



## Executive Summary - WOMADelaide 2005

The survey of WOMADelaide patrons was conducted during the weekend of **March 4 - 6, 2005**, to identify characteristics of visitors, event satisfaction, prior and return visitation trends and to measure the economic impact of the event.

- The event attracted an estimated total of **68,000 attendances** over the 3 day festival **with 45.6% of attendees** were visitors to Adelaide, and 40.8% visitors to SA and 5% being from regional South Australia
- The survey indicated **84%** of the visitors to the state would not have made the trip to South Australia if not for the WOMADelaide event.
- It is estimated that these event specific out of state visitors stayed an average of some 6.0 nights in Adelaide, and 0.7 nights elsewhere in South Australia
- The event can therefore estimate **37,200 visitor nights** in the state of South Australia, and 39,900 nights in metropolitan Adelaide (including intrastate).
- A large number (25%) of Adelaide residents who attended the event responded to the survey that they would have holidayed out of the state if the event had not been held in Adelaide.
- The average event specific visitor spent an estimated \$681 in the State during their visit (or \$101 per visitor night).
- Therefore the **holding of the event in South Australia is estimated as producing a total net economic benefit of \$5.7 million in terms of incomes (GSP) and 84 FTE's of employment.**
- These estimated outcomes represent an **approximately 20% increase** over the estimated outcomes from the event in 2004.
- In addition to the economic impact, there were **many other benefits** associated with WOMADelaide 2005. These include promoting and enhancing the image of the City of Adelaide and South Australia as an attractive, vibrant and culturally diverse destination, attracting increased national media exposure for the event and Adelaide, extending the reputation of Adelaide for staging world class events and attracting increased interstate and international visitor nights.
- **A very high level of satisfaction** with the overall event was recorded with specific comments relating to the "*fantastic location*", the relaxed family atmosphere, the comfort and inclusiveness of event and the event management and programming.

**4-6 MARCH 2005 • 10-12 MARCH 2006 • 9-11 MARCH 2007 • 7-9 MARCH 2008 • 6-8 MARCH 2009**

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12 King William Street, Unley SA 5061 T 08 8271 1488 F 08 8271 9905 E apadmin@artsprojects.com.au www.womadelaide.com.au

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## **WOMAD, the World Of Music, Arts & Dance**

One of the most significant events on the South Australian arts calendar, WOMADelaide is a three-day day music, arts and dance festival held in Adelaide's Botanic Park.

It was held every two years until confirmation in mid-2002 by the South Australian Premier and Minister for the Arts, Mike Rann, that it had been secured as an annual event until 2009. The 10<sup>th</sup> anniversary festival was held in 2003 and in 2004 once again became part of the biennial Adelaide Festival of Arts program, as it had been when it began in 1992.

In 2005 WOMADelaide attracted 65,000 (with more than 40% from interstate and overseas) and featured over 30 performance groups from 20 countries.

International groups in 2005 included Daara J (Senegal), Alpha Blondy & the Solar System (Cote d'Ivoire), Kronos Quartet (USA), Vusi Mahlasela (South Africa), Ozomatli (USA), Richie Havens (USA) and Dulsori (Korea). Australians include George Rurrumbu & Birdwave, Harper, Sally Ford & the Pachuco Playboys, Mia Dyson and Nadya's 101 Candles Orchestra.

Past artists have included Peter Gabriel (UK), Ernest Ranglin (Jamaica), Los de Abajo (Mexico), Toto La Momposina (Colombia), Baaba Maal (Senegal), the Drummers of Burundi, Youssou N'Dour (Senegal), Sheila Chandra (India/UK), Guo Ye and Guo Yi (China), Christine Anu (Australia - Torres Strait), Fun Da Mental (UK/Pakistan), Justin Vali Trio (Madagascar), Radio Tarifa (Spain), Salif Keita (Mali), Joji Hirota (Japan), Shooglenifty (Scotland), the late, great Nusrat Fateh Ali Khan (Pakistan), Abdullah Ibrahim Trio (South Africa), Gilberto Gil (Brazil), Savina Yannatou (Greece), Oki Kano & the Far East Band (Japan) and Zakir Hussein (India).

WOMADelaide appeals to an audience that encompasses almost all ages and backgrounds; its uniquely friendly ambience and message of cultural discovery and understanding makes it one of the nation's most popular and successful festivals.

