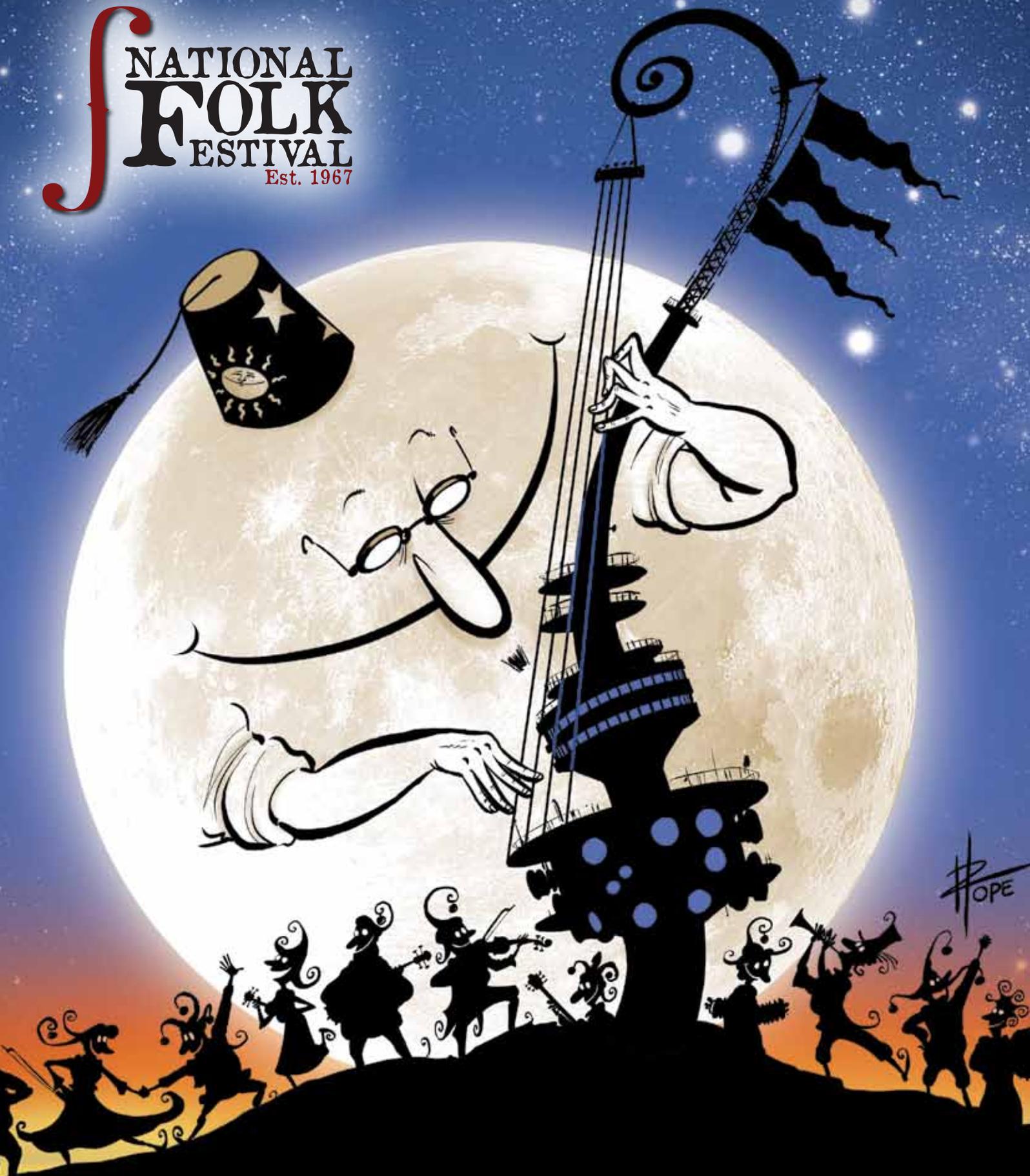


NATIONAL FOLK FESTIVAL

Est. 1967



NATIONAL FOLK FESTIVAL LIMITED

ABN: 96 058 761 274

ANNUAL REPORT 2012-13



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BACKGROUND

A 'National' Festival of Folk Music was first held in Melbourne, Victoria in 1967. In 1969, the annual Festival was held in Queensland and for the next 20 years it roved around the country being organised by local folk federations/clubs. The last traveling National Folk Festival was held in 1992. The National Folk Festival Limited, a not-for-profit company limited by guarantee, was formed in 1992 for the primary purpose of annually conducting the National Folk Festival in Canberra in the Australian Capital Territory (ACT). Since 1993, the Festival has been held every Easter at Exhibition Park, Canberra.

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 with a high percentage in the over 50 demographic. 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 provides a diverse program that includes music, song, dance, spoken word, film, circus, performance skills and traditional crafts. It presents excellent high-end entertainment experiences and also has a high emphasis on participation – providing opportunities for patrons to undertake workshops in a range of folk genres. Patrons can listen to their favourite performers and discover new ones, marvel at the talent of those who handcraft instruments, be tempted in our Festival market stalls and socialise with family and friends while enjoying a variety of mouth-watering fresh and tasty food styles from around the world. KIDZFEST is a special corner of the Festival for all the family, but especially children. 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. Many come for the whole long-weekend, camping on site.

Over its 47 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.





MISSION STATEMENT 2012-13

- To preserve and promote folk culture as a vital element in Australian life
- To promote the benefits of folk culture as a medium for education.

VISION STATEMENT 2012-13

- To continue to position the National Folk Festival as Australia's leading Folk Festival event
- To develop a series of educational projects that utilise folk culture as a valuable tool for education
- To position the National Folk Festival as a strategic player in the further development of the ACT as a cultural centre in the lead up to the 2013 Centenary of Canberra and beyond.

OUR VALUES

- Diversity in tradition
- Welcoming community
- Tradition bearing and passing on of tradition
