

FAIRBRIDGE FESTIVAL



ANNUAL REPORT
2016

A FOLK  WORLD EVENT



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Reflecting on the past year of FolkWorld Inc. activities, and Fairbridge Festival in particular, helps create a realistic impression of an exciting future. As we approach the 25th festival, our home-grown gem is clearly holding its position as a world-class folk, world and roots music festival.

This achievement is a result of the dedicated and inspired efforts of the festival operations group (FOG) and FW Inc. board, as well as our members, patrons, performers, sponsors, volunteers, contractors, and our audience – without whom we wouldn't exist!

Some of the highlights since the 2015 AGM, are:

- 2016 delivered yet another fabulous festival with a strong turnout, mostly fair weather, and a terrific line-up of performers.
- Stakeholder feedback shows the arts and dance programming was an overall hit with festival satisfaction ratings still sitting high at 73%. The programming team, staff and volunteers nailed it again by working together in delivering a top rate festival. These results supplement anecdotal feedback about how so many people of different ages and stages not only enjoy the event but feel connected to the ongoing success of the festival.
- Financially, the 2016 festival rose above the factors which saw a financial loss in 2015 – to not only regain the loss, but deliver a surplus. This is a significant achievement in an environment of reduced funding in the arts sector.
- Entering the 2017 festival year, FW Inc. has been granted Deductible Gift Recipient (DGR) status. This is great news for us and for our loyal supporters who may wish to financially support the festival, as donations are fully tax-deductible.
- The board used the 2015 business review to help guide its strategic planning and implemented many of the key improvement opportunities it identified. These covered: applying for DGR status, improving risk management, establishing key area working groups such as the marketing working group, reviewing and updating the organisation chart, refining staff and board job descriptions and developing key performance indicators.
- Holding a strategic planning workshop with key festival operations group members, staff and board members to help identify agreed strategies and gaps for better aligning FW Inc. and the festival plans and activities.

The strong foundations provided through almost 25 years of hosting the festival and adjusting to changing circumstances, including both economic and demographic, help underpin FolkWorld Inc. plans for 2017 and beyond. These include:

- Developing the funding opportunities provided through the recently acquired DGR status to help supplement a range of programming activities into the future, and to continue seeking relevant grants, sponsorships and partnership opportunities.
- Using the FW Inc. strategic plan as a platform, we will develop a clear strategic plan for Fairbridge Festival and any other FW Inc. events.
- Exploring opportunities for co-hosting regional world, folk and roots music events with other relevant organisations.
- Continuing to refine the balance between paid staff and volunteer roles to ensure remuneration levels, professional development opportunities, and job satisfaction are aligned.

Planning for the 25th festival in April 2017 is well underway and the energy levels and excitement about what's in store are building. I'm honoured and pleased to be working with the rest of the team who are creating yet another inspiring and inclusive event that's based right here in our backyard. In closing, I would like to offer my sincere thanks and appreciation to Ian Lilburne who has served on the board since 2011 and served as president for the 2014/15 year and part of 2015/16 year.

Jane Aberdeen

Once again, I would like to acknowledge the commitment, trust and support of the Festival Operations Group (FOG). Together, with the FolkWorld Inc. board behind us, we proudly presented a world-class festival event to a highly appreciative audience.

The overall ambience and feel of the site has given inspiration to the team, and could be considered a fine tuned 'rehearsal' for us to celebrate our 25th in 2017. With the weather on our side for setup, the production team was completely on top of things and more relaxed when we opened the gates.

I am still concerned that many of our area managers don't actually manage to see many concerts or access other festival activities, and would like to see an improvement in this. However, at our debrief meeting it was revealed that many are simply happy coming to site for the whole week. Can't get better than that for team camaraderie! A big highlight for area managers was Sunday night in the solid music venue of Gus's Bar.

We opened ticket sales much earlier than in previous years, partly to enable a longer "lay-by" period for ticket payments, and partly to capture a potential "tickets for Christmas gifts" market. This strategy had little effect, with sales being very slow until our traditional ticket-sales time. Overall, though, our ticket sales increased – and this is a fantastic achievement given the economic environment.

