

# 2016 Clunes Booktown Festival Review



## **Review Document, Clunes Booktown Festival 2016**

Prepared by Creative Clunes Inc.  
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We would like to take this opportunity to thank VicTrack for granting Creative Clunes Inc ongoing peppercorn rental of the Clunes Railway Station under their Community Use of Vacant Rail Buildings Program.

This has proved immensely important to the operation of the Booktown Festival, with offices, computers, wifi etc, plus large meeting room in the faithfully restored Station.

Thanks are also due to Graham Ryan and his team from Emergency Technical Services Pty Ltd for the provision of IT services at the Station.



*Clunes Railway Station*

## 1. Review Methodology

For the review of the 2016 event we spoke to most stakeholders inviting feedback. These included ticket buyers, volunteers, food and book stall holders, speakers, participants, sponsors and Wesley College.

## 2. Summary of 2016 event

The 2016 Clunes Booktown Festival was the tenth year Clunes ran the Booktown Festival event and the ninth year it was run over a weekend.

In 2016 the Festival attracted a large number of Melbourne visitors, many for both days of the Festival, and a positive response from our booksellers.

## 3. Innovations

Major innovations this year:

- The Theme for the Festival was 'Journeys Through Time and Place' which informed the curation of all talks, exhibitions, performances and presentations
- Extended the footprint of the Festival to both Bailey and Fraser Streets, with entry/exits at each of four corners of the town
- Hosted an intern from the Featherston Booktown, New Zealand
- Commissioned a local visual artist to design an owl mascot and streetscape which was used extensively in all collateral
- Held an invite only VIP / Media Launch at the newly refurbished Clunes Railway Station
- Utilised the St Thomas Aquinas Church for high profile and well attended author talks
- Located the Kids Village in the Warehouse Garden, also utilising private property behind the Club Hotel
- Enlarged and relocated the popular Book Bazaar for charities and smaller dealers
- Commissioned a local scenic artist to prepare an interactive World Map with icons representing landmarks of the world
- Commissioned the same local scenic artist to design and build 'book' gateways into the Festival
- Readings Booksellers reaffirmed their commitment to the Festival, setting up author book sales and signings and making a significant contribution to our marketing campaign
- Relocated Federation University to have a stronger presence, with talks taking place in the St Thomas Aquinas Church on the Saturday, and a marquee made available for marketing/recruiting
- Engaged Federation University performing arts students to perform Shakespeare sonnets for travellers on the special train services from Ballarat
- Worked with RACV Goldfields Resort for subsidised accommodation for VIP visitors
- Implementation of a shared database as repository for all information regarding traders, participants, media etc.