- Participation
- Volunteering and the community it generates
- Sustainability
- Safe environment
- Respect for self and others
- Contemporary expression of tradition
- Education



Photo courtesy of Matt James



PRESIDENT'S REPORT

'a magical fairytale village of music and fun that you don't want to leave'; 'amazing'; 'life affirming'; 'the best week of my life!!! (so far)'; 'an exceptional cultural experience'; 'one of my favourite festivals ... a big festival, but still friendly and welcoming like a small festival'; 'I love to spend a day at the Festival and forget about life for a while'

Why do we do 'the National'? The Company's Mission Statement says: 'To preserve and promote folk culture as a vital element in Australian life.' That's true, but the heart-warming comments above, taken from over 1,000 feedback responses following the 2013 National Folk Festival, are why people come back to the National again and again. The Festival is an emotional experience as well as a visual, auditory and active feast.

I'll tell you why I 'do' the National and devote so much of my time to it. I love what we create through a massive collective effort – a friendly village community where everyone gets together to do what they love regardless of their age, gender, ethnic background, qualifications, what they do for a living or how much they earn. I love that we celebrate our folk traditions in an active way and enable new people to discover and participate in those traditions. It is where I meet up with kindred spirits who have become part of my folk family and dance my socks off. It is where I feed my soul.

But it is not ALL about revelling - there is a very serious side to what we do. As a not-for profit company we are bound by the same regulatory framework for transparency and accountability as all Australian companies. That we run a public event elevates our risk profile and compliance obligations. But we have even broader accountabilities. We run the NATIONAL folk festival and there have been many people around Australia who have given much to this Festival over the years. While we are its current guardians, we are effectively accountable to the Australian folk community for its continued health and wellbeing. Some may consider our corporate obligations, and the reality that we must survive as a business, as being at odds with our folk roots. But we cannot pick and choose. We must steer this Festival in a long term sustainable direction, comply with our legal obligations, AND keep our loyal supporters happy.

