



WOMANelaide

THE WORLD'S FESTIVAL ♡ 2022

WOMANelaide
THE WORLD'S FESTIVAL

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to all our sponsors and to our generous donors:



THE PLANET TALKS

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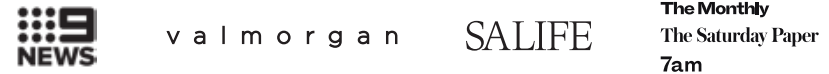
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A special thank you to our donors for the 2022 festival: Hackett Foundation, Paradise Family Foundation, Nunn Dimos Foundation, J Phillips, N Prime, I Scobie.

a message from our Director

WOMADelaide 2022 30 Years of Wonder.

Marking the 30th anniversary of the first WOMADelaide festival, presented following the extraordinary disruption of the pandemic was challenging and rewarding in not quite equal measure and it could not have been achieved without the extraordinary support of the festival's wonderful sponsors, generous donors and audiences.

To be back in Botanic Park with a full program across all seven stages was very special and made more so for being Australia's first large scale outdoor festival to 'return' after the challenges everyone has faced over the intervening years.

A particular thank you to our major sponsor the Government of SA through Events SA, to the Commonwealth Government through the RISE fund and to the Hackett Foundation for their unwavering support through such a period of uncertainty.

Audiences and artists alike were thrilled to be back together over the four days of the long festival weekend and interstate attendances were close to the previous record year of 2020.

On behalf of the WOMADelaide Foundation and all who worked to bring the event to fruition – our deepest thanks and appreciation!

Ian Scobie AM
Director





Gordon Koang



Elsy Wameyo



Ye-Yé 2.0



Courtney Barnett



Parvyn



YID!



L.A.B



Joseph Tawadros





WOMADelaide program

11-14 MARCH 2022

2022 artist lineup

A stellar line-up of artists performed at WOMADelaide 2022.

A.B. Original	Chikchika	Glass Beams	Kutchu Edwards	<i>The Memoryologist</i>
AROHA	Cocoloco	Goanna	L-FRESH The LION	Sokel
Asteroid Ekosystem	Courtney Barnett	Gordon Koang	L.A.B	Sonz of Serpent
Ausecuma Beats	The Crooked Fiddle Band	Grace Barbé	Luluc	Sorong Samarai
Australian Art Orchestra	Dancenorth	Gravity & Other Myths	Makepisi	Springtime
Azymuth & Marcos Valle	Dhungala Baarka	Haiku Hands	<i>Cathedral of Light</i>	SUB-TRIBE
Baker Boy	Eishan Ensemble	High Ace	Martinez Akustica	Taikoz
Balkan Ethno Orchestra	El Gran Mono	Inner City (Live)	Melbourne Ska Orchestra	<i>TAKSU</i>
Barkaa	Electric Fields	Jayda G	Motez (Live)	Te Tangi O Te Ka'ara
Bullhorn	Elephant Sessions	Jerome Farah	The New Monos	Tijuana Cartel
Bush Gothic	Elsy Wameyo	Joseph Tawadros & James Tawadros	Parvyn	Tim Koch
<i>Bush Mechanics: The Exhibition</i>	Emma Donovan & The Putbacks	Joseph Tawadros with the Adelaide Symphony Orchestra	Paul Kelly	Valanga Khoza
Carla Lippis' Mondo Psycho	The Empty Threats	<i>Kardla Paltendi</i>	Peter Drew	Victor Martinez Parada
The Cat Empire	Farhan Shah & Sufi-Oz	Karen Lee Andrews	<i>HEXADECA</i>	Yé-Yé 2.0
Cedric Burnside	Floating Points	King Stingray	Reb Fountain	YID!
Charles Maimarosia	Gaby Moreno		Restless Dance Theatre	ZÖJ
			The Shaolin Afronauts	





THE PLANET TALKS

After a hiatus in 2021, the Planet Talks program made a welcome return in 2022.

Leading the program was a discussion with **Dr Jane Goodall**, renown for her foundational work in primatology that redefined the relationship between humans and animals. Joining us via video, there was standing room only to listen to her personal and moving conversation with ABC broadcaster **Natasha Mitchell**, instilling a sense of hope for our ability to make change for the better.

Continuing the exploration of our relationship with nature, geographer and Wiradjuri descendent **Michael-Shawn Fletcher** challenged the audience with a provocation about what we mean by wilderness, and that there is (and always has been) a need for humans to Care for Country. **Luke Price** was able to share with the crowd the regeneration work supported by the WOMADelaide Foundations partnership with Greening Australia, revegetating critical habitats in the Southern Fleurieu.

The Sunday program was generously supported by **The Australia Institute**, and for the first talk of the day Editor of the Monthly Magazine **Nick Feik** hosted a fascinating and energising conversation between pioneering solar energy researchers **Andrew Blakers** and **Renate Egan** and economist **Richard Denniss** on how the path of electrification will help us reduce emissions by 80% by 2035. We are also grateful for the support of **The Bob Hawke Prime Ministerial Centre**, who also presented Richard Denniss in conversation as part of their program.

The afternoon was yet another full house as **Scott Stephens** and **Waleed Aly** spoke with **Lisa Hill** to ask Should Children get the Vote?

Another standout highlight was the packed out panel on Monday afternoon with some of the prominent names in Australian regenerative agriculture including **Charles Massy**, **Bruce Pascoe** and **Anika Molesworth** as they charted a path for a more sustainable way of farming, as well as staying on to sign books for the eager crowd. We would like to thank Dr Bronner's for their generous support of this session.