Set in the magnificent inner-city Botanic Park, the action on six outdoor stages comprises performances and workshop activities and is complemented by a strong visual arts program, a roving artists program, KidZone, over 100 international food, arts, crafts and display stalls and three bars. The evenings are balmy and each artist is an exotic delight; many of them are number one in the charts in their own countries but yet to be discovered here.

The festival highlights program is released in October- November the year prior to the festival, with the full program including who's on when being released in mid January. Weekend tickets are on sale from October-November, with night or day+night passes going on sale from January.

See [www.womadelaide.com.au](http://www.womadelaide.com.au) for more information or to join the mailing list. All enquiries should be directed to the event producers and managers, Arts Projects Australia tel +61 8 8271 4088, fax +61 8 8271 9905 or email [apadmin@artsprojects.com.au](mailto:apadmin@artsprojects.com.au) WOMADelaide is produced by the WOMADelaide Foundation and managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia.

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## FAQs

### *What is the estimated economic gain that WOMADelaide brings into the Adelaide community each year?*

A survey carried out by the SA Tourism Commission at the 2001 festival indicated that 34% of the audience came from outside Adelaide. The expenditure in SA (excluding festival ticket cost) is approx \$350+ per person which, when the usual tourism multipliers are applied, means that the expenditure flowing through the community/total economic impact of the festival is somewhere in the range of \$5-6million.

### *What type of event would WOMADelaide be classified as by the Adelaide community?*

It is a 'major event'.

### *What is Adelaide's typical tourism season?*

Summertime, from December to March.

### *Has WOMADelaide been a catalyst for any development of facilities or other events?*

WoZone (the nightclub that ran 1999-2004) and the workshops (1) run by Carclew for 5-16 year olds on site; (2) led by WOMADelaide artists for adults on site and (3) led by WOMADelaide artists in advance for schoolchildren at the Gilles Street Primary School are part of the constantly-developing WOMADelaide program.

Angus Watt's silk flag installation at the 2001 festival was the result of an extensive crossover project in development since 1999 with the Anangu Pitjantjatjara community in far north South Australia and another for the Melbourne Museum in 2000.

The festival opens up business opportunities for APA (as the event manager/producer), for the artists (who have the opportunity to develop collaborative works with other artists), for the artists' record labels/companies and management, for the stallholders (catering, crafts, information), for the media who are represented there, for the city and its restaurants/tourist attractions ... everyone benefits.

### *Is there any community involvement/volunteer work in the organisation, planning and or running of the festival?*

The event is a community event and is highly-anticipated and embraced as such (the audience grows each festival). We work closely with the Adelaide City Council to achieve this and conduct a major marketing campaign to assist this. The administration, marketing and technical staff are paid, some tertiary students do secondments/placements for the festival to gain experience eg AIT, NIDA, VCA, Flinders University Cultural Tourism, Adelaide Hospitality School.

Until 2001 the only volunteers used were the artist 'mindes' - about 15 of them – who look after the visiting interstate and international groups while they're here. They are responsible, trusted arts industry colleagues who know the festival and Adelaide well and who usually speak a second language.

In 2001, in celebration of the United Nations International Year of Volunteers, 18 volunteers operated the festival's first ever information booth in Botanic Park. In 2005 this expanded to about 80 volunteers. Volunteers now work across many areas of the festival; merchandising, specials projects, visual arts etc.

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### ***How does the festival represent and respect indigenous culture?***

WOMADelaide has always presented a strong program of Aboriginal & Torres Strait Islander (ATSI) artists. Since 1992 it has featured more than 30 ATSI artists/groups including interstate artists George Rurrumbu, the Pigram Brothers, Mark Atkins, Waak Waak Jungi, Kerriane Cox, Archie Roach, Bangarra Dance Theatre, Christine Anu, Coloured Stone, Jimmy Little, Kev Carmody, the Mornington Island Dancers, Ruby Hunter, Stiff Gins and Yothu Yindi.

