Stalls Manager, Jocelyn Vasey at the end of June 2016. Too good to lose from the organisation, we invited Jocelyn to join the Board and were delighted when she agreed. Jocelyn's Stalls responsibilities were taken over by Jayne Simon, a very capable addition to the team. In September 2016, we farewelled Lainey Keir, our Business Manager for the past 3 years, who moved to the South Coast. This led to a rethink of our staffing structure and responsibilities. First, Piya Pattamarangoon, our Accounts Officer, stepped up and took on broader responsibility for budget and finance management in addition to her accounts role. Second, Ruby Hudson, our longest serving employee whose main responsibility for the past six Festivals has been managing the Volunteer Program, handed over much of her Volunteer responsibility to Paul Gallagher, as part-time Volunteer Officer. Ruby's new title of Office & Special Events Manager covers a multitude of duties including all things to do with ticketing.

The rest of the team remained unchanged. I have not mentioned all by name, but I applaud them all for their dedication to their jobs and the Festival. From our key contractors, I make a special mention of Bettina Richter of Miss Bettina Media, who has done a great job as the Festival's publicist for the past four Festivals. Unfortunately, Bettina is unable to continue with us for 2018. Her shoes will be big ones for us to fill.

Next, I pay homage to our 1200 volunteers! Where would we be without you? Essentially, there would be no Festival without your efforts. Thank you especially to the 60+ volunteer Area Coordinators who devote countless hours to scheduling their teams, developing procedures for their respective areas and managing their teams. At the 2017 Festival we acknowledged the enormous contribution of Fernando Van Der Linden and Phil Emerson who each received our Volunteer of the Year Award. Both have given the Festival many years of volunteer service and retired from their roles this year. The loyalty of our volunteers is acknowledged and greatly appreciated. We have over 120 volunteers who have been volunteers for 10 Festivals or more and about 20 of those clocking up 20 Festivals as volunteers. What an achievement!

To my fellow Board Members - thank you for the many volunteer hours given to Festival business throughout the year through Board and Committee meetings as well as Duty Manager shifts at the Festival. As already mentioned, Jocelyn Vasey joined the Board early in the reporting year. We also welcomed David Whitney onto the Board in September 2016. While David's extensive arts management experience qualified him well for a Board position, his experience as a volunteer driving shuttle buses at the Festival also gave him an insider's perspective. At the end of the reporting year we farewelled Phil Green from the Board. Phil has been on the Board since 2009 and his wise counsel will be missed. Thank you also to other Company Members who undertook Duty Manager shifts at the Festival. Your continued contribution and support is appreciated. Sadly, on 3 May 2017 we lost a founding Company Member when Colin McJannett passed away after a long illness. Col was a huge supporter of the Festival and many Company Members were the beneficiaries of his mentoring and support as we took on our Board responsibilities. He is greatly missed. We pay further tribute to Col's contribution at the end of this report.

Towards the end of the reporting year, the Board and staff revised the organisation's Strategic Plan. It was heartening to find out that there was a high level of agreement in re-articulating our goals and how we plan to achieve them. We aim for the National Folk Festival to be a nationally recognised, annual exposition and celebration of folk culture. Many already think it is. But as we folkies rapidly reach our 'golden years', we have a responsibility to pass on our folk traditions to the next generation. This is our challenge as we look ahead to the 2018 Festival and many more beyond.

Gabrielle Mackey
President



FESTIVAL AND ARTISTIC DIRECTOR'S REPORT – 51ST NATIONAL FOLK FESTIVAL

While the 2017 National Folk Festival was a wonderful and clearly rewarding event, when the gates opened in 2017 we were dealing with a number of operational issues, site changes, and challenges that tested the resolve of all involved. The unmitigated success of this year's event was a credit to the efforts and talents of all who brought the Festival to life. While the ducks may have been paddling furiously behind the scenes, on the surface all was calm, the weather was perfect, the people came, and 219 Acts from around Australia and overseas gathered at Exhibition Park in Canberra to share their incredible talents at the 51st National Folk Festival.

After the euphoria of the 50th Festival it was important that the 51st did not fall flat or short of expectation. The program needed to be exciting with elements of the unexpected, while still maintaining the high level of engagement and participation for patrons that has become a hallmark of the event. There was also the challenge of not one, but two featured States/Territories, South Australia and the Northern Territory. Pairing states and/or territories is a new initiative and will operate on a four-year cycle rather than the previous eight years. This ensures that all eight states and territories receive equal recognition.