The National Folk Festival aims to be the destination of choice every Easter for Australian 'folkies' and thousands of others who love the Festival. As we feature folk talent from a different State or Territory each year as well as from elsewhere in Australia and overseas, many make the cultural pilgrimage to our annual 'meeting place' at Exhibition Park Canberra. Ultimately, our success is reflected in whether they come back year after year and in attracting new people, of all ages, to grow our community and ensure that our living folk traditions survive and thrive.

It was critical that 2013 be a good year for The National. It is no secret that the Festival suffered financial losses in 2011 and 2012 [our annual financial reports are publicly available on our website] and we were very appreciative of the one-off grant provided by the ACT Government in mid 2012 and associated advice.

Our goal and challenge for 2013 was to reverse the trend of the past two years. To achieve this we set a realistic budget and established stronger controls to monitor expenditure and cash flow forecasting, we market tested key procurements where possible, we reviewed our staffing structure and we reviewed policies and procedures. But as ticket income primarily finances the Festival, all our hard work would have been in vain if people did not buy tickets to the Festival.

2013 was the 47th National and the 21st since our roving days and settling in Canberra. It was also a big year for the nation's capital as it celebrated its 100th birthday. In view of this, for the first time since the National was hosted by the Monaro Folk Music Society and held at the Australian National University in 1992, the Australian Capital Territory was featured. Our worry was that folkies from other States wouldn't come or, as there was a 'One Very Big Year' of Centenary events, Canberra people would be all partied out or head to the coast for the last sun and surf before winter. The Board and staff nervously monitored ticket sales like never before. But folkies, old and new friends came and a fun time was had by all ... and the Board and staff sighed with relief.

On behalf of the Board, I acknowledge and thank all those who collectively made the 2013 Festival happen – the ACT Government, our sponsors and partners, our performers, our patrons, our volunteers and our staff. Some deserve special mention.

Our 1300 volunteers, including over 60 Area Coordinators, are the lifeblood of our Festival. They pull it all together. Particular acknowledgment

must be given to two of our most long standing volunteer Coordinators we farewell this year – Lorna Garratt who has run our Festival Shop for 17 Festivals and Brian Hinselwood who has looked after our MCs for 13 Festivals. Both have given much to the Festival.

After the 2013 Festival, we also said farewell to several staff members. Our Program Administrator, Carolyn Griffin, retired after more than 13+ years of hard work for the Festival (initially as Stalls Coordinator, then as a program support staff member). Our Production Manager, Kate Bowman, left to further her career and, as the end of his contract approached, our Managing Director, Sebastian Flynn, returned to his hometown and family in Brisbane. I thank not just those named, but all the staff for their hard work and dedication throughout the year.

Sebastian Flynn held the position of Managing Director for the majority of the reporting year until leaving the organisation at the end of May 2013. Following a staffing review, a new structure will be implemented at the conclusion of this reporting period. From 1 July 2013, the duties of Pam Merrigan, the Festival's Artistic Program Manager, will be expanded to incorporate managing director duties and her title changed to Festival Director. Lainey Keir and Ruby Hudson will both move from part-time to full-time positions and take on broader roles. With the new structure in place, significant strategic planning will be undertaken in 2013-14.

Finally, I acknowledge and thank my fellow members of the Board of Directors. We are all volunteers and have worked hard over the past year devoting many hours for Board and Committee meetings and sharing the responsibilities of running the company. During the reporting year David Garratt stepped down as President and retired from the Board and Graham McDonald and Cassidy Richens rejoined us. Special mention must be made of Peter Logue who did a sterling job on media for the 2013 Festival.

Change is in the wind as we approach our Annual General Meeting and focus on 2014, but one thing is certain - we are all committed to keeping the National Folk Festival a 'primary vehicle for preserving and promoting folk culture as a vital element in Australian life' and where people come to 'forget about life for a while'.

Gabrielle Mackey
President



Photo courtesy of Erin Stonestreet

As there was no Managing Director at the conclusion of this reporting period, the Artistic Program Manager provides a brief report on the 2013 Festival and provides some comments and feedback on the Festival program.