Peel residents had the opportunity to register for a free day ticket (an Alcoa supported initiative) and this certainly boosted numbers on site also.

Our Peel Stakeholder group meets around three times a year and is providing valuable channels for marketing and other partnering opportunities in the region.

Big thanks to Maisie for stepping into the Artist Administration role at the last minute and very ably managing this while simultaneously keeping her program humming in Backlot.

Under Leanne's guidance, the marketing initiative of a street team was timely and very successfully orchestrated. The team's manager, Sarah, worked tirelessly to ensure her volunteers had poster and flyer supplies – ensuring cafes, schools and other venues were topped up. We hope to eventually have street team volunteers in every suburb and in regional and rural areas, too! Social media (SM) continues to be a valuable source for spreading the word about our event, and Leanne and her SM volunteers have worked hard to increase our SM presence.

The majority of FOG remained constant from 2015 to 2016. We welcomed Andrea Beck to Artist Transport, Lina Butenschoen to Artist Central, Louise Byard to Headquarters, Maisie Glen to Youth Program and Event Admin Assistant, Nat Nivison to Youth Arts and Jane Barwell to Paper Scissors Rock. Fiona Morrison, our minute taker at FOG meetings for four years has moved to New Zealand, she is greatly missed! Debi Locke, a festival volunteer for over 15 years, has joined the group to help with risk and associated documentation.

This year's beautiful program guide was once again the product of the generosity and creative talents of Sheryl Stephens of Verve St Designs and we offer her our heartfelt thanks.

There are many teams which make this event one of community spirit, and continuing friendships. To all of the production crew, waste teams, staff, volunteers and their families – thank you and congratulations!

Woody Shurman

The year 2016 has been another jam-packed one of new experiences, new ideas and new challenges for the festival. With the wake of our 24th program now just ripples on the horizon, here we now sit at the dawn of the 25th, a significant moment in the life of a festival that is already brimming with amazing opportunities.

Our biggest opportunity and our highest duty as a team, is to each year fashion the most compelling and engaging festival we can for our community. One in which we can all rejoice in interaction, connection and ultimately reconnection with each other. I firmly believe we are well on track and right on target for a beauty in April 2017.

Our 25th anniversary will be a great time to remind people of the immense value of shared experiences and collective memories. It is one reason why I have been keen to introduce the expanded program for 2017 that includes the Monday of the weekend giving people the opportunity to immerse longer. The catalyst in all this is, of course, live music of astonishing diversity and inspiration.

Festival 2016 saw the highest number of people on site for any festival. We saw strong ticket sales and enjoyed a raft of accolades from satisfied punters. In a challenging climate of shrinking government resources for the arts and the demise of other festivals and events, we rose above! It is clear our ethos and the ideas and innovations we generate from it, remain viable and inspiring to others. It is my sincere belief this is because we grow from such a broad base of ages, appealing to a wide diversity of people. Long may that continue. In my previous annual report I referred to 2016 as the festival that would hopefully create the impact moment that drove an energy wave into 2017. Bolstered by programs for children and young adults, through dance and all manner of other arts and crafts, the board and staff can rightly feel immensely satisfied with what we collectively achieve.

I am indebted to our acting board President, Jane Aberdeen, for her firm resolve and her measured and mannered approach to change. Our board clearly cherish the festival and are committed to guide it through the challenges of change that are so critical to our future. In particular to Hilary McKenna and Colleen Dixon who leave us after many years of service; my heartfelt thanks to two friends who represent a wealth of festival experience and two great minds that will be sorely missed.

To our stalwart GM, Woody Shurman, and all the operations team of outstanding people she manages, thank you for putting up with all the twists and turns of the “arty” and erratic bunch over in the programming team. No matter what flights of imagination and fantasy we come up with, there has to be a nuts and bolts reality of what we can realistically achieve and Woody and the team nail this every time.

Rod Vervest

The youth program at Fairbridge Festival has flourished into an amazing institution over the years. The hard work and innovation of previous staff members is felt today, and this rich history of ideas and action bloomed throughout the space once again.

After 14 years as Youthopia, the youth space debuted under a new name in 2016 – the Backlot. As expected, feedback over the name change was mixed.

