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1. Executive Summary

Of the back of a short hiatus in 2015, Bush Heritage Australia together with the Shire of Perenjori, staged the third Blues for the Bush Open Day and Concert on the weekend of the 23rd – 25th September 2016. The event shows a strong commitment from these partnering organisations to community, culture and the environment. This commitment is reflected in the overarching aims of the 2016 Blues for the Bush which are:

- **Engagement of the wider Perenjori community**;
- **To provide a safe and accessible event that is enjoyed by all**;
- **To celebrate the unique culture, landscape and lifestyle of the region**;
- **To showcase the Charles Darwin Reserve and conservation work of Bush Heritage Australia**;
- **To ‘break even’ financially**.

In reviewing the events performance in line with these aims the 2016 Blues for the Bush was undoubtedly an incredibly successful event.

The 2016 Blues for the Bush event built on the successes of the 2013 and 2014 event to create a celebration that:

- Attracted 1,405 attendees – which is 50% more than in 2014;
- Staged a safe and accessible event for all with zero major incidents being reported;
- Led to 97.5% of surveyed attendee’s indicating they enjoyed the event, with 85% indicating they would attend the event if held again and 95% willing to recommend the event to family and friends.

The unconfirmed financial performance of the 2016 Blues for the Bush shows a comfortable break even scenario. The total projected cash income and expenditure, including all arts based grants while excluding in-kind contributions, is expected to be approximately $373,000.
The key recommendations suggested in this report would be to:

- Build on the momentum and partnerships established in 2013 -2016 and have the key partners commit to the ongoing staging of the event;
- Commit to a long term vision for the event with clear objectives and goals put in place for the event;
- Research, plan and adopt a sustainable business model for the future;
- Develop a 5yr plus strategic plan for the event;
- Begin planning immediately for the 2017 and 2018 events with due consideration given to funding options;
- Continue with the proven Project Management structure;
- Initiate further complimentary community arts based projects throughout the Shire of Perenjori aimed at building on the events social capital.
2. Project Background

In June 2015, the Shire of Perenjori council took the much considered decision to postpone the 2015 Blues for the Bush – scheduled for the end of September 2015. This postponement was supported by Bush Heritage Australia with the understanding the event would be reinstated in 2016.

Both the 2013 and 2014 Blues for the Bush were successful in meeting their broad objectives and overcoming the many hurdles faced by a start-up event of this stature. One of the major issues faced by many start up events is the inability to cover operating costs. This issue was highlighted in 2013 and 2014 with the Blues for the Bush failing to break even. In 2015, the Steering Committee found it difficult to raise the necessary income required to assure the event would be run without making a significant loss. This difficulty was largely attributed to the change in the local environment where many prospective financial supporters were facing uncertain economic times and therefore not in a position to contribute the projected sponsorship funds. The decision to postpone the 2015 event was therefore made due to the uncertainty of the event being able to raise enough capital to proceed without a large financial loss to the Shire of Perenjori and Bush Heritage Australia.

The council decision made in December 2013 by the Shire of Perenjori to endorse the conduct of the Blues for the Bush and Community Open Day to be run in October 2014 and furthermore in 2015 and 2016 in partnership with Bush Heritage Australia still stood and therefore the partners began initiating involvement to rebuild the event for September 2016.

The existing Project Team who worked on the 2015 Blues for the Bush were re contracted to manage the delivery of the 2016 Blues for the Bush under the guidance of the Steering Committee. The Steering Committee included:

- **Ali Mills, Shire of Perenjori Chief Executive Officer** – Quality assurance and guidance for SoP Community Development Officer. VIP Management and Stakeholder engagement. Raise Sponsorship Revenue. Approve/Adopt event budget.
- **Luke Bayley, Bush Heritage Australia** Dave Whitelaw, Bush Heritage Western Australia **Manager** – Quality assurance and guidance for Project Team and stakeholder engagement. To raise sponsorship revenue. Liaise with BHA board and key staff memebers.
- **Lisa Smith, Shire of Perenjori Councillor** – Act as the advocate for the event with SoP council, and addresses Councillor’s concerns or queries as a first point of contact. Assist Steering Committee with budgetary issues.
The 2016 Project Team included:

- Emily Sutherland, Project Team Leader/Project Manager
- Theaker von Ziarno, Site Manager/Creative Director
- Angela Dring, Catering Coordinator
- Christina Laue, Community and Youth Engagement Project Coordinator, Shire Representative

In September 2016, at the first planning meeting between Emily Sutherland, Ali Mills and Luke Bayley the concern was raised by Emily on behalf of the Project Team in that there had been no guarantee given that the Shire of Perenjori would not cancel the 2016 event similarly to the 2015 one. Ali explained that the Shire wanted to 2016 event to go ahead – but only if it did not make a loss, and that this meant there could be no firm commitment at this stage that the event would not be cancelled. The concern raised by the Project Manager was that if the event was again cancelled this would undoubtedly leave many contractors with loss of projected income and a loss of goodwill in the event. This was not a position that the Project Team was happy to be in and as such they indicated a reluctance to begin working on the project until a guarantee could be given that the event would not be cancelled. A solution was agreed where the period between September and December would be used for the Steering Committee to seek to gain as much funding commitments as possible to allow enough confidence by the council for them to commit to the event without the overhanging risk of the event being cancelled.

At the end of April, the Steering Committee presented the Project Team with an approved Event Budget and a firm commitment for the event. An extensive skill base and experienced Project Team and led to a planned approach to developing the event. The period from April through June was consumed with preparing communication and marketing plan, funding submissions, key compliance documents, including a detailed expenditure forecast, and securing key event suppliers. Following this, media plans were developed and adopted and community engagement activities undertaken.

July through September was absorbed with the Project Team marketing the event, developing the event program, site preparation and stakeholder engagement. In addition, further arts funding applications were lodged and community engagement projects were successfully staged.

On Friday 23rd S – Sunday 25th September the Project Team delivered a safe, well-attended high quality cultural event that succeeded in both showcasing the important conservation work undertaken by Bush Heritage Australia at the Charles Darwin Reserve and also attracting visitors to Perenjori to promote Perenjori as a great place to live, work and invest.
3. Facts and Figures

a) Attendee Numbers

This performance indicator was met and succeeded. The following is a breakdown of the attendance figures at the event:

<table>
<thead>
<tr>
<th>Event</th>
<th>Attendee Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blues for the Bush Open Day</td>
<td>700 Attendees (75% adults, 25% children)</td>
</tr>
<tr>
<td></td>
<td>an increase from 2014 by nearly 100%</td>
</tr>
<tr>
<td>Blues for the Bush Concert</td>
<td>• 250 Children</td>
</tr>
<tr>
<td></td>
<td>• 903 Adults</td>
</tr>
<tr>
<td></td>
<td>• 252 VIP’s &amp; FOC</td>
</tr>
<tr>
<td></td>
<td><strong>1,405 TOTAL</strong></td>
</tr>
<tr>
<td></td>
<td>an increase from 2014 by 50%</td>
</tr>
</tbody>
</table>

An increase from of nearly 100% in attendee’s for the Open Day and 50% in the concert represented a large increase. The attribution to the increase could be credited to a number of factors such as:

- Successful marketing campaigns
- Strong event programming
- The change of event date
- The inclusion of a Friday night and Sunday morning program representing a ‘Weekend’ festival
- A hiatus between 2014 and 2015

b) Attendee Satisfaction

A short survey was sent to those attendees who pre-purchased their tickets to the event and gave their email address at the time of purchase (473 email addresses). At the time when this interim report was being drafted responses were given by 182 attendees representing a 38% response rate. From a market research perspective, this is a solid response rate that accurately portrays the views of the attendee’s.