Statewide, the 2001 festival poster artwork was by the Aboriginal woman artist Inawintji Williamson from the Anangu Pitjantatjara (AP) lands in the north of South Australia. It was commissioned by the then Marketing Director for use on all of the festival's promotional materials. A group of artists from a number of AP communities travelled to the 2001 festival to present visual arts workshops. Additionally, the British visual artist/flagmaker Angus Watt did a 6week residency in the AP lands in mid 2000; Angus and the local artists produced a number of stunning handpainted silk flags and banners that were displayed at the 2001 festival and then taken back to the AP lands. A different group of women from other AP communities were invited to the 2003 festival as visual artists, and a number of them also performed a traditional 'inma' (women's ceremony/dance).

The local Kurna community/culture has been becoming more involved each festival. Since 1999, an official 'Kurna Welcome' has happened as the first thing on stage 1 on the opening night of WOMADelaide. Additionally, in 99 and 2005, in association with Tandanya, the National Aboriginal Cultural Institute, an Kurna Welcome for Artists was held the night before the festival opened.

At all festivals since 1999, a local Kurna group (Paitya Dance Group) has done dance/storytelling workshops for children in KidZone. At all festivals since 1999, a number of free weekend festival passes have been provided to Kurna community Elders.

In 2003 the Kurna Welcome - traditionally one or two Elders doing a bilingual welcome - was lengthened into a 10minute performance with six performers. In 2004 this grew to a 20minute performance featuring nine performers. The 2005 program included a 'wodoli knowledge house' hosted by young people and Elders from the Kurna community, featuring workshops in fire-making, string-making and the like.

### ***How do sponsors contribute the festival?***

It's a highly complex arrangement, by way of donations of products, venues, services and/or cash. We are unable to disclose individual details however Ozemail in 2001 was the largest corporate cash sponsor the festival had attracted. United Water was a major sponsor of the 2003, 2004 and 2005 festivals. Amnesty International Australia was the presenting partner of the 2004 festival.

Aside from the major (logo identified) sponsors seen on WOMADelaide printed materials, a number of smaller companies provide a variety of in-kind services and discounts. We are unable to disclose details however new potential sponsors are approached for each festival - the key sponsors can change few years however APA seeks to 'sign up' sponsors for a period of three years.

### ***Is there an organiser / organising group for each festival - UK, New Zealand, Singapore, etc.? Is there a global governing body which has control over all of the festivals?***

WOMADelaide is presented by the WOMADelaide DFoundation, a non-profit entity, in early 2004 however WOMAD Ltd in the UK is effectively the presenter of all WOMAD festivals around the world (see [www.womad.org](http://www.womad.org) for more information).

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They do not event manage or 'control' every component of each festival (there are approx seven festivals each year), but work with local production organisations. APA is the producer for the Adelaide event and there are others for Italy, Spain, Greece, Singapore etc. In a couple of cases the festivals are not ticketed because the local government fully funds the event, and it is free to the public.

**How is WOMADelaide marketed? Are there specific target markets? *What type of advertising and promotion happens on TV and in the print media?***

It's a long term, complex strategy that includes direct mail, publicity campaigns, paid advertising (print and electronic) campaigns, promotions (eg competitions), free street postcards, street postering, an extensive web site and cross-promotions (e.g. with Festival Records, sponsors) etc. Specific target markets include music (world, blues, folk etc) / arts / festival / ethnic / youth audiences.

The festival creates its own TV ads, which are screened, through a sponsorship agreement, NWS Channel 9 Adelaide. Arrangements differ each festival however two one -hour documentaries, filmed by ABC TV and SBS TV, usually screen in the months after the festival.

A massive paid print advertising campaign covering street, music and general media across Australia (e.g. Beat, Drum, Folk FRoots, Rhythms). There are minimal paid radio ads on local radio however we receive strong editorial support from ABC and SBS Radio including Triple J, Radio National, and community radio including Radio Adelaide, 3RRR Melbourne, 2SER Sydney and more. This is just a summary – the campaign is very detailed.

***Are there any obstacles encountered in organising and running the event? e.g. security / financial / attendees / enough tickets sold etc.***

As with any event this size, planning, logistics and attention to detail are EVERYTHING. Given our experiences of all of the previous (very successful) festivals and the expertise and professionalism of the people who run programming / administration / finance / site / box office / marketing, we are quite proud to say that organisational hiccups are minimal.