Also making its debut was a new trailer stage as the youth music stage, thanks to production manager James Savage. In comparison to the trailer stage used in previous years, this one was wider, lower, and had a lovely arched-dome covering. In keeping with the Fairbridge ethos of keeping the music intimate, the lower stage was a great success, particularly for daytime programming.

The music programming over the three days was as broad and exciting as ever. The arts workshop program was once again stuffed to the gills with enticing and vibrant offerings, thanks to youth arts manager Nat Nivison. The youth art space was abuzz throughout the daytimes, with patrons and artworks regularly spilling joyfully out of the tent. The program was nicely rounded out with some music workshops, yoga and food workshops.

The Seedbox space had a bit of a facelift this year, with a small pallet-stage built into the corner. This was utilised for blackboard concerts, impromptu jams and some cheeky aux-cable iPhone DJing. A special 1am DJ set from NDORSE was greeted with glee by a packed tent of teenagers getting their boogie on.

Site decoration at the Backlot reached new heights this year, through a combination of thoughtful program additions (Spiralling Sight and Art Jam), plus lots of work from Nat and her team. Hannah Portwine deserves mention for both her calm and efficient stage management, as well as her generous contribution to the site decorations at the Backlot.

We are now deep into the planning stages for the next festival. With the experience of 2016 under our belt I am more excited than ever to expand and deepen the offerings of the Backlot in the future. Unending thanks must go to the amazing staff and volunteers: Nat Nivison, Hannah Portwine, Devon Lovelady, Kelly Migliori, James Savage, Kat Traill, Rod Vervest, Woody Shurman, and the entire FOG group and board.

Maisie Glen

Hats off to everyone who made this year's children's program the most successful one to date. Its successes came in many forms; the high caliber of entertainment, the excitable atmosphere that began on Friday afternoon and lingered until late on Sunday, the smiles on the faces of the kids – and their parents!

Changing the location of the children's precinct altogether, thanks to the forward thinking of production mastermind, James Savage, meant that all kids venues were localised. There was a palpable energy about the place, and kids were able to roam and meander without the disruption of vehicle movement (as was previously the case near HQ). I received feedback over the weekend from many parents, praising the move. The new location of Paper Scissors Rock meant that when it rained, the marquee became flooded. This will need to be strategised for future events.

Paper Scissors Rock ran smoothly under the guidance of its new coordinator, Jane Barwell. Of all of the children's venues, PSR is by far the most densely populated over the festival. From workshops facilitators, equipment, children and their parents, PSR requires a meticulous amount of planning and management on-event. Jane excelled in her new role, and I thoroughly look forward to working with her and her wonderful family in the future.

Entertainment wise, Kaleidoscope was a fantastic mix of singing, dancing, or simply enthralled kids over the entire weekend. Highlights included Pirate Man with his very well executed treasure-hunt show and festival faves Amazing Drumming Monkeys who continually nailed the 'audience participation' brief.

This year we introduced a special 'tweens (9-14 year olds) evening event. What the Fuzz. DJ NDORSE had the crowd on high adrenaline with pop hits and some old school tunes (much to the delight of on-looking parents).

It was a blessing to be able to use Chapel Lawn as a venue again. Thank you to Fairbridge WA management in liaison with Old Fairbridgians Association for making this possible. Phil Doncan wowed an audience of all ages with his high energy, large-scale mural painting to music. As a counterpoint to this, Rainbow Yogis used the space for kid's yoga workshops – sharing energy of a different kind.

Free Little Library was a new addition to the kid's precinct, and was a delightfully quiet space for little ones to chill out and read, or be read to. Woodshed, with its timber offcuts, hammers and drills never fails to draw a horde, and it certainly lived up to its reputation. Kids were chomping at the bit to get hands-on in what was a larger and more organised space. Thanks to the volunteer coordination and hard work of Adam Green who made this such a success.

Kids in the Kitchen cooking classes were a 'sell-out' once again. Running the show was Janna Claes, who once again provided healthy, fresh and tasty recipes for kids to prepare, and then devour!