Based on survey responses and other means of feedback the consensus reached by the Project Team is the majority of the event attendees were satisfied with the event. The below questions and responses highlight this:
Q1 Did you enjoy the 2016 Blues for the Bush?

Answered: 178  Skipped: 4

Yes

No

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

Q5 If you answered 'No' above, how would you rate this year's festival in comparison to the 2013 or 2014 one?

Answered: 42  Skipped: 140

Much better

Better

Same

Not as good

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%
The previous chart is a diagram to represent the respondents being asked if this was not their first Blues for the Bush experience how would they rate this years festival in comparison to the 2013 and 2014 one.

95% of respondents would recommend the event to their family and friends. This is a good indicator that the event was well liked and that is offers enough variety and attraction to justify being recommended to attendee’s networks.
The above chart indicates that 87% of respondents would attend the event again. With 62% committing to the event every year and 25% every other year.

c) Stakeholder Satisfaction

Preliminary reports would indicate that both Bush Heritage Australia and the Shire of Perenjori are very pleased with the success of the event. Verbal reports indicate that the individual goals set by both organisations were met, and exceeded, in the staging of this event.

The Project Team are currently contacting the events major sponsors to encourage them to provide feedback of their experience with the event. This will give the event organisers a good overview of what expectations were met by these funding partners and what improvements can be made to their sponsorship offerings in the future. This information will be available in the near future.
d) Event Safety

The event was staged and managed in a very safe way. Full consideration was given to management of all risks and hazards to ensure injuries to event patrons and staff was minimal. As a result of this, the Management Team exceeded their performance indicator of the total recordable injuries being less than 1% of the attendance with zero major incidents being recorded. Please refer to the Appendix 1: Site Manager’s report for full details.
4. Management Performance and Staffing

The Project Management Team (Project Team), worked well together and was successful in staging an event that fit in with the Shire of Perenjori and Bush Heritage Australia’s scope and vision for the Blues for the Bush.

Having each key team members role’s clearly defined early on in the planning process avoided any misunderstandings while a formal reporting system ensured good governance and transparency with all management decisions. Camaraderie was high with each individual feeling valued and part of a team, therefore the overall experience in delivering this event was a good one for all members of the Project Team.

The Project Team integrated well with the Steering Committee willingly taking direction and advice on strategic matters. Regular meetings between the Steering Committee and Project Team ensured the lines of communication remained open and accessible throughout the event planning stage and beyond.

Leveraging on the Arts based grants that the event received, investment was made in quality site staff and crew to assist in the delivery of a safe and functional event. Key site staff were carefully selected and many are well rounded performers and entertainers as well and experienced festival staff. This meant that a good deal of the staff were able to be employed in more than one role – a very cost effective option. The Site staff integrated well with the Project Team and also Bush Heritage Staff and Volunteers.

One of the areas that needs significant consideration for improvement in future years is the allocation of funds in the core event budget for Site and Event staffing. The allocation in the 2016 budget for this was approximately 70% down on where it ideally should have been. The only way the Project Team was able to make this work was to enlist help from volunteers, negotiate ‘mates rates’ and as mentioned above leverage on the Arts Grants to employ performers who also doubled as Site and Event Staff.
All involved with the Site build and staffing worked over and above their contracted expectations to deliver this stand out event. However this should not be taken for granted and volunteers and those who work long hours need to be well looked after and recompensed for their efforts. If these people are not acknowledged and treated fairly, we risk not being able to attract the caliber of staff and volunteers in the future.

Burn Out of key personnel is a real risk and one that can be easily negated is sufficient resources are allocated to the areas of staffing and site build. As the event grows in size and stature, it is important that enough experienced staff are employed to not only build a safe and accessible festival site but also to help staff the event during festival hours.
5. Event Financial Performance

a) Cash Budget Summary

<table>
<thead>
<tr>
<th>INCOME</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2016 Blues for the Bush Core Income</td>
<td>$261,845.50</td>
</tr>
<tr>
<td>2016 Blues for the Bush Arts Grants</td>
<td>$111,518.50</td>
</tr>
<tr>
<td><strong>TOTAL BLUES FOR THE BUSH INCOME 2016</strong></td>
<td><strong>$373,364.00</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2016 Blues for the Bush Arts Expenditure</td>
<td>$255,159.00</td>
</tr>
<tr>
<td>2017 Blues for the Bush Core Expenditure</td>
<td>$108,680.16</td>
</tr>
<tr>
<td><strong>TOTAL BLUES FOR THE BUSH EXPENSES 2016</strong></td>
<td><strong>$363,839.16</strong></td>
</tr>
</tbody>
</table>

**TOTAL BLUES FOR THE BUSH SAVING/DEFICIT 2016** $9,524.84

b) Expenditure Budget

This year, the Operational Budget was initially set by the Project Manager. Due to the Shire of Perenjori and Bush Heritage Australia wishing to be extra conservative with the event spending, the expenditure budget was drastically decreased by the Steering Committee. The Project Team raised concerns with the budget cuts however an expenditure figure was presented with the understanding that if some of the ‘in – kind’ contributions could not be sourced for essential and core items then the budget may need to be increased accordingly. Subsequently, the Project Team worked hard to deliver a high quality event with a break even financial outcome.

The core expenditure budget was able to be managed and maintained in line with income (despite the significant cuts) due to the Project Team leveraging on the $100,000 worth of arts grants and additional unbudgeted income that they were able to raise. The arts grants absorbed a significant amount of what is considered as core expenditure such as: sound and staging, site staffing, performances and site build and materials.

The depletion of the core cash budget put a lot of pressure on the Project Team and staff as many contractors went over and above in delivering the stand-out event. They worked extra-long hours without reimbursement and many took contracts at below the market rate. Volunteers also played a big part in delivering the event and without their contribution the event would not have been such a huge success.
It should be well-noted that without the extra arts grants and the extra work put into the event by the Project Team, staff and volunteers the event would not have been delivered at such a high level representing such success. The core budget alone would not have allowed for an event of the stature of the 2016 Blues for the Bush to be staged.