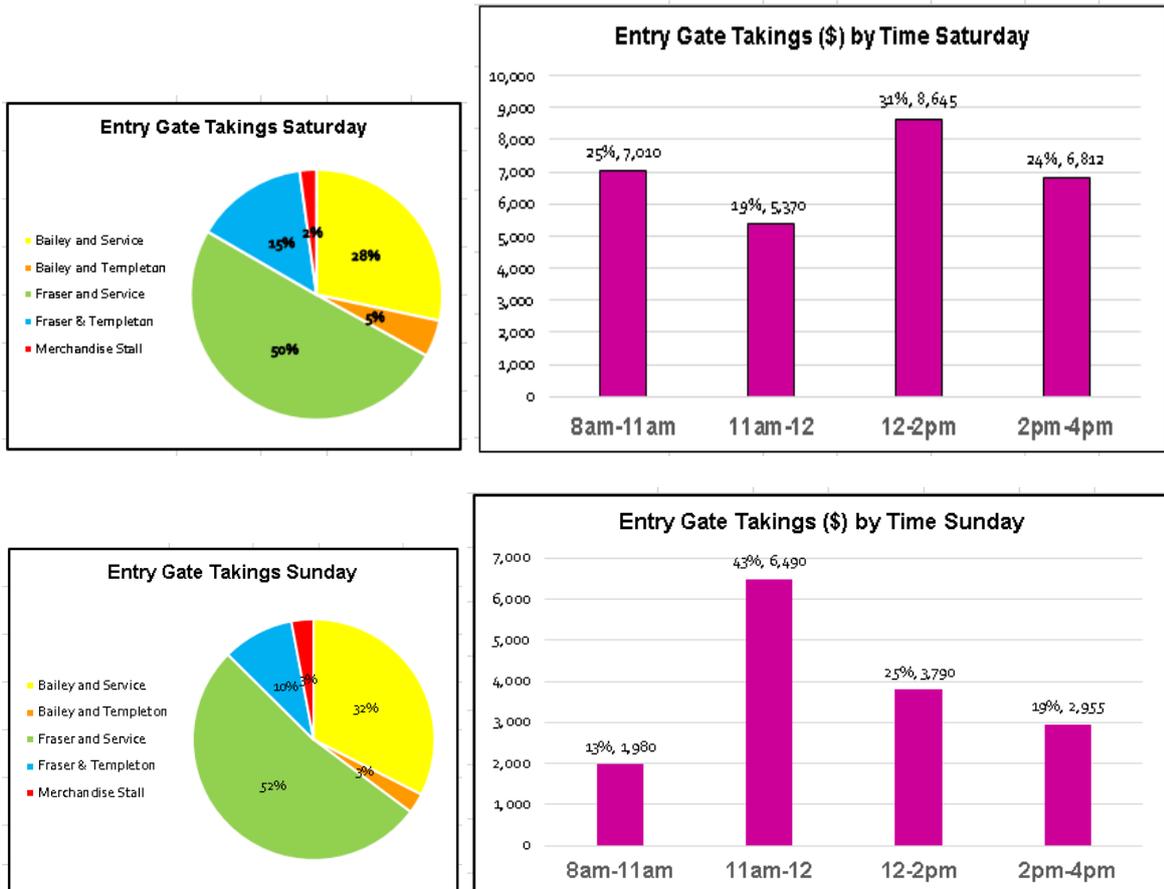
Owl Mascot by PoD Design

## 4. Attendance

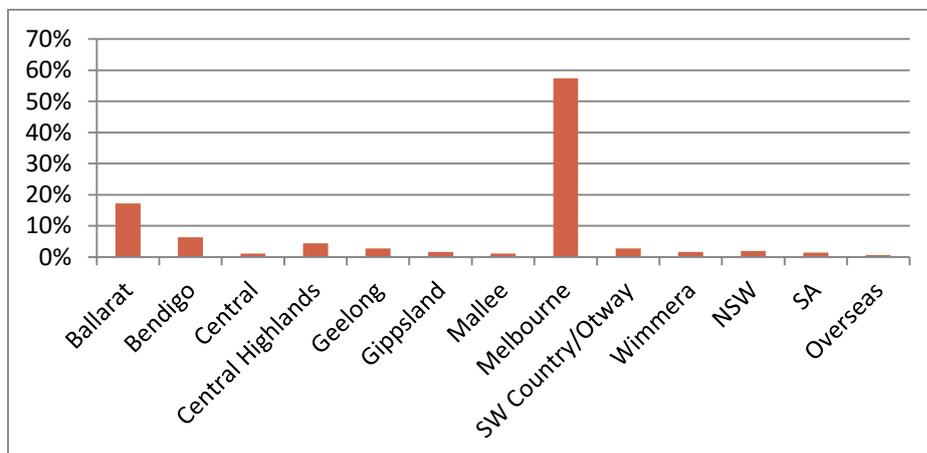
Total attendance over both days is estimated at 17,000.

Due to inclement weather, Sunday numbers were down on previous years, however Saturday attendances were up slightly. A large number of ticket buyers returned on the second day.

The following charts indicate where and when badges for the event were sold. Overwhelmingly, the corner of Fraser/Service St was our busiest entrance:



The following chart shows online ticket purchases distribution by region.



## 5. Sponsors in 2016

### Major Partners:

Creative Victoria  
Hepburn Shire  
Creative Partnerships  
Australia  
Tourism Victoria

VicTrack  
McPherson's Printing  
Group  
RACV  
The Wheeler Centre  
Writers Victoria  
Gold FM  
Spicers

Clunes Primary School  
Clunes RSL  
Clunes Tourist and  
Development Association  
Full Parallel Productions  
IGA Supermarket Clunes  
Index on Literature  
Lucky Strike Lounge  
Mt Beckworth Wines

### Program Partners:

State Library of Victoria  
Creswick and District  
Community Bank  
Federation University  
Australia  
Telstra  
Wesley College  
Readings  
V/Line

### Community Partners:

AAG Real Estate  
All Nations Lodge  
Baker's Antiques,  
Collectables and Books  
Club Hotel  
Clunes Caravan Park  
Clunes Greengrocer  
Clunes Newsagency

National Hotel  
Neil Newitt Photography  
O'Hara's Bakery Café  
Orpheus Books  
Terry Cocks  
The Book Fossicker  
Timeless Harmony  
Union Bank Arts Centre  
Widow Twankey's  
XII Stone Steps

### 5.1. Wesley @ Clunes

Wesley was once again a major sponsor, providing venues, a huge amount of support from staff and students as well as music from the Wesley School Band. In particular, staff made the Bluestone available for the exhibition set up and students enthusiastically assisted in the Sunday afternoon clean up.