This four-year cycle of paired featured states/territories has also heralded a new look for our posters and other printed collateral. Canberra artist Paul Summerfield has been commissioned by the Festival to create artwork that encapsulates the spirit and ethos of our event. For 2017 Paul's brief was to express our positioning statement *5 days in a perfect world* and also, to acknowledge our featured state and territory. The plants wrapping our perfect world in this year's poster were the floral emblems of South Australia and the Northern Territory. Featured state/territory floral emblems will be a feature of each subsequent poster and, over the four year cycle the posters will reveal a narrative.

By far the biggest challenge for 2017 was created by the construction works for Canberra's new light rail along Flemington Road. This meant that the majority of day patrons accessed the site via gate 7 off Old Well Station Road. To manage the increased number of patrons at this end of the site an extra ticket office had to be installed and plans initiated to separate pedestrian and vehicle traffic entry to the site in order to create safe access for all. These changes greatly added to the workload of our staff and set-up volunteers. They also impacted on our disability parking and, unfortunately, our 2017 solution for this was far from satisfactory but will be addressed for 2018. In fact, 2018 will see a number of changes to the site layout that should address much of the feedback we have been receiving and we believe, will improve the overall festival experience for all attendees.

The National Folk Festival continues to be a major annual get-together, a place to meet providing a common ground for the expression of folk culture and, as such, the artistic program continues to be at the core of the event. Whether it's grass roots, community and participatory activities or concert experiences with artists whose voices are just emerging to high-end national and international acts the festival aims to be responsive to our folk communities and a vehicle for dialogue between cultures and generations.

FringeWorld was a brand new concept introduced in 2017 that grew out of feedback to create an area that would be attractive to and engage with a younger demographic. The

project was supported by an ACT Event Fund Grant and the precinct had its own dedicated venues plus a village green where people could spread out and chill out. The concept worked well and FringeWorld will be back in 2018 with some tweaking and refinement to iron out the wrinkles.

Also new in 2017 was a program of Forums, Talks and Conversations. There were more than a dozen programmed over the weekend with highlights being: *Family and Identity*, a conversation with Mutti Mutti musician Kutcha Edwards and Nukunu author Jared Thomas and hosted by award winning social justice journalist Ginger Gorman; *A Wife's Heart* with author Kerrie Davies on her new and often shocking biography examining Bertha and Henry Lawson; and *Recognise*, a Forum on the recognition of Australia's First Peoples in our Constitution featuring, among other luminaries, Robert de Castella.

In 2017 we ticketed 1149 performers in 219 acts and, while concerts were obviously a big focus of the Festival there were also many opportunities in 2017 for patrons to find an extraordinary number of immersive and engaging activities. Some 37 dance acts contributed to the vibrancy of the Piazza and the Coorong while a number of new display groups, an Electrotrad Dance Party and West African Dance Moves breathed new life into the dance program. Community Arts ran 21 unique craft activities and workshops offered a range of subjects from Zen and the Art of Bluegrass to Song Writing and Old-time Fiddle. Jessie Lloyd's Folk Fellowship presentation and concerts were a standout and Genise and Nicholas Williams from the NT were a hit with the Festival Choir teaching two songs that were performed at our closing concert in Aranda language. The Session Bar seems to be returning to its former glory with some cranking music over the weekend and it was described as "*Best session bar ever – the whole weekend*".

Of course, none of the above would happen without our dedicated army of volunteers, the life blood of our Festival and, I can't thank each and every one of them enough for their commitment of time, expertise and energy to our event. And, it is our National Folk Festival. It belongs to us all. Whether part of our growing younger crowd or a festival stalwart, whether a folk enthusiast, a family wishing to enjoy a safe festival or one of the many just wanting to soak up the atmosphere and the friendliness or, whether one of those who are yet to experience the magic that is the National, it is **#ourNFF**.

As folk culture continually evolves and absorbs the influences around it the National continues to unlock the stories and talent of Australian "folk life" and, to celebrate the expression of peoples, their communities and the times in which they live. While our folk culture may be informed or influenced by traditions, it is current and, as such, the National Folk Festival will continue to explore and redefine the relevance of folk culture in today's world, creating a program that is inclusive and accessible and, that engages audiences and artists in experiences of the kind that they will keep with them long after the event.