In moving forward, there is a strong recommendation to reconsider the cash expenditure budget to allow for all core project expenses to be well covered.

c) Income

The below chart represents the makeup of the $373,343 income raised towards the event:
d) Financial Management

Event procurement was managed in line with the Shire’s purchasing policies. Generally, all invoices were managed against the expenditure budgets by the Project Manager and then internally managed via Shire staff. With the inclusion of the extra Arts Grants, the work involved with managing expenditure budgets and payments for each individual grant was considerably more than expected.

Instead of managing one core budget, the Project Manager had five budgets to manage. The Shire staff also had considerably more accounting work due to the fact there was multiple jobs allocated to the Blues for the Bush ledger.

Each of the six grants received will require acquitting and reporting which will be a joint process undertaken over the next few months by the Project Team and the Shire staff. This work was not expected or included in the Project Teams contracts or hours allocated by the Shire to this process for their staff.

The Steering Committee assisted in Financial Management by keeping well informed of expenditure and income levels throughout the project.

e) Financial Statements

The financial unconfirmed (and non audited) financial statements for the Blues for the Bush can be found as Appendix 3: 2016 Blues for the Bush Financial Statements.
6. Tourism and Economic Development

One of the unwritten objectives of the event is to increase economic and tourism development opportunities for Perenjori and the surrounding areas. In 2016, Tourism WA came on board through the Regional Event Scheme to partner the event. The catalyst for their involvement was that there is a perception, and now evidence, that the event is increasing tourism development in the area.

As part of the attendee feedback, and also at point of sale, attendees were asked about their home location and if they travelled to the region specifically to attend the event (e.g. are not local, were not passing through or visiting family and friends). The results were very positive from a tourism development point of view as highlighted in the below chart:

This is quite consistent with 2014 where most attendee’s were also visitors to the region. This year however the number of ‘locals’ increased from 10% to 17%. It is interesting to note that the ‘reach’ of the event is increasing and people who visited specifically for the event came from far and wide – including visitors from Sydney, Geelong, Melbourne, Adelaide and from areas all across the state. The largest portion of travelers came from the Perth metro areas which again is consistent with 2014.
Although no formal measures are available to evidence the economic development the event brings to the region there is undoubtedly an injection into the local community. No only local businesses profited from visitors but from the event budget itself with local suppliers and contractors hired wherever possible. Some of the larger purchases made locally by the Blues for the Bush that can be corroborated included:

- Local Staffing - $40,000 plus
- Perenjori Hotel - $12,500 approx
- Local accommodation - $4,375
- Local transport contractors - $2,500
- Local Retailers - $949.00
- Local Print Publications/Printing/Stationery - $7,000
- Local Hire companies - $900.00
- Local Arts & Crafts group - $1,150.00

On top of this, local groups and organisations benefitted from fundraising at the event with the following Clubs benefiting from the event:

- Carnamah-Perenjori Football Club - $15,000 (unconfirmed)
- Carnamah Women’s Hockey Club - $3,000 (unconfirmed)
- Carnamah Netball Club - $1,500
- Perenjori Volunteer Bush Fire Brigade - $1,000
- St John Ambulance Perenjori Sub Centre - $2,000

These figures represent the spend made by Blues for the Bush during the course of the project. A large and positive impact would also be experienced by local businesses supported by visitors to the region for the event.
7. Community Engagement

One of the key objectives of the 2016 Blues for the Bush was ‘Engagement with the wider Perenjori community’. As such, a lot of time and effort was dedicated to this in the lead up to the Blues for the Bush. The Project Team is very happy with the improvements in this area since 2014 and has put in place foundations to follow up on this work in the lead up to future festivals.

Christina Laue, Community Development Officer at the Shire of Perenjori, was an integral part of the Project Management Team and the key person responsible for driving community engagement activities for the Blues for the Bush. Christina performed her role with enthusiasm and dedication resulting in many positive outcomes in this area.

One of the most notable outcomes delivered to the community was the hosting of workshops for the local youth and school children in the lead up to the festival. These workshops were funded through Arts based grants that were applied for by the Project Management Team and allowed the Blues for the Bush to offer a ‘pilot’ program of add-on experiences for the community.

Working with the Perenjori Primary School, the Project Management Team initiated a series of workshops led by professional and world-class musicians, choreographers and circus instructors to give local students a hands-on experience in areas that they would not otherwise have access to. Students from surrounding towns were also offered the opportunity to join in these activities. Many of the workshops culminated in the local children performing to live music at the Blues for the Bush to an appreciative crowd.

It is scheduled in January 2017 that retained funding from one of the Arts grants will be used to initiate the ‘Community Canopy’ project which will involve interested community members assisting to design and fabricate shade sails.

Please refer to Appendix 2: Community Engagement Report for full details.
8. Event Marketing Effectiveness

The Project Management Team was tasked with regional media management and promoting the event with the intention of selling tickets. An extensive marketing campaign was undertaken to support this role with the Project Manager developing and implementing a comprehensive marketing and social media plan.

A well-considered investment was made in marketing the event representing only 12% of the overall event spend and 18% of the core event budget. This is a relatively small financial investment however the choice of marketing activities proved very successful in its primary aim to increase awareness of the event and sell tickets.

The event exceeded expectations with attendee numbers doubling from 2014. This can be largely attributed to the success of marketing activities. It is difficult however to measure the effectiveness of much of the individual marketing material however the below chart does show where the ticket purchasers heard about the event:

![Graph showing how ticket purchasers heard about the event](image)

As with the 2013 and 2014 event, it appears that word-of-mouth is still the most widely applied trigger for ticket sales. This is a positive sign as it would indicate that the event’s profile is strong and recommendations for the event are being made. The biggest difference in this data as compared to last year is there has been a significant increase in the number of people indicating they heard about the event via social media.
a) Website

Feedback on the website indicates it served its purpose well in delivering information to interested viewers. Comments received indicate it was a well-received website and easy to navigate. Google Analytics give us these pictures on how the website was accessed and used:

Google Analytics indicate that web site activity has increased from 5,467 visits or sessions in 2014 to 7,787 in 2016 and in addition, the web page has 5,364 users across these sessions. This data would collaborate that the website was well visited and that marketing activities from all the partners have been effective in directing people to the website as the main portal and information point for the event.