This year's children's program was a huge achievement. We catered for all ages and there was a general sense of community and excitement amongst kids and parents alike. I would like to thank all volunteers, members of the Festival Operations Group and the FolkWorld Inc. board for the determined effort that goes into making this event such a special one and the highlight of the calendar year for many.

Milu Green

The key wins in marketing the 2016 festival were the strength of our fledgling street team, increased media coverage and community engagement. The challenges were around the fluctuating nature of a largely volunteer workforce and continuing to work on spreading the Fairbridge Festival message far and wide with a substantially depleted marketing budget, particularly in the area of advertising spend.

We focused spend solely on social media and the no-capital cost activities of public relations, social media, volunteer flyer and poster distribution and relationship building with our partners, stakeholders and influencers. Program launch events contributed to the increase in media coverage and the focus on social media channels, with Facebook reaching 10,000 likes and Instagram with 1,000 followers.

Moshtix's ticket purchaser survey revealed the festival's eNewsletter came out on top as the most popular prompt to purchase so these mailings are vitally important as evidenced by their impact.

Reassuringly, our partnership with media sponsor 720 ABC flourished with new Saturday Breakfast presenter, Tracy Vo and a more engaging lead-up promotional campaign. The local radio station's outside broadcast on the Saturday morning of the festival was yet another resounding success with crowds spilling out of the Kaleidoscope tent. We would like to take this opportunity to thank 720 and all the other media outlets that gave us invaluable coverage.

Luna Palace Cinemas continued their long-standing support by hosting taster events at Camelot Outdoor Cinema from December through to April. These sultry summer evening events are always popular; not only providing a fantastic festival showcase but they also give our raffle sellers a captive audience. Getaway Outdoors continued to be a wonderful partner providing us with a platform to promote the festival at the Caravan and Camping show in March at the Claremont Showgrounds.

Helen Townsend from the Performing Arts Club of Fremantle generously volunteered her time to coordinate another series of festival tasters at the North Fremantle Bowling Club, four events which had varying degrees of success. The objective of this endeavour was to showcase forthcoming festival acts and provide the opportunity for long-time festival aficionados to bring friends along to expose them to just a small taste of Fairbridge Festival.

I would personally like to thank the many efforts of the marketing volunteers who selflessly gave of their time in the joint pursuit of increasing reach for the festival's many and varied messaging. Most notably were Street Team Coordinator Sarah Morrison, Instagram guru Kate Marsh and marketing volunteers Zoe Keenan, Dylan Komiyama and James Haworth. Thanks also to Zarin Dickson who assisted with research and Tse Yin Chang for her patience and diligence with our website update demands.

I also have to thank our increasing legion of committed volunteer photographers and videographers for capturing the essence of the festival: Ted Dana, Colin Dixon, Annaliese Frank, Adam Green, Craig Hyde, Tay Kaka, Kieran Macfarlane, Tony McDonough, Carla Marinescu, Richard Watson and Chris Webster. Check out the festival's Facebook page to see how they recorded the festival in inspiring images. Content is king and they generated a heap of it!

To help us increase our reach, we would very much appreciate anything you can do by bringing a friend to the festival, sharing/liking/commenting on our social media posts or distributing flyers to your friends, family local school or cafe. Word-of-mouth has long been the most effective form of marketing for us, we can't impress upon you enough how important this interaction is – thank you.

Finally, I'd like to thank our Festival Patrons, Bernard Carney, Ben Elton, Lucky Oceans, Andrew Winton and Gina Williams for their ongoing support, vim and vigour. Ben has written a film script, *Three Summers*, which is loosely based on Fairbridge Festival. He filmed onsite at the 2016 festival and has just finished the film's shoot at Fairbridge Village in September and October. We eagerly await the outcome of his efforts and expect the film to be a fabulous promotional tool for the festival in a number of different ways.

Leanne Casellas

Our 2016 post-festival online survey achieved 31 more responses than the previous year, which is encouraging to see. It demonstrates that our patrons are committed to the festival and want to participate in shaping its future.

We opened the survey over the weekend of the festival (Apr 15-17) and it closed on 31 May 2016.