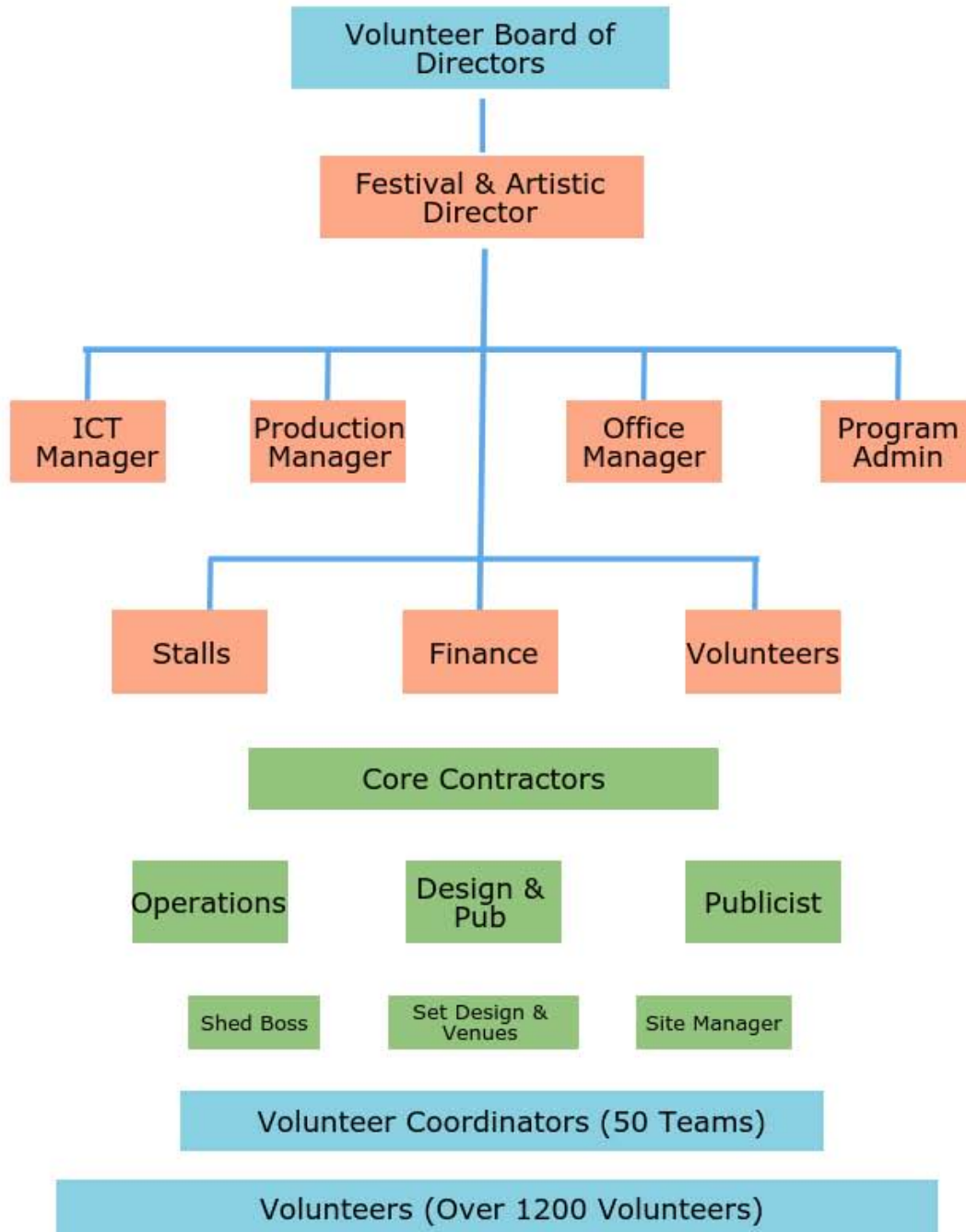
Pam Merrigan
Festival Director





ABOUT THE ORGANISATION

2016/17 Organisation Chart





Company Members

National Folk Festival Limited is a non-profit company limited by guarantee. There were 33 Company Members at the end of the reporting year. They include the subscribers to the original Memorandum of Association of the Company, former Managing /Festival Directors and other persons with requisite qualifications, skills and experience, most of whom have been Festival Area Coordinators or volunteers in other capacities or folk performers. All are long-term Festival attendees. Two new Company Members were appointed in the reporting year – Jocelyn Vasey and David Whitney. As mentioned in the President's Report, Colin McJannett, one of the original Company Members and the Company's first Board President, passed away on 3 May 2017.