However, it was agreed that communication with Wesley staff on Festival requirements should occur earlier.

### 5.2. Readings Booksellers

Readings is the official bookseller. In return they provided significant promotion including 10,000 fliers being inserted into their monthly magazine and significant store-wide publicity.

Their marquee was placed near the St Thomas Aquinas Church, which was the main talks venue, and a number of featured books were sold out.

As principal book-signing location, this marquee should have had internal lighting installed.

### 5.3. Telstra

By sponsoring the Festival, Telstra were able to carry out market research activities with Festival visitors, towards the rollout of NBN in the Clunes area, scheduled for the 4th Quarter of 2016.

#### **5.4. RACV**

This year we initiated a partnership with the RACV Goldfields Resort at Creswick, with our VIP guests enjoying subsidised accommodation and hospitality.

#### **5.5. Hepburn Shire**

We received very strong support from Hepburn Shire, both financially and in kind, however, due to a miscommunication, an anticipated delivery of bollards and bunting to cordon off parking along Service Street did not eventuate.

#### **5.6. McPherson's Printing and Spicer's Paper**

Outstanding support from McPherson's and Spicer's allowed us to have a much larger program booklet and the addition of DL flyers as well as bookmarks.

#### **5.7. Creswick and District Community Bank**

In a continuing relationship with C&DCB, we received strong financial support.

### **6. Booktraders**

Despite a less than satisfactory process for registering and paying for a stall, just over 70 sites were sold, with a few 2015 sellers choosing not to return, but several new sites coming on board.

An information pack including setup information, terms and conditions was prepared and sent out to all incoming traders, with an invitation requiring RSVP to the Saturday Night Dinner. This pack was generally well received and appreciated.

Traders were directed to 'CheckIn' at the Festival Office to receive their location information, badges etc. We should include a layout map in this pack in future.

#### **6.1. Locations**

Traditional locations included the Senior Citizens Centre, All Nations Lodge, AAG Real Estate, Wesley Weavery, Union Bank, RSL, Town Hall etc., plus lesser used areas such as the Club Hotel Function Room and Carriageway.

The Court House was unable to be used due to foundation subsidence, and the expectation is that this building and the adjoining Town Hall may not be available for the 2017 Festival.

Kids' book traders were located within the Kids Village.

#### **6.2. Book Bazaar**

This was relocated to the west end of Fraser Street and doubled in size. As in 2015, sites were sold at \$125 a site, with site holders providing their own tents, tables, etc.

Unfortunately, once again due to inclement weather, a number of these marquees suffered with high winds and rain, and a few chose to pack up early on the Sunday.

## **7. Program of events**

### **7.1. Talks**

The program was very well received with some sessions at over capacity, especially talks featuring our Special Guests Anna Bligh and Stan Grant.

However, Stan Grant was a late cancellation, with Richard Frankland stepping in, who also proved enormously popular.

Anticipating large audiences in the Church, we organised a large video screen to relay image and audio, however this was not available at the last minute.

Talks held in the St Thomas Aquinas Church were often at capacity – as this venue may not be available in 2017, talks may need to be relocated to the Wesley Bluestone.

Consider using roving radio microphones for audience Q&A.

### **7.2. The National Hotel**

This was a very successful location for talks on both Saturday and Sunday, with standing room only for the Sunday talk 'Infidelity and Open Marriage'.

Some confusion with the PA was resolved on the Sunday.

### **7.3. The Warehouse**

All sessions in the Warehouse were well attended and at near maximum capacity. This room is well suited to talks that have AV support, with a large flatscreen TV permanently installed. However, due to internal miscommunication, the audience layout was side on to the screen, so was awkward for audience members to watch both the screen and the speaker.

The Ulumbarra room downstairs at the Warehouse worked well as a media/green room. We also utilised this area as a temporary office during the weekend.

### **7.4. Kids Village**

Activities for kids of most ages were accommodated in the Kids Village, an area incorporating the Warehouse Garden and also utilising a substantial portion of the rear half of the block belonging to the Club Hotel.

This area had dedicated marquees for kids, with face-painting, colouring in of the Owl Mascot, story-telling, circus skills workshops, zine workshops, plus performances of children's choir The Mini Monas.