Results overview:

- 571 responses
- 11% new attendees, which was a decrease from last year's result by almost 4%.
- Those that have attended 10 or more festivals at 29.39% of total audience shows another year-on-year (YoY) increase compared to 2015's 27.23%
- Customer satisfaction (Did you have a good time at the festival?) rating has dropped for the second consecutive year from 77.92% to 72.85%.
- 64% said they would definitely recommend FF to a friend, which although is a good majority, it is a decrease of 9% YoY.
- Female respondents still accounted for the majority in the gender split but it was encouraging to see male respondents on the increase again, a trend we have seen over the past three years.
- Respondents in the 50-59 age bracket continue to dominate as they have done over the past three years at around 35% followed by 40-49, 60-69, 30-39, 18-29, 70+ and 17 or under.
- Those that live in the southern suburbs remain as our greatest geographical audience but showed a YoY decrease from 30.61% last year to 26.44%. The Peel region and the western suburbs are showing good YoY growth.
- The Early Bird early release (Oct 2015) had no impact with early bird ticket purchaser figures actually dropping slightly from 59.74% to 56.74%. Standard ticket sales held its own at 15.24% and gate sales show a continuing downward trajectory from 4.64% to 2.63%.
- The majority (30.82%) of people attend the festival with family and friends which aligns almost exactly with the 2015 result of 30.61%.
- Rather than rating the value of the family ticket, the value for money (VFM) question this year looked at value for the festival tickets in general. The response was a resounding 93.70% yes to FF tickets offering good VFM.

A new question this year asked which other festivals our audience attends, the top five are:

1. Fringeworld (46.06%)
2. Local street festival (42.56%)
3. PIAF (33.98%)
4. Nannup Music Festival (32.75%)
5. West Coast Blues and Roots (26.09%)

Festivals that performed well in the 'other' freeform response field were:

- Nanga, WOMAD and Denmark Festival of Voice.

Another new question asked in which other arts activities our audience engages, the top five were:

1. Cinema
2. Theatre
3. Visual arts
4. Comedy
5. Classical music

We asked: What makes Fairbridge Festival different to other festivals you attend? The responses demonstrated that our the festival's focus is in synch with our audience's expectations. The overriding themes were:

- Family-friendly
- Camping
- Music
- Community
- Venue

We asked about live music patronage, the majority supported local bands and interestingly 128 respondents said that FF was their only interaction with live music.

Advocacy continues to dominate how people heard about the festival. Word of mouth came out with the highest share followed closely by website and social media. Prior knowledge and festival’s eNews were the main responses in the ‘other’ response field.

The most visible promotional activities were:

1. 720ABC
2. Social media
3. The West Australian
4. RTRFM
5. Xpress

The ‘other’ freeform response field revealed a range of coverage that we were not aware of from Channel 9 news to Triple J.

We substituted freeform responses this year for multiple choice responses for favourite venue and favourite acts which made for ungainly and time consuming data assessment.

Ratings for festival experiences looking at the ‘excellent’ category YoY comparisons:

	2016	2015
Artist line-up	51.50%	61.50%
MC/comperes	23.26%	26.36%
Street theatre	30.85%	11.70%
Youth program	24.43%	26.37%
Children’s program	22.87%	21.13%
Venue – sound production	53.63%	54.75%
Venue – stage lighting	50.18%	53.45%
Site presentation/ambience	62.83%	50.75%
Venue decoration	42.17%	38.69%
Visual arts	28.30%	31.44%
Markets	29.39%	38.58%
Theatre	52.52%	47.53%
New categories for 2016:		
Dance	16.57%	
Workshops	19.43%	
Lectures/talks/presentations	19.73%	
Sustainability	38.53%	

Ratings for the festival's ticketing and camping looking at the 'excellent' category YoY comparisons:

	2016	2015
Ticket cost	21.31%	18.40%
Ticketing system (moshtix)	25.31%	24.62%
Ticket combinations	22.32%	19.35%
Camping experience	24.91%	29.17%

The vast majority of ratings for the ticket cost, ticketing system and camping experience all fall within good or excellent.