Also a high bounce rate of nearly 60% indicates that over half of all users to the home page left the site without interacting with other pages. This can be seen in two lights – one negative and one positive. The negative is that this would indicate that visitors were not interested in the site or event enough to visit the other pages and therefore left the website disappointed, the positive is that the BUY TICKETS link from the homepage leads visitors directly from the page to the ticketing site (EventBrite) therefore directing traffic away from the site to purchase tickets.
### Acquisition Overview

- **All Users**: 100.00% Sessions

#### Primary Dimension: Top Channels

<table>
<thead>
<tr>
<th>Channel Type</th>
<th>Sessions</th>
<th>% New Sessions</th>
<th>New Users</th>
<th>Bounce Rate</th>
<th>Pages / Session</th>
<th>Avg. Session Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 Organic Search</strong></td>
<td>3,381</td>
<td>67.45%</td>
<td>5,252</td>
<td>50.46%</td>
<td>2.22</td>
<td>00:02:34</td>
</tr>
<tr>
<td><strong>2 Direct</strong></td>
<td>2,358</td>
<td></td>
<td></td>
<td>61.32%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3 Social</strong></td>
<td>1,482</td>
<td></td>
<td></td>
<td>75.17%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4 Referral</strong></td>
<td>566</td>
<td></td>
<td></td>
<td>59.72%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Conversion:

- **Edit Channel Grouping**
As far as acquisitions go, or how people reached the Blues for the Bush website, we can see that most conducted a search for the event. This is positive behavior as it indicates enough interest by people in the event to remember its name (or partial name) and to look it up on a search engine.

Social media referrals were also very positive indicating the activity undertaken on facebook, and to a lesser extent twitter and Instagram by all the partners, was successful in directing followers to the event web site. Facebook alone had 1,417 referrals meaning that this many people accessed the website from a link on Facebook.

Referrals from other sites included 146 from Bush Heritage Australia and also 116 from the Shire of Perenjori’s web site.

In terms of page views, the most popular pages viewed were: home, access & accommodation, open day, concert, Charles Darwin Reserve, Perenjori, FAQ’s then followed on by individual performer pages. The access and accommodation page had 2,417 views which would likely indicate the majority of ticket holders visited this page before the event which is a positive response at this page contains possible the most pertinent information for ticket holders relating to the event.

b) Social Media

Social Media was undoubtedly one of the most effective tools in communicating with potential attendees. Facebook, and to a lesser extent Twitter, proved a cost efficient and easy way to promote the event. The following figures collaborate the reach of social media:

- Total Number of Page Likes for Facebook: 1,318 (up from 577 in 2014)
- Total Facebook Reach: 64,626 people (peak of campaign)
- Total Engagement in Paid Posts: 5,300 (opened post and followed link or took action)
- Total Number of Twitter followers: 395 (up from 46 in 2014)
- Total Tweets:523 (up from 99 in 2014)

Facebook lent itself to advertising the 2016 Blues for the Bush in a cost effective and measurable way. With a total spend of just $1,253 (representing only 3% of total marketing budget) the paid Facebook Campaigns (or posts) reached 64,626 people in total and resulted in total engagement of 5,300. This equates to just 23c per person who actively engaged with an advert (either liked the post, commented on it, shared it, or followed the link in the post or the call to action).
The Blues for the Bush Twitter account was managed very successfully during September and following the event by Richard McLellan, CEO NACC. Richard enjoys ‘tweeting’ and has a good network of twitter followers that he has been able to tap into to help promote the Blues for the Bush Twitter page and event.

In addition, social media promotion of the event by the partners was supportive and successful in helping promote the event with both Bush Heritage Australia and Shire of Perenjori actively promoting the event on their Social Network sites.

c) Posters /Flyers and e-flyers

A dedicated poster campaign saw 400 Event posters and 2,000 flyers distributed across the Perth and Metro areas in targeted areas (bars, café’s, nightclubs, universities etc). In addition 150 posters and 500 flyers were placed in the Mid West region and Coral coast areas. They were positioned in popular tourist spots and routes along the coast from Jurien Bay to Carnarvon as well as in the inland towns along the Brand Highway and Great Northern Highway.

The Project Team distributed seven promotional emails across a database of 828 email addresses. On average, the open rate for these emails was 61%. Referrals from the email messages to the website were consistent across all campaigns.

d) Paid Advertising – Regional Publications

Four advertisements were paid for publication in the Geraldton Guardian and Mid West Times. The effectiveness of the paid advertisements is not known however it can be assumed that due to the distribution networks of the print publications these advertisements assisted in broadening the reach of the event. They were also the primary form of messaging to the Geraldton market who represented only 10% of the event attendee’s. In 2014, 27% of the events attendee’s were from the Geraldton region. This decrease may correlate to the decrease in spend in advertising in these two publications between 2014 and 2016. In 2016, we had allocated only $3,500 for advertising in these two publications as compared with $7,000 in 2014. Even though the percentages of attendee’s from the Geraldton region decreased drastically the difference in actual attendees from 2014 to 2016 was only 78.
e) Paid Advertising – Local Publications

In 2016, the Project Team made the decision to significantly increase the budget from 2014 to 2016 in spending on advertising in local (Mid West/Coral Coast) print publications. A relatively large chunk of the advertising budget was spent on widening the event reach in the immediate area. Over twenty local publications advertised the Blues for the Bush between the months of July and September. 420 people attended from the areas where we used local advertising as the main promotional tool.

f) Paid Advertising – Industry Specific Publications

Paid advertising was taken out in the lead up to the event in four publications. Each of these publications aimed at a different target audience – most readers who would not have otherwise heard of the event. These publications were: Rhythms Magazine, Countryman, Elders Farm Weekly and the Sunday Times Wildflower Feature. Advertising in these publications is considerably more expensive than other channels however the spend was justified in that these adverts increased the reach of the event into Western Australia, and in some cases Australia.

g) Media

As with previous years, the 2016 Blues for the Bush received solid support from the local ABC radio station (Midwest and Wheatbelt) with editorial also appearing in the Geraldton Guardian and Midwest Times. Media coverage also widened to include the ABC radio’s statewide program, Sunday Times and local commercial radio stations. Local publications also supported the event by including event media releases and articles where appropriate- both in the lead up to and following the event.

Although the 2016 marketing campaign was successful in increasing the reach and profile of the events and assisting to sell tickets there is still a lot more the Project Team could do to help market the event for future years. Depending on the marketing budget, suggestions include: paid advertising on metro radio stations, television advertising, paid advertising in more regional newspapers (Great Southern and Norther papers), National publications and more industry specific marketing (e.g. targeting caravan and camping enthusiasts etc).

h) Other

This year, we were able to leverage the Tourism WA events calendar to promote the event as well as the event being promoted via the Golden Outback. Both of these offered an increased reach for the event and helped the Blues for the Bush recive more tourist interest.
9. Event Specifics – What worked and what could be improved?

a) Ticket Sales and Pricing

Tickets for the 2016 Blues for the Bush went on sale on the 1st July 2014. This was a lead in time of around three months. During this time, a targeted marketing campaign was rolled-out to assist in publicizing the event and advising that tickets were on sale.