The hay bale maze was again successful, alongside a specially commissioned large World Map complete with moveable landmark icons.

We also produced a very popular Passport, for kids to have stamped at various locations around the Festival, collecting a prize when they collected all six.

While most kids were well catered for there remains an identifiable lack of engaging activity for teens and young adults. This is a challenge to be addressed with further partnering with local community groups and Federation University.

Management of this area could be outsourced to a community group such as Clunes Neighbourhood House.

## **7.5. Federation University Australia**

This year, we used the St Thomas Aquinas Church for curated talks by Federation University. These proved very popular, with a strong presence via signage.

Additionally, Fed Uni were provided with a marquee adjacent to one of the main entries for information and recruiting.

Travellers on the special train services from Ballarat were welcomed by Fed Uni performing arts students who also performed Shakespeare sonnets on the journey.

## **7.6. Other attractions**

These included:

- Advance Australia Fair Organ
- Ballarat High School WhizBang Band
- Creswick Brass Band
- Daylesford Community Brass Band
- The Mini Mona's community children's choir
- Jacques, the French Waiter
- Mad Swan Choral Speaking
- HUSH Music Foundation
- The Boat Chorus singing ensemble

## **8. Logistics**

### **8.1. Safety and Security**

Due to previous Festivals experiencing major problems with mobile phone coverage, we hired in two way radio units for all senior co-ordinators. These proved invaluable.

Additionally, safety vests were purchased and worn by all key staff during both days and helped to identify them to volunteers and the general public.

Once again we were indebted to the local Agricultural Society, who provided overnight security for the whole event.

There was a small confusion about the timing of the road closure in Bailey Street, which impacted on the scheduled erection of marquees on the roadway. This is unlikely to recur as this street will be less of a focus in future years, with possibly neither the Town Hall nor the St Thomas Aquinas Church being available.

## 8.2. Street Layout

Using and adapting existing plans worked well, especially as we now have CAD drafting ability and software in-house. The recently repurposed Warehouse Garden, alongside the Club Hotel rear garden was used for the Kids Village, with dedicated marquees, and the World Map, hay bale maze, circus skills, face-painting, story-telling were very popular.

Gardening works in Collins Place and the Warehouse Garden had only just been completed prior to the Festival and there was some concern that newly laid turf and newly seeded grass would not survive but no lasting damage was done.

Locating the Book Bazaar on the western end of Fraser Street helped to invigorate this part of town, although in retrospect the start point for these individual marquees could have been further west, closer to Templeton Street.

Overall, a more compact layout is envisaged for future years.

We had anticipated that the Service Street/Bailey Street entry would be the busiest, however the Service Street/Fraser Street entry was once again the most popular.

Both the Service Street entries had specially commissioned 'book' entry statements with two pathways each, providing separate entries for entry-fee paying visitors; and free entry for locals, media and VIPs.



*Streetscape by PoD Design*

## 8.3. Marquees

We purchased a number of 3m x 3m and 3m x 6m marquees for this Festival. Although cost-effective in the short term, they are not very robust, and we may need to investigate longer-term solutions.

Due to strong winds and heavy rain, nearly all of our marquees suffered some form of damage.

Safe, dry and rodent free storage of our growing number of assets remains an issue that must be solved sooner rather than later. A planning permit has been lodged with Hepburn Shire for a shipping container to be located on VicTrack land that is part of the Lease of the Railway Station.

## 8.4. Waste Management

Hepburn Shire provided a substantial number of event bins and skips for the Festival, with Clunes Agricultural Society emptying and replacing bins overnight.

## **8.5. Toilets**

Once again, the Clunes Young Farmers group did a great job cleaning and restocking the toilets. In general, more directional signage is needed to existing toilet facilities, as well as those brought in for the Festival.

Anticipating additional crowds, we also placed six portaloos adjacent to the Town Hall.

## **8.6. Road Closures**

Due to a miscommunication the Bailey Street road closure could not be affected until midday Friday, placing staff in potential danger. However, we were able to delay construction of the marquees in this area until later in the afternoon.

Hepburn Shire delivered Road Closed signs to the required locations, but unfortunately did not advise any of our organisers.

Although we had asked Hepburn Shire for bollards and bunting to delineate a No Parking area on the west side of Service Street, these did not eventuate.

The fencing arrangement at the Service Street / Fraser Street area needs further improvement to alleviate bottle necks and awkward access to shops on that corner.

## **8.7. Parking**

Although clearly labelled at both ends of Fraser Street, disabled parking was under-utilised as its existence had not been briefed to the entry volunteers.