MESSAGE FROM THE ARTISTIC PROGRAM MANAGER

It is a privilege to be an integral part of what I consider to be Australia's premiere folk event, the National Folk Festival. Just about every one who has been associated with the National since its beginnings as the Port Phillip and District Folk Festival back in 1967 has their own individual take on what 'the National' means to them and, what it should be.

As Artistic Program Manager I believe the National must be grounded in the core elements of a unique and diverse Australian 'folk' culture. My role is to ensure the Festival provides on one level, a common ground for the expression of folk life through grass roots, community and participatory activities across folk genres while, at the same time, inspiring and engaging audiences with excellent high-end entertainment experiences that showcase quality national and international folk acts.

As my first National, 2013 certainly had its challenges, especially with the site changes, reduced number of venues and a revised budget. My intention was always to work towards producing a quality event that was both inclusive and dynamic without compromising its integrity and, which would satisfy regular patrons while exploring ways to grow new audiences, especially a younger demographic, and those who would otherwise not engage with the folk arts. In general, there was a high level of positive feedback on program content and the choice of acts.



Photo courtesy of David Bourke

The re-introduction of pre-Festival Master Classes was a significant addition to this year's program. These were held at Ainslie Arts Centre in Braddon in partnership with Music For Everyone. Four classes were offered over two days with outstanding duo Alasdair Fraser / Natalie Haas (Scot/US), Kevin Dempsey (UK), Carolyn Robson (UK) and local fiddler Donal Baylor. This is something I am keen to continue in 2014.

While festival headliners included the likes of Paul Brady, Seth Lakeman, Go Jane Go and Husky, my key program objective for 2013 was to maintain continuity with regular festival favorites and the wonderful sense of community, familiarity and inclusiveness that has become the hallmark of the National. The introduction of the Australian Made concert was a new feature, the National Folk Fellowship was given a higher profile through more structured programming, a new outdoor stage in Central Park became a focus for a variety of community music, dance and poetry performances and the FAA Youth Concert was staged in the Majestic placing greater prominence on the showcasing of young artists.

Of particular note this year was the National Folk Festival's inclusion as an official event of the Centenary of Canberra and, as a consequence, the invitation to manage one of four stages offering entertainment around Lake Burley Griffin for the One Big Day celebration on the 11th March. Our Back to the Island theme was devised by Managing Director, Sebastian Flynn and provided the National with an opportunity to showcase a broad range of folk music from Indigenous music through to that representing early settlement and our more recent past.

With the Centenary project and the Festival itself, March certainly was a busy month and throughout we enjoyed exceptional weather. With an earlier Easter, warmer days and daylight saving still in place there was a real buzz around the site as patrons venue hopped to catch their favourite

acts or met up with friends old and new. The 2013 Festival also enjoyed a good take up by local media especially the Canberra Times and, in the week leading up to and during the Festival, ABC Radio 666. The Marketing Committee, with special mention of Peter Logue, is to be commended on achieving much with very little in the way of a budget to work with.

The artistic program began with a welcome to country and an acknowledgement of the ACT as our featured state and concluded with a concert that highlighted some of the fine young talent that is making its voice heard in our current folk scene. As the party continued into the night at the last remaining venues, one thing was evident - that the enthusiasm and commitment that every person who is part of the Festival team shares to ensure the success and sustainability of the National is what makes it such a great event.

Pam Merrigan
Artistic Program Manager



Photo courtesy of Sabine Friedrich



KEY CHALLENGES AND ACHIEVEMENTS

In the last Annual Report, the then Managing Director, Sebastian Flynn, reported that high attendance and revenue over 2008-12 indicated no lack of growth or popularity in the event. This remains true, but when it became clear in mid 2012 that the Festival had incurred a substantial budget shortfall for the second year in a row, Festival management was faced with a major challenge. Meeting this challenge has been the focus and key achievement for 2012-13.