Board of Directors

The volunteer Board of Directors is elected annually by Company Members, as are the executive positions of President and Vice President. Board Members in the current reporting year (including positions held and the year appointed or reappointed* to the Board) are listed below. The qualifications, skills and experience of Board Members in any given year are detailed in annual Financial Reports.

Gabrielle Mackey	President	2010*
Jacqueline Bradley	Vice President, Chair, Marketing & Communications Committee	2011
Phillip Green	Co-Chair, Governance Committee	2009
Richard Kenyon	Chair, Finance and Audit Committee	2010
Ronald Brent	Company Secretary, Co-Chair Governance Committee	2013
Pam Merrigan	Festival Director	2013
Graham McDonald	Board Member	2012*
Peter Williams	Board Member	2013
Rob Thorman	Board Member	2015
David Whitney	Board Member	2016
Jocelyn Vasey	Board Member	2016





Festival Staff

The Board appoints the Festival Director. The Festival Director appoints all other Festival Staff.



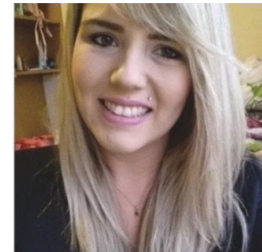
PAM MERRIGAN
Festival Director



RUBY HUDSON
Office & Special Events Manager



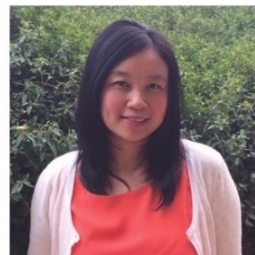
AMY WHITING
Production Manager



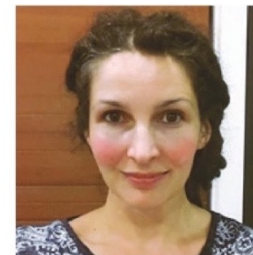
KARLIE MEGAY
Program Administration



KIM NAVIN
IT Manager



PIYA PATTAMARANGOON
Accounts



JAYNE SIMON
Stalls Officer



PAUL GALLAGHER
Volunteer Officer

Staff members (some full-time (F/T), some part-time (P/T), in the current reporting year (including positions held and when commenced/finished in current role) were:

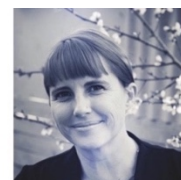
Pam Merrigan	Festival Director	Jul 2013 -	F/T
Amy Whiting	Production Manager	Jul 2013 -	F/T
Ruby Hudson	Office and Special Events Manager	Jul 2013 -	F/T
Karlie Megay	Program Administration P/T then F/T	Aug 2014 -	F/T
Kim Navin	IT Manager P/T then F/T	Oct 2014 -	F/T
Piya Pattamarangoon	Accounts	Oct 2013 -	P/T
Jayne Simon	Stalls Officer	July 2016 -	P/T
Paul Gallagher	Volunteer Officer	Nov 2016 -	P/T

Key Contract Staff

Jess Henderson Design/Publications
Bettina Richter Publicist/Media
David Blake Operations Officer



JESS HENDERSON
Design / Publications



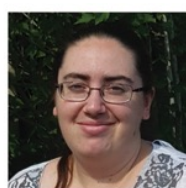
BETTINA RICHTER
Publicist / Media



DAVID BLAKE
Operations Officer

On-site Contract Staff

Sam Barrett Venue and Artistic Set
Design Supervisor
Stephen Crossley Electrical Construction
Supervisor
Samantha Jarrett Shed Boss



SAM BARRETT
Venue & Artistic Set Design Supervisor



STEPHEN CROSSLEY
Electrical Construction Supervisor



SAMANTHA JARRETT
Shed Boss



Volunteers

The Festival had over 1200 volunteers including over 60 Area Coordinators for major areas of Festival operations who are personally acknowledged in the Festival Program each year. Other persons who give assistance in a variety of ways (including program, site and venue decoration, marketing and photographs) are also acknowledged in the Program. Volunteers are the heart and soul of our festival, and in many ways the festival belongs to the fun loving community minded individuals who decide to get involved and become a part of the Festival Family.