Sadly, Disabled Parking signs on the side of the Garage at the east end of Fraser Street were deliberately obscured by person or persons unknown overnight on Saturday night.

## **8.8. Shuttle Bus Services**

Many thanks to both Hepburn Health Services and the National Hotel for the use of buses for the shuttle service around town, which was very popular.

The anticipated presence of horse and cart rides did not eventuate.

Again, excellent comments regarding the courtesy and helpfulness of the drivers.

## **8.9. Train Service**

Extra services to and from Maryborough were again provided by V/Line and passenger numbers were high. Additionally, Federation University performing arts students entertained travellers with Shakespeare sonnets.

"I, too, think that Brendan the conductor on the train to and from Ballarat was an absolute champ! It was a fabulous weekend all round, and congratulations to you all, Clunes organisers."  
*FaceBook comment*

## **8.10. Food Stalls**

Food outlets numbered 16, arranged in two groups – one in Collins Place, one in Fraser Street near the Club Hotel. Once again, Ed Bradley stepped up to supervise all the set up of the incoming food vendors on Friday and Saturday.

Hepburn Shire Food Safety inspectors visited the Festival, and found that one of the resident food outlets did not have a Streatrader licence for a pavement pie sales location. CCI will take steps to ensure that all food traders, both resident and incoming have correct licences.

## **8.11. Power**

Two 30KVa generators were hired in, both located in Fraser Street, however one of these had to be moved at short notice due to concerns from resident premises about fumes and noise.

The power outlets in Collins Place tripped out several times.

Overall, power requirements for the Festival should be addressed regarding more and higher capacity permanent outlets being available.

## **8.12. Functions**

We held a VIP/Media Launch on the Friday evening at the Clunes Railway Station, which was very successful, but stretched resources to the limit. In retrospect this event should have been held as a Program Launch event, some weeks out from the Festival itself, with key speakers/writers invited alongside media, stakeholders, sponsors etc.

Bean & Barrow of Creswick provided excellent catering for this function, with some surplus food finding its way into the Green Room for media, VIPs etc on the following days.

Thought should be given to reinstating a casual 'meet-and-greet' dinner for invited guests, writers and authors on the Friday night.

The Saturday night dinner was once again successfully held at the Showgrounds, however there was some confusion over anticipated numbers, eventuating in some visitors being turned away early, but with plenty of empty seats later.

## **8.13. Office**

Tables and chairs were set up in the entry to the Club Hotel carriageway as a 'Festival Office' with volunteers manning this information booth and merchandise display, however there was no power available at this location, so we used space in the Ulumbarra Room in the Warehouse for a computer, printer and central comms point – which was invaluable.

We sold a number of 10th Anniversary Festival mugs and fridge magnets, as well as stock from the 2015 Nicholas Jones Merchandise range.

## **8.14. Volunteers**

This year, we allocated space in the kitchen of the Supper Room of the Town Hall for volunteer registration, with an area outside for volunteers to take a break. This was under-

utilised and a separate location for registration is deemed unnecessary. Suggest that for future Festivals, the Festival Office, Booktrader Check In, Volunteer Registration and Media/VIP hospitality be combined into one area.

An online volunteer registration system was utilised for the first time, however this had limited success as some of our volunteers do not have access to the internet.

Over the years, we are finding that local volunteers are understandably less enthusiastic about helping out at every Festival. We may need to consider sourcing volunteers from further afield.

### **8.15. Use of the Warehouse and Council facilities**

We received very good support from the Warehouse staff and volunteers both before, during and after the Festival weekend.

Unfortunately, due to an internal Federation University miscommunication, we had to relocate book sales of the unexpected Ballarat Heritage Services into the foyer of the Warehouse, making for an awkward and congested entry way.

## 9. Media and Marketing Campaign

### 9.1. Rationale

We approached the publicity for the 2016 Clunes Booktown Festival aware that we didn't need, or indeed want, to increase visitor numbers. Rather, the focus for 2016 was to build on the offering of the event for an enhanced visitor experience.

This meant that the key messages across marketing efforts were aimed at highlighting the wide range of activities - including a more diverse program of author speakers - along with the new additions to this year's event.

Last year, there was a perceived lack of activities for children in late primary school to early high school. This year, the marketing also highlighted the new activities for this teenage group.

The festival maintained its focus on literature, while broadening its focus to include nonfiction, travel and other genres. We were careful to ensure our messaging aligned with the event being a 'book festival' as opposed to a 'writers festival'.