The Board and staff management forensically reviewed the company's past financial data. What was clear is that the Company's financial situation by mid 2012 was not due to a single factor. It was the accumulation of many separate factors.

As the Festival had grown over previous years, decisions had been made across many areas that cumulatively increased the Company's expenditure. Combining these things with the Festival's commitment to best practice in meeting its regulatory compliance obligations and less access to sponsorship and grant funds due to the general state of the economy, the cumulative 'causes' of the Festival's financial position were clearer.

When the going gets tough, what is important is what is done in response. If lessons are learned and practices changed, the challenges can be overcome. In the longer term, a company can emerge leaner and stronger for the experience.

An analysis of current business practices and a high level review of operations were used to inform the setting of a realistic annual budget for 2012-13. In the last Annual Report, Sebastian Flynn identified the need for the following actions:

- reduction of costs in festival site infrastructure
- reduction in compliance cost
- reduction of costs in program spend
- reduction of costs in staffing
- reduction in complimentary tickets to the event (approaching 50%) and
- re-setting (reduction) of ticket revenue expectation.

This report briefly outlines what action was taken in the reporting year in relation to each of these strategies. In pursuing them, the challenge for Festival management was to produce a high quality event that still met patron expectations at less cost. What we found was that it actually presented an opportunity to rethink what we do and how we do it – to find new, different and financially smarter ways of doing what we do.

The site plan was reconfigured to take better advantage of existing site infrastructure. This provided an opportunity to recreate the Festival in a new and fresh sustainable way. It also saved costs. A slight reduction in the number of performance venues in the previous year was countered by increasing the seating capacity of other venues. A reduced program budget presented a number of challenges but, with careful monitoring of ancillary costs such as accommodation and a generous grant from the Embassy of USA to offset costs of our international US acts we managed to achieve our target. Although in some areas costs could not be reduced this year (for example, because the Festival had existing supplier contracts with fixed costs), where possible, costs were reduced.

A major cost in relation to compliance had been for expert advice to ensure our policies and practices were compliant and thereby minimise risk. Having obtained this advice, meeting compliance obligations is now built in to the Festival's business practices and continuing costs in this regard can be better monitored.

Some savings were achieved by greater use of volunteers and reviewing contractor arrangements but expenses associated with the departure of some long-standing staff and cessation entitlements for long service and annual leave meant that only 5% savings for staffing costs were realised in 2012-13. With a staffing review completed and the new staffing structure commencing from 1 July 2013, it is anticipated that greater financial benefit of the effort in this area will be reaped in 2013-14.



Over the years, policies and practices regarding complimentary ticketing have resulted in an excessive number of people attending the Festival on complimentary tickets. Redress of this was commenced in the current reporting year and will be pursued further next year. The challenge is that in some cases, a complimentary ticket is seen as an entitlement rather than a good will gesture for which the Festival may or may not receive something in return. The hope is that, if a complimentary ticket is not forthcoming for 2014, those who have received them in the past will continue to support the Festival by purchasing a ticket rather than not coming at all.

Estimating anticipated ticket sales for budgeting purposes is always an inexact process, being affected by so many factors, some of which Festival management can control, others it cannot. Those which the Festival cannot control include:

- the general state of the economy and associated consumer confidence
- whether Easter occurs early or late in any particular year (if early, the weather is warmer, daylight savings may still be in place and people are more inclined to go out)
- whether Easter coincides with school holidays around the country (if it does not, there is less likelihood that families will be able to attend), and
- other events in the period around Easter that can potentially impact Festival ticket sales.

Those which the Festival can control include:

- the Festival's ticket pricing structure and prices
- the Festival's performance program, and
- media and marketing.