Another new question this year asked why people come to Fairbridge Festival, the top five reasons are:

1. Music in general (resoundingly)
2. Catching up with friends
3. Getting away from it all
4. Releasing their inner hippy
5. Engaging in a community activity

We asked about venues, Fairbridge Quest, our design work, camping etc.:

- 5.60% of respondents attended the Supperclub. Of those, the majority rated the event as good or excellent with the standard of food being the least popular
- 23.29% of respondents visited the children's festival
- 62.00% of respondents visited the Backlot
- 41.16% of respondents attended a special concert or presentation
- 18.91% of respondents attended a workshop
- Nearly 80% of respondents stayed overnight at the festival
- The vast majority (74.78%) liked the 2016 design work, 21.89% were ambivalent.
- The majority of respondents (71.80%) had heard about Fairbridge Quest which is 8.35% up on last year
- 95.97% of respondents believe it is important that Fairbridge Festival nurtures local youth talent
- Accommodation/camping area ratings (new question this year). As expected the highest weighted average was for glamping followed by Cosy Camping and then Rivergrounds
- Facebook is by far the most well used SM channel with a score of 75.26% with You Tube (28.72%) the second most popular followed by Instagram (16.64%) in third place.

If you would like to see the complete survey results, please contact: leanne@fairbridgefestival.com.au

Leanne Casellas

In its fifth year, Fairbridge Festival's youth songwriting competition Fairbridge Quest again grew organically with a ten percent increase in song submissions totalling fifty songs entered from a good regional and metropolitan spread.

Over 100 mums, dads, family and friends attended the final at MosArts Camelot Theatre, which was compered by Alex Turner. And despite the rain, appreciative crowds gave the four winners a hearty welcome to the Backlot stage at Fairbridge Festival on Sunday, 17 April 2016.

The winners in each of the four categories were:

Song craft

12-15	16-18
Anica Karu for <i>Unbreakable</i>	Belgrade for <i>By Your Side*</i>

Performance

12-15	16-18
Broadbent Brothers for <i>Home</i>	Jack Davies for <i>Where the Flowers Grow</i>

We would like to sincerely thank our judges for their time and commitment to the judging process. Singer/songwriter Helen Townsend spearheaded a team of four judges: she was joined by Fairbridge Festival's Youth Program Director, Maisie Glen; Procopy's Mark Whitehouse; and singer/songwriter, David Hyams. We'd also like to acknowledge invaluable support from Zenith Music, MosArts, Alcoa, WAAPA, WAM, HK Photography, Procopy, Vancouver Arts Centre, RTRFM and Perfect Pitch Publishing.

Each of the four winners took away the following prizes to help them along their musical way:

- Performance at Fairbridge Festival 2016
- Professional photography shoot from HK Photography
- Recording session at the John Butler Studio, Fairbridge Village
- Free WAM Song of the Year 2016 entry
- 2016 WAM Conference ticket
- Procopy CD copying vouchers
- Perfect Pitch publishing deal offer

The Fairbridge Quest songwriting workshops, with 45 attendees in total, were held in Albany at the Vancouver Arts Centre; in Pinjarra at Pinjarra Senior High School; and two metropolitan sessions at Zenith Music in Claremont. These events were facilitated Roly Skender, Andrew Winton and Craig Sinclair – we thank them for their efforts.

Special thanks go to Deidre Wright and Zoe Keenan for saving the day by assisting with the competition's administration duties.

* *Belgrade was not available to play the festival showcase – so finalist, Mitchell Martin, stepped into the breach on the day.*