Forty percent of visitors came from Melbourne for the 2015 festival, followed by 17% from Ballarat and smaller percentages from Hepburn, Beaufort, Avoca and others town interstate and intrastate. This year, we focused on attracting a greater number of people from other nearby regional cities and towns, along with maintaining our visitation from Ballarat and Melbourne. We did this through targeted advertising and public relations activities.

However, apart from some geographical statistics, we lack further data about our existing visitor base, and are reliant to an extent on our assumptions. Knowing this, we decided to allocate a percentage of our advertising budget to a programmatic digital campaign for the first time. A programmatic campaign buys audiences rather than publishers, and reaches the defined audience wherever they are on the internet. We can use the data gathered from this year's campaigns about our audience to build on next year's campaign.

Knowing that social media is a key channel for engagement, we also invested time in building up our followings on these channels.

### 9.2. Media spend

We worked with Millmaine - a Melbourne media buying company that specialises in the Arts - again this year to secure better advertising rates than if we were to purchase ourselves. Emily Osmond at Goodmedia worked with Susannah Goddard at Millmaine to design a media spend that reached target demographics across TV, print and online.

We allocated \$13,974.70 to Millmaine for its media campaign, while its total value was \$23,449.06. This is a saving of 40.41% on casual rates. These costs exclude production and service fee. Emily managed the radio, local and niche media spends herself. The overall budget for advertising was \$20,000 and this budget was met. Details are broken down by media type below.

### 9.3. Online advertising

There were three elements to the programmatic campaign that was setup by Millmaine – acquisition and retargeting display ads and Facebook newsfeed. The cost of the digital media was \$5,000; its value \$6,250. The display campaign had a 0.10% Click Through Rate (CTR) and the Facebook campaign had a 0.37% CTR. The benchmark for a decent campaign is a 0.05% CTR, so all three elements performed exceptionally well.

We ran ads on *The Courier's* website in the week of the event, which received 20,000 views and a CTR of 0.22%; which is again, significantly above average.

Emily sent two email newsletters via our Mailchimp account to our consumer list. They achieved double the industry average for both open and click rates.

We also published our Festival program online on Issu. It received 2,200 reads and 8,700 impressions.

### 9.4. Print advertising

The cost of the print advertising managed by Millmaine was \$5,974.70, while its value was \$12,583.68. This included spends in *The Saturday Paper*, *The Australian* and *The Age*.

Emily also developed a campaign through Fairfax's regional newspaper network, with ads in *The Courier* and in the local Ararat, Stawell and Wimmera newspapers.

We also secured a front page ad in *The Miner* newspaper, a strip ad in The Geelong Advertiser's *GT Magazine* and a quarter page ad in *Forte Magazine*.

### 9.5. Radio advertising

Emily developed a campaign with sponsor, *Gold FM Bendigo*. It involved a two-week advertising campaign, four interviews, bonus spots and online ads. This meant that while the cost was \$930, we received \$2,130 in value.

Emily also developed a two-week campaign with Ballarat's *3BA* radio, securing bonus spots, an interview and two live reads. The cost was \$1,020, while the value was \$2,000.

### 9.6. TV advertising

We adapted the 2015 television ad to include the 2016 branding and key information, using the same script as the radio ad. The cost of the TV campaign was \$3,000; its value \$4,615.38. This involved a two-week campaign on WIN TV with prime-time evening spots during news programs.

### 9.7. Public Relations

We achieved significant coverage for Clunes Booktown Festival in the three month lead up and also in the week of the Festival itself. The Festival was covered six times in the lead up to the Festival in the *Hepburn Advocate*; five times in *The Courier*, with an additional double page spread post-event; three times in *The Miner*; twice in *The Herald Sun* with a photographer taking photos in Clunes both times and once in *The Age's M Magazine*.

We also secured a full page editorial in *The Ballarat Lifestyle Magazine*; listings in two *Readings Monthly* magazines; a half page editorial in *Forte Magazine*.

We had frequent 10-minute radio interviews on Gold FM and Voice FM, and secured two interviews on ABC Western Victoria and one on both Melbourne's RRR and Ballarat's 3BA.

This year, we received several high-quality and in-depth blog posts about the Festival, some on which were based on interviews with our Artistic Director, Ailsa Brackley du Bois.

We also received features in The Wheeler Centre's, Ballarat Regional Tourism's and Daylesford & Macedon Ranges' email newsletters.

For TV coverage, we secured two stories on WIN TV - with a cameraman filming in Clunes both times - and had travel show 'Sightsee TV' and book blogger Miranda of 'BookKss101' both filming at the Festival.