Naturally one encounters unforeseen problems - no two festivals are identical - so we just resolve any operational issues as quickly and as smoothly as possible. Happily, selling enough tickets has never been a problem:

- 1992, as part of the Adelaide Festival of Arts, Botanic Park - 30,000 attendances
- 1993 Botanic Park - 45,000
- 1995 Botanic Park - 55,000
- 1996 WOMAD INDIAN PACIFIC (one-off event): concert train trip from Perth to concert in Pimba in SA outback plus concerts at Adelaide Festival - 8,000
- 1997 Botanic Park - 60,000
- 1998 closing event for Adelaide Festival (one-off event): WOMAD IN THE VALES, concert in McLaren Vale wineries district plus concerts at Adelaide Festival, mostly in the Squeezebox venue - 8,000
- 1999 Botanic Park - 64,000
- 2001 Botanic Park – 64,000
- 2002 WOMAD Warm-Up at the Adelaide Festival Centre (one-off event of 3 concerts and 3 workshops) – approx 1,500
- 2003 Botanic Park – 68,000
- 2004 as part of the Adelaide Bank Festival of Arts, Botanic Park – 70,000
- 2005 Botanic Park, 65,000 (rained on Friday, record attendances on Saturday and Sunday!)

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\* note there are agreed capacity restrictions between the festival and the Liquor Licensing Commission and the Botanic Gardens management which will effectively ensure that the event does not grow too much larger.

***Does WOMADelaide have any direct/ indirect competition, within Adelaide, Australia or globally? What type?***

When organising a major event it's a good idea to make sure your dates don't clash with another major local event ie in the same city, particularly if it's a similar event eg a music festival. However it is a good idea if the dates can link to other festivals before or after, in the event that artists can be 'shared' ie play at both festivals and expand their Australian tour.

Similar events that happen during the year include the Melbourne International Blues Music Festival, Bellingen Global Carnival, Byron Bay Blues & Roots Festival, Pt Fairy Folk Festival and the Woodford Folk Festival however WOMADelaide is widely regarded as Australia's premier outdoor music festival and is certainly the best there is in the 'world music' vein. In 2000 as part of the Olympic Arts Festival program, Hemispheres (a world music event) was held in Sydney's Centennial Park however this was a one-off.

There is no other event exactly like WOMADelaide (in Adelaide or Australia) however globally, there are other WOMADs - they are not seen as competition. WOMAD NZ was held in New Plymouth outside Auckland in March 2003 and 2005, the weekend following WOMADelaide, which enabled us to share the artist costs. We work with other events/venues, like the Perth International Arts Festival, Port Fairy Folk Festival, the Sydney Opera House and the NZ International Festival of the Arts to tour some of the bigger-name WOMADelaide overseas artists.

***Is there any opposition to the event from the local community, local businesses, or local government?***

To our knowledge, there is no major opposition to WOMADelaide. Our relationship with the local residents (who live near Botanic Park) is good - we give them lots of notice of the event via letterbox drops and even offer them discounted tickets. We have Environmental Protection Authority noise limitations and deadlines to abide by. Because WOMADelaide attracts such a mixed audience - all ages, cultures - and a warm and friendly one at that, we don't encounter the hostility that, say, a one-day hard rock event - by nature a louder event, tailored to a particular age group (one that's often, unfortunately, seen as troublemaking!) - might.

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## HISTORY OF WOMAD

Pure enthusiasm for music from around the world led Peter Gabriel, Thomas Brooman, and Bob Hooton to the idea of WOMAD in 1980. It was founded on the basis that many others would share their enthusiasm if only they had the opportunity to listen to some of the global sounds.

The idea for WOMAD (World Of Music, Arts & Dance) evolved from an idea Gabriel had at a concert involving an African group. This then developed into a much larger event incorporating music from all over the world. Despite a considerable lack of enthusiasm from most of the music business, the team gathered together a group of people who could create an event which would present music and dance from all over the world together with rock, jazz, and folk music from the West.

The financial realities of an event of this scale meant that a one-off event was unreasonable, so the team started considering alternatives and thus the idea for a festival was born. The first festival took place in 1982 in Shepton Mallet in the UK.

WOMAD festivals are renowned for their unique mix of artists and distinctive, family-friendly atmosphere. The festivals are often weekend-long events with artists programmed on several stages. Another distinctive element of a WOMAD festival is the program for workshops; the audience is encouraged to participate in, as well as watch and appreciate the action. Equally popular is the 'global village' of stalls where you can buy food for the body and soul; music, instruments, clothes jewelry and delicious meals.