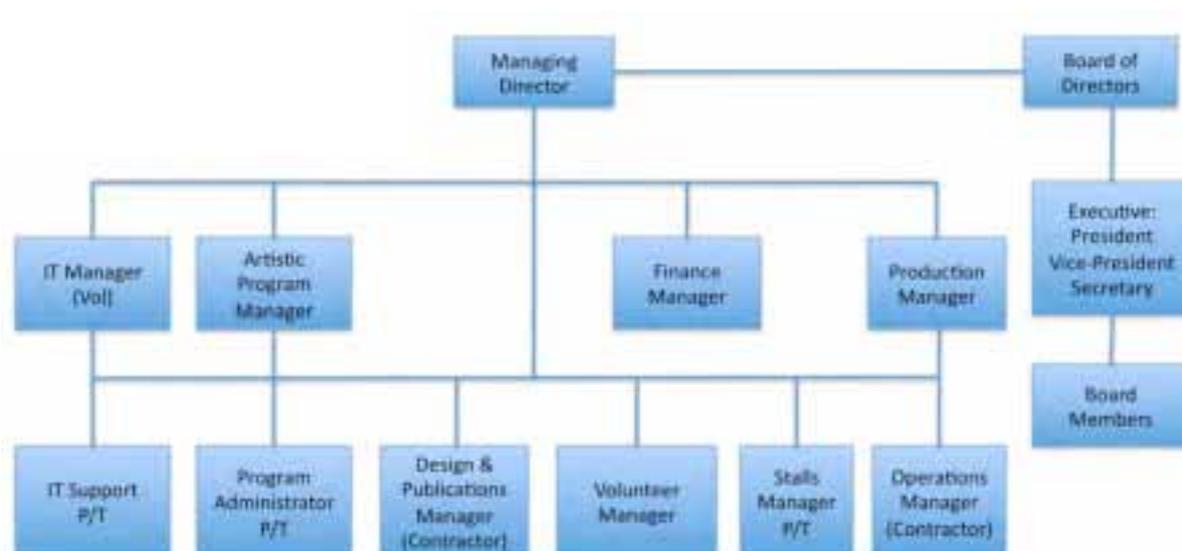
For the 2013 Festival, there was no increase in ticket prices from 2012 and in an effort to increase family attendance, the age at which a child ticket is free was increased by two years to 'under 7 years'.

Based on trend analysis and other relevant factors, it was anticipated that Festival attendance was likely to be down in 2013 compared to previous years. Ticket income was less this year and total Festival income was around 10% less than last year. As this had been anticipated and factored into 2012-13 budgeting, together with reduction in expenses, the impact of this reduction had less bottom line impact than if this strategy had not been pursued.

The prudence of the approach taken by the Festival's management and the rigorous cost cutting of expenses where possible, is evident in the business outcome for 2012-13 – the operating profit for this year compared to the operating losses of the two prior years. But the job is not over. The task of shoring up the Festival's finances to make this Festival sustainable will continue way beyond this reporting period. Efforts will be expended on market-testing supplier services when existing contracts expire, further reducing complimentary ticketing and increasing sponsorship and grant income. Efforts will also be made to entice those who have come to the Festival in the past to come again and to attract new audiences to grow this wonderful event.

ABOUT THE ORGANISATION

Organisational Structure 2012-13



Company Members

The National Folk Festival Limited is a limited-liability non-profit company formed for the purpose of promoting, organising and conducting annually in Canberra, the National Folk Festival and related activities. Company Members, numbering 29 in total, include:

- the five subscribers to the original Memorandum of Association of the Company [Seamus Gill, Graham McDonald, Colin McLannett, Keith McKenry and Philip Wilson]
- Managing Directors following Phil Wilson [Phil Spring, Jenny Simpson, Jared Wilkins and Sebastian Flynn] and
- 19 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.