Leanne Casellas



TICKET SALES DATA

Ticket type	Early bird price		Standard price			2016 Festival totals		change 2015		2015 Festival totals		2014 Festival totals		2013 Festival totals		2012 Festival totals	
	internet	total	internet	total	people	no. tkts	people	no. tkts	%	no. tkts	people	no. tkts	people	no. tkts	people	no. tkts	people
Weekend tickets																	
weekend family	13		5	96	384	355	1420	-14	-0.038	369	449	461	441				
weekend family camping	246	259	91														
weekend adult	141		64	417	417	1426	1426	78	0.058	1348	1261	1345	1233				
weekend adult camping	774	915	353														
weekend conc	70		24		26												
weekend conc camping	263	333	131	155	155	514	514	37	0.078	477	502	523	449				
weekend youth	14		16		33												
weekend youth camping	131	145	145	183	183	361	361	43	0.135	318	384	416	416				
weekend child	6		4		39												
weekend child camping	119	125	111	115	115	279	279	35	0.143	244	247	268	290				
Cosy camping 2 bed	26		7														
Cosy camping 4 bed	4		2														
Cosy camping 6 bed	1	31	74	9	22	40	96	1	0.026	39	38	25	19				
Weekend ticket totals																	
Tickets	1808		975		1276	2975	4096	180	0.064	2795	2881	3038	2848				
People		2628			192		192	140	0.035	3955	4274	4454	4202				
Day tickets																	
day adult	131		272		413	816		58		758	716	940	889				
day conc	40		75		116	231		27		204	240	266	255				
day youth	12		31		49	92		-13		105	79	94	112				
day child	11		58		90	159		19		143	117	174	192				
Day ticket totals																	
Tickets	194		436		668	1298	1298	88		1210	1152	1474	1448				
People		194			436		668	88	0.073	1210	1152	1474	1448				
Evening tickets																	
evening adult	19		52		215	286		93		193	224	184	133				
evening adult conc								-42		42	52	67	131				
evening youth					7	7		-9		16	19	19	19				
evening child					6	6		-14		20	16	46	21				
Evening General admission	19		52			68		68									
Evening ticket totals																	
Tickets	19		52		228	299	299	28		271	311	316	304				
People		19			52		228	28	0.103	271	311	316	304				
Grand Totals																	
Tickets	2021		1463		1088	4572	5693	296	0.069	4276	4344	4828	4600				
People		2841			1764		1088	257	0.047	5436	5737	6244	5954				

The FolkWorld Inc. Board presents the 2015/16 audited financial statements with an annual profit of \$74,602 for the financial year. The figures are a consolidation of all events run by FolkWorld Inc.

Fairbridge Festival

The total revenue received for the festival as at 30 June 2016 is \$956,583, an increase of 9% on last year.

Sponsorship from Alcoa and Getaway Outdoors of \$23,000 is included in the festival revenue.

The total expenses incurred for the festival as at 30 June 2016 is \$882,061, a decrease of 6% on last year.

The main areas where costs have decreased are:

Supply – with a decrease of \$19,697 (5%) on last year,

Artists Costs – with a decrease of \$28,709 (18%) on last year.

The net profit for the 2016 festival is \$74,522

Fairbridge Quest

The total revenue received for the 2016 Quest is \$11,322, a decrease of 15% on last year. The total expenses incurred this year for the Quest is \$10,543, a decrease of 4% on last year. The net profit for the 2016 Quest is \$779.

Business Review

A business review was conducted during the 2014/15 financial year by Inside Lane. The cost of the review was \$30,000 with \$25,000 impacting on the 2014/15 financial year. The remaining \$5,000 was incurred during the 2015/16 financial year and is included in this year's financial report.

Balance Sheet

The profit received from the 2016 festival and other events has resulted in an increase in equity of \$74,602. The organisation remains in a healthy and sustainable position. Cash reserves are \$453,086 as at 30 June 2016.

Kerri Warner

RON TAYLOR & ASSOCIATES PTY LTD

ACN 009 213 629

CERTIFIED PRACTISING ACCOUNTANT

COMPANY AUDITOR

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AUDITORS REPORT

To the Members of the FolkWorld Inc.

I have audited the Financial Report presented to the Members for the year ended 30th June 2016.

My Audit has been conducted in accordance with Australian Auditing Standards. My procedures include examination on a test basis, evidence supporting that amounts and other disclosures in the Financial Statements. These procedures have been undertaken to form an opinion as to whether, in all material respects, the Financial Statements are presented fairly in accordance with required standards.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion:

In my opinion the Financial Report presents fairly the financial position of the FolkWorld Inc. as at the 30th June 2016 and the results of its operations for the year then ended.

Dated 24th July 2016



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Auditor - Ronald Leslie Taylor