OUR AWARD WINNING NATIONAL FOLK FESTIVAL

The National Folk Festival has been nationally recognised as one of the top three festivals and events in Australia for the past three years at the Australian Tourism Awards. The Festival won bronze medals for the 2014 and 2015 Festivals and then in February this year it was awarded the silver medal for the 2016 Festival.



Canberra Region Tourism Awards

- Winner of the Festivals and Events category for the fourth year in a row.

Australian Tourism Awards

- Silver Award winner in the Festivals and Events category.





OUR SPONSORS, SUPPORTERS AND PARTNERS

The National Folk Festival had a large number of sponsors for the 2017 Festival who supported the Festival in various ways. We acknowledge and thank them for their valuable support and assistance.

PUBLIC FUNDING PARTNERS



PLATINUM SPONSORS



GOLD SPONSORS



SILVER SPONSORS



BRONZE SPONSORS



MEDIA PARTNERS & SUPPORTERS

HER CANBERRA



DISTINGUISHED PARTNERS



FESTIVAL AWARDS

Recognising achievement and excellence, and nurturing talent are important to maintaining a dynamic Australian Folk Community. The National is proud to host the following awards that are presented to individual artists and groups in recognition of artistic endeavor in folk music, dance, spoken word and folk culture in this country.

National Folk Fellowship 2016-17

Offered jointly by the National Library of Australia and the National Folk Festival for research and performance opportunities using the Library's folklore collection.

2016-17 Recipient: Jessie Lloyd – The Mission Songs Project

National Folk Festival Lifetime Achievement Award

Awarded to an artist of long standing for his or her lifetime contribution to enriching the culture of folk music and arts in Australia.

2017 Recipient: Bob Bolton (NSW)

National Folk Festival Volunteer of the Year Award

Recognises the exceptional efforts and dedication of a volunteer who has gone above and beyond.

2017 Recipients: Phil Emerson – Instrument Makers (ACT) and Fernando Van Der Linden – Instrument Lockup (NSW)

Lis Johnston Award

Awarded to an excellent 'unknown' singer at the National, this award is presented in memory of Lis Johnston, a wonderful singer and stalwart of the Victorian folk community.

2017 Recipient: Loren Kate (SA)

Gill Rees Young Musicians Award – NEW

Awarded to a promising young folk act seen performing at the Festival, this award is presented in memory of Gill Rees, a talented multi-instrumentalist and vocalist.

2017 Recipient: Charm of Finches (VIC)

Traditional Social Dance Association of Victoria Awards

Awarded to the creators of two new dance compositions.

- **Beat Klippel Memorial Trophy (best General Social Dance category): Peter Gamble** for his dance *Mary's Lament*.
- **VFMC Perpetual Trophy, (a dance for More Experienced Dancers): Kathy Potter** for her dance *The Yarracinka*.



National Folk Festival Reciter of the Year Award

This perpetual award, crafted in solid Ironbark wood, was awarded for the 30th time, to the Best performer at the Poet's Breakfasts.

2017 Recipient: Len 'Lenno' Martin (NSW)

National Folk Festival Yarn Spinning Award

Awarded to the best yarn-spinner at the Festival.

2017 Recipient: CJ Shaw

Infinite Song Competition

The ever-popular competition run with a new theme at the Festival each year where performers give a different take on their chosen song. The theme in 2017 was Infinite Beach Boys.

2017 Recipient: The Spooky Men's Chorale

Folk Alliance Australia Young Folk Award

Presented by Folk Alliance Australia and the National Folk Festival, this is an award to a young, promising performer aged between 10-18 years and nominated by a folk club or festival. The finalists perform at the FAA Young Folk Awards Concert at the Festival when judging occurs.