Thomas Brooman remains the Artistic Director of the organisation.

## PETER GABRIEL, ARTIST AND WOMAD CO-FOUNDER

Peter Gabriel has earned a worldwide reputation for his innovative work as a musician, writer and video maker. While at school, he co-founded the group Genesis, which he left in 1975. His albums, live performances and videos since then have won him a succession of awards.

In 1980, he collected a group of people to create WOMAD (World of Music, Arts & Dance). A series of international festivals, WOMAD brings together traditional and modern music, and art and dance from every corner of the globe. Gabriel is currently an advisor on the WOMAD board, which is now based next to Real World Studios in Box, England.

Gabriel has released ten solo albums and in 1986, his seventh album "So" won him his first Grammy. The videos from this endeavour confirmed him as a leader in video awards ever, including "Sledgehammer", which has won the most music video awards ever, including a number one position in "Rolling Stones" top 100 videos of all time.

Shortly afterwards, he established Real World Studios in Wiltshire, designed as an ideal environment for performance. It also became the base for Real World Records, a label which is dedicated to recording and promoting a wide range of artists from all over the world.

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In addition, Gabriel has been involved in a broad spectrum of human rights and environmental issues. His song "Biko" was the first pop song which touched on the effects of apartheid, and in 1988 and 1990 he was involved in the Nelson Mandela concerts at Wembley. He also worked with Amnesty International in 1988 to set up the "Human Rights Now!" tour, touring many countries with Sting, Bruce Springsteen, Tracey Chapman and Youssou N'Dour.

Following the Amnesty tour, he initiated the "Witness" program which was launched in 1992 in conjunction with Reebok. Its goals were to arm human rights activists from around the world with hand-held video cameras and other tools of mass communication. In 1989, he visited the USSR to help launch Greenpeace and also contributed to the "One World, One Voice" album - a collaborative project which features artists from around the globe.

In 1989, Gabriel composed the soundtrack for Martin Scorsese's epic film "The Last Temptation of Christ", which was the basis for one of his most experimental and innovative albums, "Passion". The album, which involved an extraordinary selection of musicians and vocalists, integrated several very different styles of music. A powerful concept, it provided the inspiration for the BBC's specialist radio program, "Mixing It".

1991 saw Gabriel open Real World's doors to a host of international artists and producers for a unique recording project in association with WOMAD and Real World Records. Known as "Recording Week" the aim was to make the most active and creative use of the studio's many facilities. The collaboration of musicians from different cultures produced what is known as some of the most daring and exciting work recorded.

For the release of his tenth album, "Us", in 1992, Gabriel commissioned different visual artists to interpret each of the 11 songs on the album. These works of art were featured at the British Contemporary Art exhibition in 1993 and also at a special exhibition in Japan. "Us" earned him four Grammy nominations and two MTV awards in the US, plus awards from BRIT and Q in the UK. The album's fourth single, "Kiss That Frog" was the starting point for the creation of the world's first music and motion ride, entitled "The Mindblender".

Developed in association with Mega in the US, "The Mindblender" proved to be a popular mix of ride-motion, film and music during its tour of the USA.

April 1992 was the start of the "Secret World Tour". Produced by Gabriel and pioneering Canadian director/designer Robert Le Page, the show blended Le Page's visionary style of theatre with Gabriel's personal songs focused on relationships.

It was seen by over a million fans on five continents and toured for 18 months. In November 1993, the show was filmed and recorded in Modena, Italy by Francois Girard and in August 1994 Peter Gabriel's "Secret World Live", the double live album and video, was released.

In January 1994, Gabriel launched his first CD-ROM. Entitled "Xplora 1". Despite being a relatively new technology, "Xplora" was the biggest selling music-based CD-ROM and has since been released for additional computer platforms. It won many multimedia awards across the world, including the 1994 BIMA Award, the Sparky from the interactive Media Festival and four awards at the Digital Media Awards.

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In addition, Gabriel set up Real World Multimedia and gathered up a very original group of artists and technologists dedicated to developing, producing and publishing new multimedia titles that open up and explore new territory in multimedia. As well as "Radio Real World", the official web site focusing on Real World and Gabriel, 1996 saw the release of his second CD-ROM "Eve", with other multimedia products already under development. In 2002 he released his first solo album in 10 years "Up".

(as at August 2005)

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