Unlike in previous years, tickets sold well from the moment they went on sale and continued to sell in a steady manner until two weeks out from the event when there was a spike in sales. The ticket sales activity recorded certain increases in line with promotional activity – posts on facebook, paid advertising etc. The Project Team also put effort into promoting the event prior to July so as to help build excitement for when tickets went on sale.

Tickets were again sold using the Eventbrite platform with some tickets being sold via the Shire of Perenjori and a small portion sold on the gate at the day. Gate sales were discouraged and not advertised. There were no complaints received regarding the online ticketing system which proved easy to navigate and use.

Ticket prices were set at $70 per adult and $25 per child (under 4yr olds were admitted free of charge). This represented a 40% increase in price from 2014 for adult tickets and around 65% increase for children. The ticket prices were set at $50 for an adult, $15 children. In other circumstances it would be hard to justify such high percentage increases from year to year however the fact that the event still maintains good for value prices and also the extension of the program to include Friday night and Sunday morning the price rise did not seem to cause attendee’s too much concern. No complaints were received from attendee’s from previous years regarding the increase in cost.

Survey respondents were asked to rate the value for money of the event from 0 to 20 with 0 being very poor and 20 being excellent value. The average response was 20 reinforcing that the event was indeed perceived as great value.
a) Event Programming

In 2016, the event program was extended to include a Friday night program and some Sunday morning activities. This changed the feel of the Blues for the Bush from a one-day event to a weekend festival. The feedback received would indicate this change was well received and that the attendee’s enjoyed the option of camping two nights as this seemed to make the long distance trips to the event more enjoyable.

The introduction to the Friday and Sunday programs could be extended into future years to really highlight the event as a ‘weekend’ festival. This would raise the perception of value for event goers if ticket prices were to further increase.

Survey responses would indicate the overall event program was very well received and enjoyed. The following graph show which areas of the event were favoured:
Feedback would indicate that event goers enjoyed the program on offer for both the Open Day and Concert as well as the inclusion of the Friday night program although admittedly some people commented that they did not arrive on the Friday and therefore missed the entertainment.

Improvements were suggested to include further activities on the Sunday morning and also extra workshops as some people found the workshops to be too busy and space was restrictive.

Improvements could also be looked at for integrating Perenjori community groups and associations into the event program. This may be through groups hosting workshops and displays at the event or from running associated events throughout the year aimed at engaging with the local community. Either way, there is a strong opportunity to build relationships with local groups and encourage their involvement in the Open Day Program.

Also unfortunately the event was unable to facilitate the involvement of local indigenous groups into the program. This area was given considerable effort by the Creative Director and relationships will continue to be built to encourage future involvement. This is an area that will need considerable thought and an earlier approach if this element is to be represented at future events.

The inclusion of the ‘make and do’ workshops was well received with participants enjoying the opportunity to partake in hands on activities. Unlike in 2014, workshops were open and no bookings were taken. This seemed favourable however one of the workshops hosts did mention that the drop in style of workshop seemed a little chaotic. Thought needs to be given to the format of these workshops where it is open for all however not so ‘free range’.

As with previous years, the tours of the reserve were very popular and were all full. There was some confusion as to the process of ‘booking’ a tour as the event program advised ‘no bookings necessary’ which was not strictly the case. Quite a few people missed out on this opportunity. In total, approximately 180 people took the tours.

There was a significant increase in the money spent on performers for the Open Day and Friday night program thanks to the Arts grants received. These additional elements included works class performers which really added that extra special feel to the program.

The bar was considerably raised from 2014 to 2016 and moving forward it is important that the event continues to meet and exceed the now raised expectations of attendee’s.
b) Venue and Site

In 2016, as with 2014, an experienced Site Manager in Theaker von Ziarno was employed to oversee the delivery of a safe and accessible event site. Comprehensive site plans were developed to make the most of the venue and also to assist with attendee’s to feel connected to the natural surroundings. The Site build occurred without incidence with an experienced Site Crew working under the leadership of Theaker to ensure the event area, designated camping ground and access routes were all well laid out and easily accessed.

There was a distinct improvement in the function of the event site from the previous year. The notable difference being that the staff of Bush Heritage had made significant improvements to the Site infrastructure including building parameter fencing. This ‘farm style’ fencing covered in hessian and adorned by musical notes created a softer and more welcoming site from that in previous years where hundreds of meters of mesh panel security fencing was used to fence the site,

The site was also finessed with many creative elements, sculptures and decorations which resulted in an inviting and interesting space. The 2016 event site had a less industrial feel to previous years and succeeded in attendee’s feeling connected to the natural bush while also maintaining a sense of personal security.

The orientation and position the marquees was also greatly improved form previous years. Shade was not a problem – thanks to the layout and also the fact that the Saturday was not sweltering hot. Some future changes to the positioning of the marquees has been recommended.

What Worked?
- Children’s entertainment
- Reserve Tours – very popular all full
- Concert Performances
- Free Entry to Open Day
- Musicians Workshops
- Sponsors Exhibitions
- Gundawa Forum

What could be improved?
- More CDR Tour’s
- Indigenous elements represented/local culture
- Program Timing
- More ‘local’ components
- Youth Tent
- Inclusion of indigenous art and culture
The camp grounds were well positioned and the ablution facilities were clean and accessible. Over 1,000 campers spent the weekend at the reserve and the ablutions managed to cater for this number – however only just. Total Toilets and the Project Team (who provided the ablutions) raised concerns with the limited number of ablutions that has been booked however as this was a budgetary issue the Steering Committee was keen to ‘make do’ with what had been allocated in the paired-back budget. As expected, the showers and toilets in the camp area were at capacity with many emergency pump outs necessary and water storage and usage being an issue. These emergency pump outs meant that the costs of the ablutions ended up being in line with what they would have been if the original schedule proposed by Total Toilets which allocated more resources had been adopted. However, as with previous years, Total Toilets did a great job of keeping up with demand and keeping all ablutions clean and operational under difficult circumstances. Only minimal complaints were received about the number of ablutions and most comments were very favourable.

The biggest, and recurrent, complaint regarding the site was from attendee’s who were not prepared for the long grass. Many found this off-putting and requested the site be mowed in future.

The overall concensus is that the site managed to cater for the 1,400 attendee’s however improvements and alterations will be needed if the event continues to grow.

Please refer to Appendix 1: Site Manager’s Report for full details of the Site and Safety of the event.

What Worked?

- Experienced Site Crew to ‘build site’
- Contracted Waste Management
- Shade structures
- Ablutions clean and accessible
- Concert area safe and accessible
- Event site had a nice mix of creative elements
- Minimal use of high-panel security fencing

What could be improved?