2017 Recipient: Monique Clare (QLD)

Peter J Daly Memorial Award

Established by Meg Daly in memory of her husband Peter Daly, a long-standing volunteer for the Festival and Stalls Coordinator for many years, this award is made to an artist or group of Australian origin that gives an outstanding performance of Celtic music at the Festival.

2017 Recipient: Connor Hoy (SA)

Alistair Hulett Memorial Songs for Social Justice Songwriting Award

Presented in memory of the late great Scottish folk writer and singer whose name is inextricably linked to songs of social justice. Presented by the Alistair Hulett Memorial Fund, the award is presented for the best song of social justice.

2017 Recipient: Tony Eardley (NSW)





MARKETING

The main aim of the Festival's 2017 Marketing Strategy was to raise awareness of the Festival to audiences across Australia using both traditional and digital media.

Festival Publicist Bettina Richter (Miss Bettina Media) ran a very successful and consolidated campaign capturing stories about the Festival in over 100 different media outlets across the country with over 1000 stories, interviews and listings in newspapers, magazines, radio, television and online.



National media coverage regarding the 2017 Festival Program contributed significantly to raising the profile of the Festival, especially the coverage received regarding the Festival's exclusive Acts including Daoiri Farrell Trio and The Rheingans Sisters.

National Media

- Articles in over 30 regional newspapers across Australia including the Tasman Gazette (TAS).
- Digital and print articles in two national newspapers: Sydney Morning Herald and The Age
- TV Coverage – Nine News Canberra, Prime 7, Win TV
- Hundreds of online stories featured in music blogs across all demographics

Social Media

- Festival Twitter followers grew by 148 followers from July 2016 to April 2017.
- Origin of Twitter followers ACT 23%, NSW 25%, VIC 14%, QLD 5%, SA 2%, WA 1% TAS 0%, International 30%
- Facebook followers grew from 13,710 to 15,062.
- 965 new posts using the Festival's signature #ourNFF on Instagram



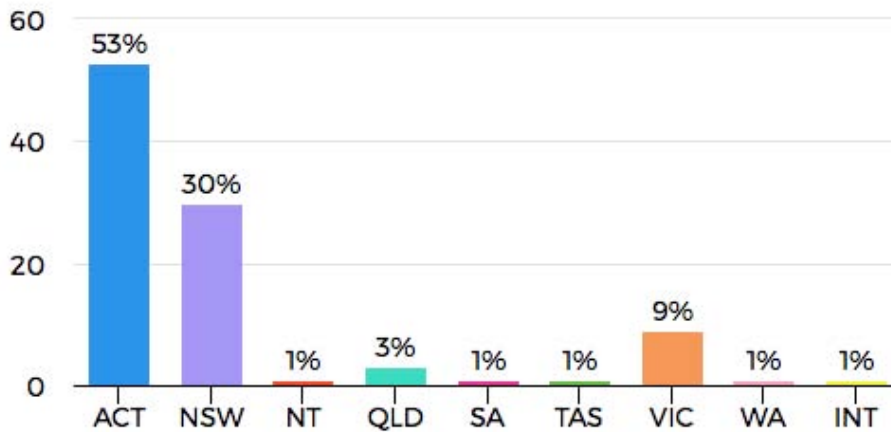


FESTIVAL ATTENDANCE AND SURVEY RESULTS

In 2017 the National Folk Festival had an aggregate attendance of 42,014 across all categories including paying visitors, performers, volunteers, staff, stallholders and contractors. When repeat attendees are factored-out the total number of unique persons was 14,310.

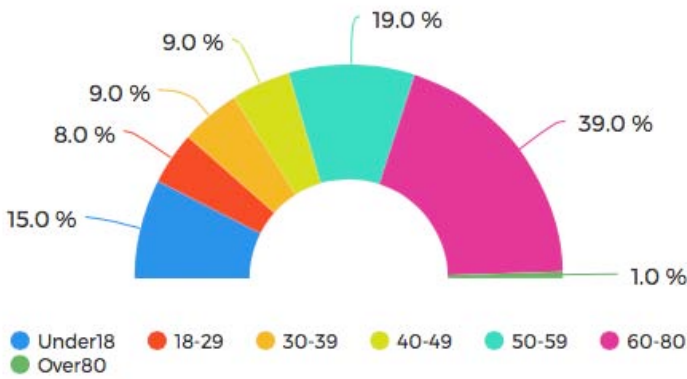
Attendees	Total no.	NSW	ACT	VIC	QLD	SA	WA	TAS	NT	INT
Season & Season + Camping Ticket holders	3702	39%	31%	18%	5%	3%	1%	1%	-	1%
Day ticket holders	7832	26%	65%	4%	2%	1%	-	-	-	1%
Contracted Performers	1247	31%	23%	20%	6%	6%	1%	1%	2%	9%
Volunteers	1228	39%	35%	19%	3%	3%	-	1%	-	-
Stallholders & their staff	435	43%	31%	21%	1%	1%	1%	1%	1%	-
Event Contractors	157	52%	42%	6%	-	-	-	-	-	-