### **9.8. Tourism Partnerships**

We were supported by Ballarat Regional Tourism (BRT) and Daylesford & Macedon Ranges Tourism (DMRT) for this year's Festival.

DMRT organised a journalist from Melbourne's Leader Newspapers and a photographer from The Herald Sun to visit us, which both resulted in published stories.

BRT managed PR pitching to The Age, The Australian and 774. They pitched several media angles numerous times to all, along with 3AW radio, but were not successful. BRT sent a photographer to the Festival, the images of which we now have for use for future promotions. They also produced a blog post about the Festival on their new blog 'Hello Ballarat' and ran a competition for tickets on their Facebook page, with two winners announced from numerous online entries.

We developed event listings and invested time securing these on websites and blogs, with the Festival being mentioned in excess of 25 times on tourism, events and other recreation-based websites in the lead up to the Festival.

### **9.9. Social media**

At the end of the 2014 Festival, the Festival's Facebook page had 1,100 likes. By the end of the 2015 Festival, the page had 1,800 likes. By the end of the 2016 Festival, it had 2,793 likes. This is a 55% increase from the previous year and was achieved without a social media spend for 'page likes' or post engagements. Our top performing posts are now reaching up to 4,000 people organically.

Last year we established a Festival Instagram page, and attracted 157 followers by the end of the Festival. This year, Emily posted regularly on Instagram and engaged with others' posts, achieving a growth to 500 followers. This is a 218% increase in followers.

There are now almost 300 photos in total hashtagged with #clunesbooktown or #clunesbooktownfestival on Instagram.

We had 500 Twitter followers at the end of the 2015. We now have 600, which is a 20% increase, and we attracted interaction from key political representatives and stakeholders

such as The Victorian Government, the State Library of Victoria, Creative Victoria, Writers Victoria and V/Line.

We also invested time in producing content for the festival's channels. A new concept we trialled was 'Booklovers of Clunes', where we interviewed key local 'identities' about their favourite places/memories/aspects of Clunes. These videos were pushed out during the eight weeks leading up to the festival on Facebook and Instagram. They reached 2,500 people on Facebook and were watched by 110 people on Instagram. Our most engaging posts on Facebook were those sharing the festival collateral such as the program, map and schedules and articles written about the Festival. In 2017, we could move the focus from producing our own video (or indeed written content) to share and instead encourage and supporting more 'user generated content' by bloggers.

We also established a Pinterest account as another vehicle to spread the online footprint of the festival. This wasn't a major engagement tool for us due to the very low number of our audience being active on Pinterest and the limiting nature of only being able to upload one image at a time.

### **9.10. Mail Out**

This year, when mailing out a package of posters, flyers and bookmarks, we culled our mailing list of libraries, schools, bookshops etc to exclude addresses east of Melbourne, and to include addresses (eg Visitor Centres) in south-eastern South Australia. This was in response to the increased postage rates but also the awareness that residents of Gippsland etc. are unlikely to attend, and anecdotal evidence that SA residents do so.

### **9.11. Summary**

Key achievements of the 2016 Clunes Booktown Festival Marketing Campaign included two features in The Herald Sun newspaper, interviews on ABC Western Victoria and on RRR Radio Melbourne and two news stories on the WIN TV network.

Our online advertisements performed above average for click through rates - some up to 270%; our email newsletters performed at approximately 100% above industry average for open and click through rates; and we increased followers on our three existing social media profiles by an average of 98% on last year.

We're estimated to have reached more than one million people through our advertising and the Festival was featured more than 100 times across newspapers and magazines, TV, video, radio, blogs, email newsletters and event listings.

Links to [Media Coverage](#), [Publicity Report](#), and [Online Feedback](#)

## 10. Recommendations and Future Actions

- 📖 Mobile Phone Coverage still a major issue. Need strong bi-partisan support for additional tower in Clunes, if only for the weekend.
- 📖 Providing four points of entry/exit was ambitious and stretched resources too thinly for little return – Bailey/Templeton entry was underutilised and unnecessary
- 📖 Bailey/Service Entry, although expected to be busy, was considerably quieter than the Fraser/Service Entry. Consideration needs to be given to rationalising entries to Fraser Street alone, while providing strategic exit points
- 📖 Again, due to a very ambitious program, artistic management of venues and speakers was stretched too thinly, with the AD physically unable to attend all sessions. Session times should be staggered, to allow greater AD presence at sessions, plus ease the demand at book-signing sessions
- 📖 Sessions should not be scheduled earlier than 10.30am or later than 4.00pm
- 📖 A-Frame placards should be provided outside venues, to write up current/next session
- 📖 The 'Green Room' needs a dedicated host to meet and greet speakers, welcome VIPs. Media etc.
- 📖 Outsource the management of the Kids Village to generate a better look and more welcoming atmosphere.
- 📖 Recruit volunteers from further afield, possibly via Corporate in-house programs
- 📖 More need to create a Festival atmosphere, bunting, banners etc.