- More site staffing to assist with build
- Placement of some individual marquees
- Position of VIP and Bar Marquees
- More ablutions
- More site signage
- Camp site laid out in a better way
- Long grass on site
c) Concert

The Blues for the Bush Concert was very well attended and feedback indicated those who attended it really enjoyed the entertainment offered. The extra cold night did put a few would be concert goers from really kicking their heels up however there was no shortage of people on the dance floor (or around the fire pits).

Feedback on the choice of artists was mostly positive. This was reinforced both through the attendee feedback survey and also on the night where many attendee’s visited the Festival Hub to purchase merchandise from the bands and to rave about their performances.

There were a handful of comments received from hard-core blues fans complaining that the music was not ‘blues’ enough however these few negative opinions were very much overshadowed by the positive comments received.

The performers themselves all were very personable and easy to deal with. The Project Team had no issues whatsoever in any conduct and would be happy to work with any of these professionals again.

There has been some suggestions for future years on employing an international headliner. This is one option that should be explored for future years.

**What Worked?**

- Good variety of performers
- Sound and lighting
- Muralist, Aerial, Circus and Fire performances
- Stage position and decoration
- Food Vendors
- Number of Security Personnel

**What could be improved?**

- Employing an international headliner
- A more dedicated ‘Blues’ line up if the event is being advertised as a ‘Blues’ concert
- Sound Production could still be improved further
- Blues music on Friday night as well as Saturday
d) Food and Beverages

In 2016, the decision was made to open the bar at 12 noon – rather than 4pm as with other years. This decision came on the back of the thought that there may be a possibility that one of the West Australian AFL teams would be playing in a final on the Saturday of the event and in which case the plan would be to open the bar and screen the game to accommodate this.

Luckily, an AFL game did not interfere with the programming and opening the bar earlier was more positive than negative. It did not encourage heavy drinking nor did it segregate the crowd. The bar itself was built in the style of an old western saloon bar and was named the ‘outlaw bar’. It was well run and managed by the Carnamah-Pernjori Football Club who made a considerable profit from the days operations.

There had been some suggestions that in future years this profit be shared or the management of the bar be taken on by another capable community group and therefore sharing this significant fundraising opportunity across the community.

Food vendors were hand-picked and managed by the Project Team’s Angela Dring. The feedback received was that the food offerings were both quality and well-priced. All vendors offered positive feedback and commendations on their time at the event. A small amount of negative feedback was received from attendee’s around one of the vendors selling out however this did not occur until after 9pm on Saturday evening and did not leave the crowd short with three other main meal options still available. Some also complained about having to queue at peak times at one vendor however a short queue is more than acceptable at any festival.

The Carnamah Netball Club served afternoon tea which was again popular however there was a decrease in the number of people enjoying this. This may be attributed to the bar being open earlier and people preferring alcoholic beverages to tea. Also there was a mix up with the service of afternoon tea with the Netball Club not offering tea unless people brought a panniken or travel mug whereas people were also advised in the event program that if they brought their own mug they could be served complimentary tea.

What Worked?
- Good variety of vendors
- Vendors all made a good profit
- Healthy food range
- Bar opening at 12pm
- Food Vendors

What could be improved?
- Another food vendor
- Bar being better stocked and prepared to avoid late dashes into Perenjori and Dalwallinu
10. Recommendations & Moving Forward

The recommendation is the event should proceed. Here are some considerations and recommendations for moving forward with future events:

a. If longevity of the event is a priority then a planning process should be undertaken with consideration of a model for the event. A five year strategic plan would be a wise investment for the project.

b. When deciding on a model for the event it will be important to clearly articulate the expectations and objectives of both the Shire of Perenjori and Bush Heritage Australia to ensure they complement each other.

c. Planning for the event should work on an 18 month lead in time.

d. Annual vs biennial. Both options have their merits and setbacks and BHA and SOP will need to commit to this decision. Some of the factors worth considering are:

<table>
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<th>Annual</th>
<th>Biennial</th>
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<td>- Keeps event momentum</td>
<td>- Not such a strain on financial resources</td>
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<td>- Gives local’s something to look forward to from year to year</td>
<td>- Allows people a break in off years to peruse other school holiday activities</td>
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<tr>
<td>- Drain on resources</td>
<td>- Loss of momentum</td>
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<td>- Risks staff and volunteer burn out</td>
<td>- Gives staff and volunteers time to recoup</td>
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<tr>
<td>- Keeps sponsors engaged</td>
<td>- More planning time between events</td>
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<td>- More time to run associated community engagement programs</td>
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e. At the current price point it is, ticket sales (attendee numbers) will never generate enough income to cover the event expenditure. This is because the expenditure will grow exponentially with the number of attendees.
f. By increasing the ticket price enough to make a difference on the event financials you risk losing a considerable amount of your would be recurrent market and also risk pricing yourself out of the market. Feedback indicated that people who are willing to spend more money on a ticket would prefer to go to a comparable concert closer to their home (e.g. in Perth metro area, South West WA, Geraldton etc). The costs associated with attending the event from outside of the immediate area would mean any increase in ticket price would put off many potential visitors;

g. If you wish to employ a ‘draw card’ or high profile headline act you will need to be clear of your objectives in doing so. If your objectives are to increase numbers at the event you may be successful in doing this however at the current ticket price more people will not mean more operational profit.

h. Associated projects or events held with the Perenjori community in the lead up to the event would assist to build relationships and participation in the event. These may include arts and crafts projects that are developed by the events Creative Director and funded via external grant opportunities. A full program should be delivered in the lead up to the event.

i. Securing a multi-year funding agreement or level of Commitment beyond a year to year arrangement would be a priority. The aspiration here would be to work towards establishing the primary funder/partner based at one third (around 30%) of the total income required in any one year.

j. Build on the relationship forged in 2016 with Tourism WA. Although their contribution this year was small the fact they supported the event is an excellent indicator for future investment from Events Corp/Regional Event Scheme. Tourism WA does not usually fund start-up events and therefore it is extremely positive they came on board so early in the life of the Blues for the Bush.

k. The major attraction with the event is that it is unique. In keeping the event fresh it is important new innovations are adopted into the event programming and framework. One suggestion would be to stage a sustainable or ‘green’ event with zero waste. Another idea would be to investigate the idea of ‘crowd funding’ to assist in funding a particular artist to perform at the event.
l. In its current format, using the existing parameter fencing, the site will comfortably cater for the additional infrastructure (marquee’s/shade/ seating/ablutions etc) needed to host 2,000 people. Any more expected attendee’s and the site layout will need to be reconsidered and space increased.

m. The Project Team worked dynamically together to stage a great event. Their learning and intellectual property from the 2016 event would be helpful in creating future events.