All Attendees by Postcode

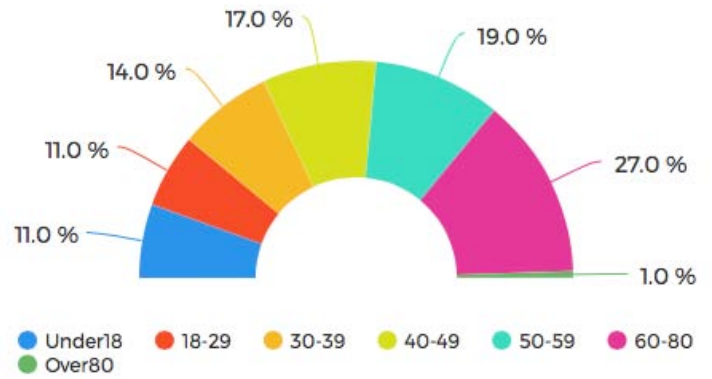




Season Tickets by Age



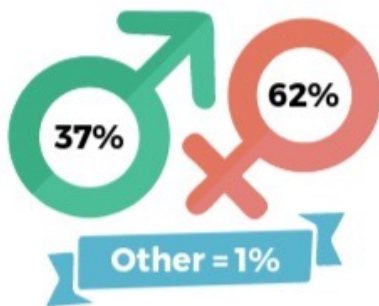
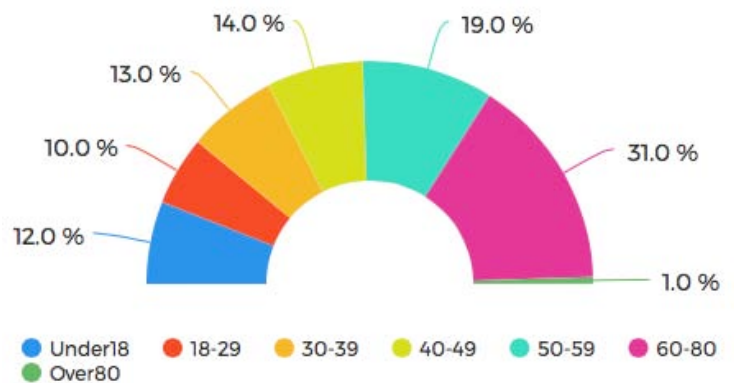
Day Tickets by Age



Returning vs New Attendees



Attendees by Age



Festival Survey

The Festival online survey collected information about Festival-goers and their views on many aspects of the Festival. Volunteers roaming the Festival also obtained survey responses from patrons. Some Festival-goers wrote letters or emailed after the Festival. All comments and feedback were inputted into the online survey for analysis.

In total, 754 people provided comments and feedback following the 2017 Festival. While the majority of comments and feedback are positive, the Festival’s patrons are not shy in letting Festival management know about things they did not like and even include suggestions about how things can be done differently. The comments and feedback feed into continual improvement of the Festival. Demographic information obtained from surveys is also used for planning purposes, grant and award applications and pursuing sponsorship opportunities. The majority of survey results have been incorporated into the charts above – the customer satisfaction chart from the survey is below:



A COMMITMENT TO SUSTAINABILITY

The National Folk Festival is committed to producing an environmentally responsible and sustainable event and promotes this message to all attendees.

Continuing the Partnership with Greening Australia – In 2016, to celebrate the 50th National Folk Festival we partnered with Greening Australia to plant 50 Trees for 50 Festivals. \$1.00 from each souvenir program sold over the Easter weekend was donated towards this tree planting. The project was so successful that National Folk Festival and Greening Australia continued this partnership in 2017. Greening Australia also extended their presence at the festival, presenting workshops on Propagating Native Plants and Bush Foods. This partnership makes a significant contribution to offsetting our carbon footprint.