Board of Directors

The volunteer Board of Directors is elected annually by Company Members as are the executive positions of President and Vice President. Some current Board Members (marked *) have also held Board positions in past years and subsequently been reappointed to the Board. The qualifications, skills and experience of Board members in any given year are detailed in annual Financial Reports. Board Members in the current reporting year (including positions held and the year appointed to the Board) were:

David Garratt	President (until 13 November 2012)	2003
Gabrielle Mackey	President (from 13 November 2012) and Co-Chair Staffing Committee	2010*
Peter Logue	Vice-President (until 13 November 2012)	2006
John Taylor	Vice President (since 13 November 2012) and Co-Chair, Governance Committee	2010*
Sebastian Flynn	Managing Director (until end May 2013)	2010
Graham Chalker	Company Secretary and Chair, Marketing Committee	2006

Rick Kenyon	Board Member and Chair, Finance and Audit Committee	2010
Phil Green	Board Member and Co-Chair, Governance Committee	2009
Mark Cranfield	Board Member	2006
Jacqueline Bradley	Board Member	2011
Graham McDonald	Board Member	2012*
Cassidy Richens	Board Member and Co-Chair, Staffing Committee	2012*

Staff Members

The Board appoints the Managing Director and Finance Manager. While the Board is generally involved in the selection of other managerial staff, the Managing Director is responsible for these and other paid and unpaid positions in the office. The staff, contractors, Area Coordinators and office volunteers, manage the entire event.



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 role) were:

Front row L-R	Sebastian Flynn	Managing Director	February 2010 – May 2013	F/T
	Lainey Keir	Finance Manager	October 2012 –	P/T
Back row L-R	Jocelyn Vasey	Stalls Manager	August 2010 –	P/T
	Kate Bowman	Production Manager	September 2010 – April 2013	F/T
	Pam Merrigan	Artistic Program Manager	June 2012 –	F/T
	Ruby Hudson	Volunteer Manager	September 2011 –	P/T
	Carolyn Griffin	Program Administrator	October 2007 – April 2013	P/T
(not in photo)	Vu Pham	IT Assistant	August 2011 –	P/T

Key Contractors

Jess Henderson	Design & Publications Manager
Pauline Skerman	Operations Manager
Adam Hadley	Majestic Coordinator & Program

Volunteers

The Festival has over 1300 volunteers, the majority of whom do their volunteer work during the Festival period, but some work throughout the year, including Lance Green, the (volunteer) IT Manager for the Festival.

There are over 60 Area Coordinators for major areas of Festival operations and 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.





OUR SPONSORS, SUPPORTERS AND PARTNERS

The National Folk Festival had a large number of sponsors for the 2013 Festival who supported the Festival in various ways. We acknowledge and thank them for their valuable support and assistance.

Platinum Sponsors

ACT Government	Canberra Centenary	Eclipse Lighting and Sound	Nova Multimedia
Southern Cross Ten			

Gold Sponsors

Barlens	Australian Capital Tourism
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Silver Sponsors

Qantas	ArtSound FM 92.7	National Film & Sound Archive	Coopers
KidsMedia	USA Department of State	VenueTix	

Bronze Sponsors

SITA	St. Francis Xavier College	National Library of Australia	Unions ACT
G.D.S. Exhibition Cleaning	EPIC [Exhibition Park Canberra]	Infinite Networks	Jim Murphy Market Cellars
Australian Stockman's Hall of Fame		The Hills Cider Company	

Distinguished Partners

ACTION	Canberra Weekly	Pirana Music	Old Bus Depot Markets
Canberra International Music Festival		artsHub	The Green Shed
Forrest Hotel and Apartments	ACT & Region Chamber of Commerce & Industry		B & V Caravan Hire - Queanbeyan

FESTIVAL AWARDS

Nurturing and acknowledging talent and contribution to folk culture is paramount to the Company's mission for the National Folk Festival. One way the Festival does this is through its annual awards. The following awards were presented to individual artists and groups as encouragement and recognition of artistic achievement in folk music, dance and the folk arts.

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.

2013 Award Recipient: Mike Jackson

National Folk Festival Volunteer of the Year Award

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

2013 Award Recipient: David Price, Area Coordinator, Admin T.

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.

2013 Award Recipient: Darcy Welsh



Traditional Social Dance Association of Victoria Awards

Awarded to the creators of two new dance compositions.