n. To grow the event it is recommended that a non-conventional business model be adopted. This would include building the event not necessary by the thousands of people but in the prestige in attending it. If the event is developed in such a way that it represents a totally unique experience then there will be a solid but niche-market for it that can be built on over the years. If numbers are capped at a manageable and intimate number and the level of attendee satisfaction is duplicated from year to year, those who attend will not want to miss out. They will feel a sense of privilege from being one of the small number of people who attend the festival. Over the years, the event will maintain a sense of exclusivity and people will buy their tickets early on to avoid missing out. This could lead to an ‘auction’ or ‘ballot’. At which point the price paid for tickets can be adjusted. It is not unrealistic to think that the small number of tickets released would attract a premium price – that’s if the event represents a quality, exclusive and well programmed festival. The Blues for the Bush has all the hallmarks to create such an event.

o. As the event grows, it would be good to incorporate more attractions on Friday evening and the Sunday morning. The two-night program proved very successful in 2016 and as such should be built on to create a ‘weekend festival’ feel for attendee’s.

p. Bush Heritage Australia and Shire of Perenjori need to be clear from the outset on what financial contribution and resources they’re prepared to invest in the event each year. This includes consideration given to staffing, site works, waiving of fees etc.

q. In moving forward with the event planning for future years, it is important to have a comprehensive expenditure budget. It is recommended the Shire of Perenjori and Bush Heritage look at extrapolating the in-kind value of the donated goods and services contributed towards the running of the event. These include items such as volunteer labour, Shire accommodation, Shire works crew labour, etc. This would assist in presenting a realistic view of the total costs associated with hosting the event.
s. The expenditure budget must also represent market value with no reliance on freebies, mates rates etc. It is important the festival builds a reputation where it is paying staff and local contractors well and not expecting ‘something for nothing’. In the past, the expenditure budget alone would not have supported the delivery of the Blues for the Bush but now as the event grows it is important to ‘pay it back’ to locals and supporters wherever possible.

1. Crowd funding is still a relatively new and ‘hip’ concept. It would lend itself well to much of the demographic of the events market. By including one element in next that is ‘crowd funded’ event organisers can gauge the response to the concept and also raise funds. This should be seen as surplus income until the reliability of such a venture can be determined.
Appendix 1: Site Manager & Creative Director’s Report

2016 Report

Prepared for: Blues for the Bush

Prepared by: Theaker von Ziarno, Artistic Director, Site and Production Manager

29 October 2016

Site Management

A small, multi skilled crew managed a large site, traversing many roles in the course of project delivery.

All crew excluding one were regionally based and regionally trained. (Shark Bay, Carnarvon, Nannup, Denmark & Perth). Illness of one crew member who subsequently arrived three days late point loaded more tasks onto the crew members on site. Additionally two artists contractors for a community arts project failed to have the skill set agreed upon in their scope of works (and project design), impacting on my site crews workload. Skill sharing and mentoring a strong part of our crew culture resulted in the fulfilment of 60% of aimed outcomes. Crew living on site and having ‘eating meetings’ resulted in great camaraderie, creative processes and production of some great new festival assets.

The Charles Darwin property manager and staff were a vital aspect of project delivery and worked extremely well and hard to facilitate the delivery of the festival.

Ablutions: We were very lucky! Once ticket numbers reached 950 I consulted with Total Toilets about getting more toilets. Due to the long weekend all toilets were booked out, so although we were compliant with the numbers of toilets for the festival, they redlined at capacity.

Water: Additional water hauled onto site was carted and stored to the Homesteads water tank. Refills where needed for Total Toilets Operation for the duration of the festival.
Site access and road signage: The formal Main Roads signs were only laid out around the exit, not the entry point. My crew were not legally allowed to move the signs to cover both entry and exit for Charles Darwin Reserve. It is vital that both access roads are demarcated with ‘Event Ahead’ signs and the 60km speed limit.

Security, fencing, site access: The site manager and security worked well together while the event was live. Consistent and timely communications resulted in potential anti-social behaviour by punters being mitigated quickly (for what few moments their were!)

First Aid: Reported no major incidents, just very minor request of band aids etc.

Fire Fighters: Monitored and kept the treed areas free from campers which in turn kept the emergency exits clear. A communal fire on the festival site was manned by FF and was a grateful addition to a cold night.

Site change over (Open Day to Concert): After a very clear briefing and the coordinated efforts of site crew, St Johns, Security and Fire Fighters resulted in an effective and fun site sweeping. The MC hosted this process and fun lines like ‘this is a stick up, raise your arm band to the sky’ enabled a sense of play and furthered the Nuevo Western Theme.

Public Incidents: Punters not being able to find their camp sites. Site crew and the Security would do routine rounds to check and support punters to find their site.

The Grass! After consultation with the Emergency Services, Fire Fighters, and site crew’s research I decided not to have the grass moved as it was a far higher fire risk than if it was mowed. Our biggest concern were ‘spot fires’ ignited by vehicles exhausts. The site crew and FF were poised and ready to respond to incidents. Three crew Vehicles as well as the FF vehicles were equip with mobile fire extinguishers. The grass was certainly an inconvenience for the punters. I think we were the spear grass decimation point for WA…

Electrics: Wayne and Irish were on the job from the lead in, while the event was live and post event. Their skill set was invaluable and they worked tirelessly. One Gen Set failed and was quickly replaced by another. We also had one Gen Set on a Trailer and a smaller on the Polaris, which the site crew used several times for several events and to mitigate a few electoral failures. The hire company is notorious for sending ‘unhealthy’ gear to jobs...because of this, we ordered more and are glad we did!

Site Layout: Was an improvement on 2014, we avoided harsh sun by placing more marquees along the west side of the site. There was a good circuit of things to do and see, as well as shade, places to retreat and rest. Please see notes about specific venues below. There are always aspects to improve/refine and explore for the next event, but all it all, it was a safe and functional site.
**Access:** Campers wanted access to the site from 11am on Friday morning, drawing a lot of my crews time/resources when we had scheduled other tasks.

Festival site access was popular, it was great to have security crew to work with to close the space, giving site crew a rest and clearly delineating that it was not longer a public access site -

**Parking:** Needs refinement. Day & priority parking was good. Artists parking screened behind Paint Storm worked well and ‘crew’ parking to the west side between camping and the festival site ‘evolved’ but worked quite well.

**Rubbish:** Two stations, one for punters/bar and one for food venders worked well, but we needed a rubbish station central to the camping site. Minimal rubbish needed to be cleaned up after campers left. The festival site itself needed a good clean up for Sunday morning, indicating 1) that we had more people at the concert; 2) that the bar sold a lot of alcohol. My crew and volunteers did the Sunday site clean up before the early morning yoga session.

**Rigging:** It was a relief to have a certified advanced rigger, scaffoldor, staging/climber on crew. This took considerable pressure of my work load while also offering mentorships to our other crew members.

**Production:** This event is now on the Cusp of needing delay towers for our sound system. The crew from CCA were excellent and attentive. They will write us their own recommendations for future concerts, but in short B4B is now an event that needs a concert PA!