Partnering with Actsmart – In 2017 the Festival partnered for a third year running with Actsmart, an ACT Government initiative committed to creating a more sustainable future. Initiatives were implemented through this partnership including steps to increase waste and recycling awareness within our Festival community. Our overall waste was lower than in previous years with a decrease from last year of 5 tonnes of waste going to landfill.

Waste Management – On-site three bin types are used: General Waste, Co-Mingled (Recycling) and Organic Waste. Prominent signage gives information about recycling and organic waste to encourage the use of the correct bins. Organic waste is taken to a local organic farm in Bungendore, New South Wales. Landtasia use our organic waste on their land, where they produce organic meat and fruit.

The War on Plastic Bottles – With support from Tap into Water (ACT Health Directorate), we had 4 water bottle refill stations from onsite, encouraging attendees to bring and refill their own water bottles. We also partnered with Green Music Australia and We-Refill to introduce further initiatives to reduce the number of plastic bottles on site.

We-Refill - In 2017, We-Refill joined our war on plastic bottles by providing 3 refill water stations. We had one for our general public, one for performers and one for our volunteers. This system uses town water, which goes through a filtration system to create filtered, chilled and sparkling water in an instant. Over the course of the Festival, a total of 4839L of harvested tap water was used, and a total of 7331 single use 660ml bottles were diverted away from landfill.

Oz Harvest – Festival food vendors were encouraged to donate unused produce and supplies to this local service that rescues good food before it goes to landfill. In 2017 three pallets of leftover food including milk, bread, fruit and vegetables were re-distributed to over 55 local charities and refuge centers.



ACKNOWLEDGING AND REMEMBERING COLIN MCJANNETT



In May 2017 the folk community and the National Folk Festival mourned the death of Colin McJannett, one of its own. Col passed away on 3 May 2017 at his home in Canberra after a long period of ill health.

Col McJannett was a long-term member of the Australian Folk Trust (AFT) the (then) peak body representing the Australian Folk community and its Chairman for several years, including at the time the decision was made in 1992 to base the National Folk Festival in Canberra following financial losses over successive years. Col chaired the small team that managed the transition, including developing the model for a non-profit company to 'own' and run the Festival and after which the Trust was dissolved.

When National Folk Festival Ltd was formed in 1993, Col was the first Board President with the other Board Members being Seamus Gill, Keith McKenry, Graham MacDonald and Phil Wilson. According to Phil, Col was also a man of high integrity and spent many hours searching his soul to work out the fairest and most equitable way of setting up the Festival structure so it would be protected from takeover and would still truly belong to and serve the folk community of Australia. Under Col's presidency the Festival not only survived but thrived. After he stepped down from the Presidency, Col remained on the NFF Ltd Board until late 2003 and even after that took a significant role in mentoring new Board members.

Col McJannett worked for the ACT Building & Construction Industry Training Fund Board for many years, lived in Dickson and was a regular at the Canberra Tradies Club. It was through Col and Seamus Gill that the Festival developed strong links with the Construction, Forestry, Mining and Energy Union (CFMEU) which was a great ally of the Festival and provided sponsorship support for many years, particularly for the Union Concert.

Col was also a musician of note, playing the piano, banjo, guitar and button accordion. In addition to being a performer, he made a major contribution as a field collector (recording, among others, the wonderful traditional singer Harry Cotter of Binalong) and a broadcaster (in particular, through his radio series *Life Under the Southern Cross*). He was a foundation member of the Monaro Folk Music Society Inc. (now the Monaro Folk Society Inc) and a major contributor to David Meyer's *A Score and a Half Years of Folk: Thirty Years of the Monaro Folk Society Inc* [Sefton Publications, 2004].

Col McJannett's contribution to the folk community and to the National Folk Festival in particular, cannot be overstated. As Phil Wilson, Festival Director for the first six years in Canberra (1993 – 99) said on hearing of Col's passing,

“The National Folk Festival owes a huge debt of gratitude to Col. If it weren't for him the National Folk Festival would not still exist. The Festival is his legacy.”

Col – we thank you & miss you.