*World Map game by Clayton Edwards Design*

## 11. Feedback

We surveyed all the online ticket purchasers using SurveyMonkey. Of the 356 transactions, 190 responded to the Survey, a very satisfactory response of 53%. However, even though we gathered some very useful comments, it must be said that this cohort was a very tiny portion of our ticket-buying public.

Link to [feedback](#) received from online ticket buyers:

## 12. Creative Clunes Staff and Board

### 12.1. Staff

CEO	Richard Mackay-Scollay
Artistic Director	Ailsa Brackley du Bois
Administrator	Lily Mason
Acting Administrator	Jane Cox
Intern	Hope Sexton
Media Consultant/Publicist	Emily Osmond
Photography	Aldona Kmiec; Laurie Brackley, Phill Burnie, Michael Cheshire, Roger Gosney
Graphic Design	Belinda Buckingham
Logistics Co-Ordinators	Phill Burnie, David Shields, Malcolm Hull
Volunteer Co-Ordinators	Christine Lethlean, Jane Lesock
Food Vendor Co-Ordinator	Ed Bradley
Money Collection Co-Ordinator	Michael Mowat
Bluestone Exhibition Curator	Chris O'Donnell
Accommodation Advisors	Graeme and June Johnstone

### 12.2. Board

Chair	Richard Gilbert
Deputy Chair	Tim Nolan
Treasurer	Chris O'Donnell
Secretary	Lyndsey Iles
Members	Angela Crocombe Graeme Johnstone Romany Lambert Ember Parkin Louise Permezel Richard Mackay-Scollay (ex-officio)

## **13. Financial Report**

### **13.1. Ticket Sales**

We utilised trybooking.com for online ticket sales, resulting in nearly 800 tickets sold. Although funds took a few days to clear, this was a simple, cheap and efficient setup and gave us a lot of data on our ticket purchasers.

Anecdotally, there was less resistance to paying an entrance fee this year compared to last, with a number of comments expressing the opinion that '\$10 is a bargain'.

Consideration could be given to having different 'levels' of entry – Browse/Talks/Everything.

### **13.2. Merchandising**

We produced a souvenir mug and fridge magnet for this Festival, and also had stock from 2015 on sale. We sold half of our mug stock and a substantial number of magnets.

### **13.3. In kind support**

In kind support has been estimated and included in the income and expenses. This is a summary total of estimated sponsorship – both corporate and government, local traders, V/Line, advertising & media discounts, venue hire and printing of programs, bookmarks and brochures, accommodation both commercial and private.

### **13.4. Money collections**

Regular money collections were made but collectors needed to be provided with ID so that they are readily identifiable by volunteers.

Concern was expressed that security at the point of counting/banking could be compromised. Alternate money handling personnel may be required in future as we may not be able to rely on the existing co-ordinator for this.

## 13.5. Income Statement

	Income	Expenses
Corporate Sponsorship	\$9,909	
Ticket sales	\$43,675	
Merchandise Sales	\$950	
Grants	\$23,500	
Local Trader Sponsorship	\$3,145	
Site Fees - Booktraders	\$19,000	
Site Fees - Food Stalls	\$4,073	
In kind support	\$23,289	
Advertising		\$21,025
Catering & Hospitality		\$8,390
Media Consultant		\$12,000
Artistic Director		\$22,196
Artists costs inc 10.5year image licence		\$800
Design & Layout Festival		
Collateral		\$7,960
Entertainers Fees		\$7,382
Equipment Hire / Purchase		\$26,732
Merchandise Costs		\$990
Badges		\$3,395
Photography		\$727
In kind support		\$23,289
Payment to community groups		\$5,000
Postage		\$1,771
Security / First Aid / Cleaning		\$2,540
Stationery		\$189
Venue Hire		\$682
Writers Accommodation		\$2,925
Writers Fees and travel costs		10,161
	<b>\$127,541</b>	<b>\$158,155</b>
Income	<b>\$127,541</b>	
Less Expenses		<b>\$158,155</b>
Surplus/Deficit	<b>\$30,613</b>	