**Site hand over to CDR:** The site manager stayed on site to formally hand the site back to CDR. Again, im very grateful to have worked with such skilled, dedicated, hard working and fun crew (B4B, CDR, SOP, LoC)

**Site recommendations:**

Camping site to be a simple grid system which is demarcated by ‘Standards’ a series of flags mounted on high poles, enabling the punters to be oriented at any time of the day or night. Colour and number coded for easy reference.

Camp Hosts/Ushers to be rostered on from Friday morning and the site induction and briefing to be done on Thursday afternoon.

Campers to be given a rubbish bag with their festival site/safety induction kit.

Rubbish bins stations to be placed within the Grid system and also marked with a large flag.
A formal process of inducting the volunteers to the literal site layout (as opposed to what was on paper). This will avoid confusion and create a very necessary opportunity for assumptions to be addressed. Those closest to the source of information need to be the ones giving the induction. Paul who laid out most of the roads needed to give this handover with the support of the site manager.

A formal process of induction when the site is handed over from paper to the Camp Hosts. This needs to happen directly between the site crew, event management and volunteer camp host.

A larger and clearer entry statement for the Main Gate

**Artistic Development:**

Nuevo Western Theme was a good fit for the Event. Each venue to have its own fasciae so the site is a hyperreal departure from the everyday into the enchanted world of festival, enabling the communities to celebrate, reflect, refine and foster strong sense of community.

We are building on our asset from year to year.

New assets for 2016 include:

- a themed Outlaw Bar with a partial fasciae which also functioned as a photo booth
- two giant ‘nest pod’ sculptures
- more oversized deck chairs
- large flowers
- fire drum with plasma cut pattern
- musical notes for fence
- Various other sculptures
- 2 x texta towers

**Youth-ville:** Unfortunately this venue was not hosted as I had anticipated. Key arts contractors ‘Aspire’ failed to deliver - Em and I have had a great critique with them, did not pay their full fee due to not fulfilling their scope of works. Pivotal to this disappointing outcome was my management style in that I do not micro manage my contracted artists, but do have daily production meetings. The scope of works and project design was informed by early consulting with Aspire. The reality was that these artists, though very experienced in Community Arts had not done ‘Festival’. Valuable insights have ensued from this. Sadly though in 2016 the Branding Experience of Youth-ville was not established.

Youth-Ville did feature an exhibition of photographs by Youth from Morawa and We hope that at the next B4B that it will be a thriving hub of arts owned and delivered by youth from across the region.
**Saloon** - was designed to be a multi use and weather contingency as its site lines were front and centre to the main stage. We failed to deck out the Saloon as planned due to being one crew member down for the Build. The aimed outcomes were a front fasciae, a chandelier, a large gaming table and so forth....

**Outlaw Bar** - was a HUB and I aim to refine and build on the Outlaw Bar as a signature institution at B4B, whereby past punters will be excited and proud to invite new guests into the bar (and all the other venues!!!)

**Gundawa** - was designed to have the marquee sides open to the bush on the east side (pm) & the west (am) giving it a sense of an outdoor room. Due to being short crewed I did not formally hand over the space to BHA to convey this, so I feel that although it was away, a quiet focused space, it was not embellished as I had envisioned/designed or used for its design features.

**Make & Do** Was a perpetual hub of activity. It was good to have just two workshop activities host the space for the entire day. I would love to have a night program too...

**The Goodlife** Needed - to be larger, and that was my mix up!

**Kitchen and Food Prep** - Ange has some very good recommendations for this which I hope to incorporate into the next events layout.

**Boom or Bust - Kids Pavilion** activities throughout the day, which i hope to refine for the next event.

**Displays:** It was good to have the displays intermixed with activities such as FerArt weaving and up cycling displays. We aimed to create a sense of community with the 3 x 3 popups by leaving out the partitions. This enable everyone to share the space rather than be locked away in their cubby holes.

**Fire & Ambos** - due to a fault of my own the Emergency Services Crew had a very large space which I think contributed very well to the great camaraderie established between the Security, Site Crew and Emergency Services. I think in the future we could invite the Security crew to use the space as well. The Security had no formal base.

**Bundiyarra** – Irra Wangga Language Centre had confirmed they would be there and failed to arrive. I had met the staff at Language Centre in June and had be maintaining communications right up to the week before the event. Rosie did not arrive and that was why there was an empty marquee on the site. I will keep on building this relationship!

**Portfolios:** Just notes for me really! I had the jobs list but need to formally assert these major tasks, not minor last minute...
Needed to be two people to put on erecting/taking down sponsors banners. My crew were way beyond capacity and I did not manage to get this onto the BHA jobs list...

- Camp Hosts
- Parking Marshals
- Site Induction for Punters (at main gate)
- Traffic Wardens

**Community Engagement**

I’m proud of the working dynamic between Emily, Christina and myself. Over the course of this years funding cycling we ascertained the best roles and are, I think a formidable team. Our process: I sound out community arts projects in consultation with Em and Chris then develop the concepts, find the artists and write the body of the grant. Chris does community consultation, gets letters of support and researches what support material is needed, while Emily balances the budget. I feel very grateful to be working with them both! Together in the 2016 cycle we wrote six Department of Culture and the Arts Grants, One Australian Council Grant. Three of these grants were successful but also implicating a larger workload which needs to be addressed on our Scope of Works.

First Nations engagement strategy needs to start ASAP. In 2016 funds and time being limited resulted in relationships not being fostered. I need to go to Mount Magnet to build relationships with the Indigenous Elders. A linguist James Bednall who translated Bidimya into english needs to be contracted to be liaison with us leading into the delivery on the next festival.

Community Arts Projects we delivered leading into the event.

- Art & Film - Youth in Perenjori and Morawa - Film and Photographic Exhibitions
- Flash Flock - Dance and Circus workshops for children - performances at B4B
- Hip Hop, B.Boys and Blues
- Circus
- Signage: Christina’s out of hours Initiative
- Classical Music workshops

And POST event

- Community Canopy - Shade Sail - To be complete in January 2017!
Mentoring: Christina, Paul McMurrich, Jade Mills, Aspire, Jo the CDO in Morawa...

**Community Engagement recommendations:**

A community Choir singing on the Friday night and Saturday morning.

**EXECUTIVE SUMMARY**

**Objective**

Seasonal orientation and being able to anticipate when this event is on is vital to it gaining traction in the community calendar of events both regionally and nationally. Continuity is key and I recommend that Blues for the Bush be a YEARLY event. Securing the same weekend, and not being trumped by other festivals/events adopting this date. The local community seem to be gaining pride and confidence in the event. The community engagement portfolios are creating more ownership and inclusion in B4B without it being built on the volunteer model.

Thank you for contracting me, I feel honoured, proud and very grateful to be working on such a wonderful project, forging a new model of community celebration, while building capacity in the Mid West.