2013 Award Recipients:

- Beat Klippel Memorial Trophy (best General Social Dance category): Steve Bullock, for his dance 'The Can Can Quadrille'
- Victorian Folk Music Club Perpetual Trophy (a dance for More Experienced Dancers): John Short, for his dance 'Royal Red Cross Quadrille'.

National Folk Reciter's Award

This perpetual award, crafted in solid Ironbark wood, was awarded for the 29th time, to the Best performer at the Poet's Breakfasts.

2013 Award Recipient: Ken Tough

Yarn Spinner's Award

Awarded to the best yarn-spinner at the Festival.

2013 Award Recipient: Jason Roweth

National Film and Sound Archive National Folk Recording Award

This award was established in 2001 to encourage and reward excellence in Australian folk music recording. Award entrants are selected from outstanding recordings released in 2012 by a performer appearing at the 2013 Festival.

2013 Award Recipient: 'Not a Note Wasted' by Luke R Davies and the Recycled String Band

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 2013 was songs of the Bee Gees.

2013 Award Recipient: 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.

2013 Award Recipient: The Mae Trio

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.

2013 Award Recipient: Cameron Mather

Alistair Hulett Memorial Award

Presented in memory of the late great Scottish folk writer and singer whose name is inextricably linked to songs of social justice. Presented for the first time in 2012, by the Alistair Hulett Memorial Fund, the award is presented for the best song of social justice.

2013 Award Recipient: 'Mining Man' by The Lurkers



FESTIVAL ATTENDANCE AND SURVEY RESULTS

Attendance (ie. total numbers on site over the 5 days of the Festival)

Day	Number of purchased ticket holders*	Number of other season ticket holders**	Total number on site
Thursday – 28 March	4,027	5,063	9,090
Friday – 29 March	5,157	5,063	10,220
Saturday - 30 March	6,398	5,063	11,461
Sunday - 31 March	5,195	5,063	10,258
Monday – 1 April	4,098	5,063	9,161
Total	24,875	25,315	50,190

* Daily figures include 3,196 Season ticket holders on site all 5 days so are counted each day.

** Daily figures include volunteers, performers, stall holders and on site service providers.

Attendance compared to previous years

Year	Total number on site
2013	50,191
2012	52,338
2011	50,935
2010	55,092
2009	52,338

Survey Results

The Festival has an online survey to collect information about Festival-goers and their views on many aspects of the Festival. The Festival also has a 'We're Listening To You' page in the Festival Program enabling people to write their comments and feedback and some Festival-goers wrote separately. Where possible, these comments and feedback are added to the online survey information.

In total, 1,046 people provided comments and feedback following the 2013 Festival. While the majority of comments and feedback is 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.

Some of the survey results are below.

- Gender

Male	40%	Female	60%
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- Age

< 29	17%
30 – 49	17.8%
50 – 59	33%
60 – 80	32%
> 80	.2%

3. Which State From

ACT	35.5%	SA	2.4%
NSW	35.3%	TAS	2%
VIC	17.2%	WA	.9%
QLD	5.2%	NT	.3%
Overseas	1.4%		

4. Attended Festival before 90%
First time attendee 10%

5. Compared to other Festivals, what does the National do best?

504 people responded to this question. Below are some of the responses.

The sense of community and general atmosphere. Very few festivals capture that.

WORKSHOPS so attendees can participate in the festival, not just watch performances

Dance. ... the NFF is the largest dance festival in Australia. ... having access to 30+ hours of dancing opportunities is fantastic!! I leave stiff sore and really happy every year.

NFF creates a village feeling which I haven't seen elsewhere. The lack of division between performers and others is excellent (the session bar adds a lot to this) Everyone gets together in the one space rather than separating...excellent!

Everything! Variety of performers. Opportunities to learn and participate in workshops, masterclasses. Amazing food, stalls and people.

Session bar is awesome

Fantastic ambience, good music, good combination of performances, workshops, art instalments and stalls which encourages participation for everyone attending. Excellent volunteers.

Organisation is second to none.

Great value for money. Fabulous musicians. Good atmosphere.