THE PLANET TALKS

Generously supported by Claire Pfister and David Paradise.

We also delved into the science of insects, with **Michael Harvey**, Director of the Botanic Gardens facilitating a discussion with **Katja Hogendoorn** and **Richard Glatz** of the University of Adelaide, and **Rocio Ponce-Reyes** from CSIRO on everything from how insect species are bouncing back from the catastrophic bushfires, to which ones might be making their way to our dinner plates in the coming years.

The program wrapped up with an inspiring group of young people. **Pantju Nam** encouraged us to connect with First Nations languages, climate activist **Amber Brock-Fable** asked us to imagine a more equitable future and **Alex Bruhn, Amelia Chaplin** and **Tiahni Adamson** made impassioned pleas for change. Thanks to the Nunn Dimos Foundation for generously supporting this session.

The Frome Pavillion which hosts the talks was this year powered by biodiesel as a pilot project to advance the available technology for temporary power solutions for event staging as part of WOMADelaide Green & Global initiatives.

The many other highlights can be found on the WOMADelaide podcast page. In addition, more than half of the program is broadcast nationally on the ABC throughout the year on ABC Radio National's The Minefield, Big Ideas and Science Friction programs.

With thanks to the Planet Talks supporters including:

- Claire Pfister and David Paradice
- The City of Adelaide Economic Development Agency
- The Australia Institute
- The Bob Hawke Prime Ministerial Centre
- Schwartz Media
- Dr Bronner's Australia

Talks online www.womadelaide.com.au/about/podcasts

Jane Goodall's Survival Guide for Troubled Times

The Wilderness Myth

Electric Future Now

The Minefield: Should Children Get the Vote?

Bug Life: How Insects Rule Our World

Climate Fighting Farming

Future Forward: Meet the Changemakers





TASTE THE WORLD

For over 18 years, Taste the World has celebrated the delicious food, fascinating cultures and moving stories from our artists' hearts and homelands.

This year the much-loved program, hosted by Rosa Matto, moved to a spectacular new balcony location on the Adelaide Botanic High School plaza. Festival artists shared recipes from Italy, the Seychelles, Argentina, India, PNG and more.

Artists 'cooking' this year:

- Carla Lippis' Mondo Psycho
- Grace Barbé
- The New Monos
- Eishan Ensemble
- Joseph Tawadros
- L-FRESH The LION
- Sorong Samarai
- Bush Gothic
- Parvyn
- Melbourne Ska Orchestra
- YID!
- ZÖJ
- Marlon x Rulla
- Motez



Sorong Samarai



Joseph Tawadros



KIDZONE

Curated, designed and crafted by South Australian company Climbing Tree, KidZone 2022 was the dream destination for kids, alive with interactive entertainment and adventure-filled learning. More than 5,000 children under 12 attended the festival.

A strong First Nations component featured, with role model, sportsman, author and literacy advocate Eddie Betts, a proud Wirangu/Kokatha/Guburn man, sharing two stories from his *Eddie's Lil' Homies* book series with a bumper crowd of children and adults. Lakun Mara founder Sonya Rankine, an award winning Ngarrindjeri, Narungga, Ngadjuri and Wirangu artist created a stunning collaborative woven sculpture that took shape over the four days of the festival.

The cultural engagement and fun continued with Uncle's Stevie's Kurna Classroom taking to the Story Time stage to teach kids all about the practices and language of the traditional custodians of the land on which WOMADelaide is held.

SA Museum took families on a special journey of discovery, celebrating music's connection to nature through storytelling, performances, games and instrument-making workshops using materials found in the natural world. Perennial favourite, Evelyn Roth's Nylon Zoo, returned with the Spirit House and beautiful giant native animal inflatables and imaginative choreographed, participatory dress-up parades.

Kids also had the chance to experience acrobatic workshops with local heroes Gravity & Other Myths, nature yoga classes and the premiere of *Mirror Mirror*, a 'kaleidoscope tunnel' created by Adelaide's Patch Theatre.



Story Time with Eddie Betts



Evelyn Roth's Nylon Zoo



The Shaolin Afronauts



Jerome Farah



Baker Boy



Reb Fountain



Cedric Burnside



Taiko



Haiku Hands



Motez (Live)



economic evaluation

AUTHOR: BARRY BURGAN, ERC PTY LTD



executive summary

Major events benefit the hosting community in a number of ways.

- The first is through the contribution to the cultural life of the community – and its impact on wellbeing and quality of life generally. The importance in this regard is reinforced in an economic context by the creative economies and creative cities “movement” which emphasizes the role of the creative community in generating economic and social outcomes in a region. This is particularly important as the events also indicated to some extent the opening of the city. The vibe in the city around March each year is palpable, and WOMADelaide is a critical component. 93% said that attending contributed positively to their well-being, 86% said that WOMADelaide is a core avenue by which they get the cultural experiences they desire, and 83% said that the event is important for the way they feel about living and working in South Australia.
- The second is a narrower context and is the benefit in terms of its impact on the local economy through the generation of tourism expenditure, and consequently upon jobs and incomes. The event attracts visitors who spend money on accommodation, in taxis and transport, and in entertainment.
- It is estimated that the event has associated expenditure (in gross terms) of \$33.6 million in total throughout the economy. This is estimated as providing employment opportunities for 1,421 South Australians.

well being impact

It is estimated that South Australians received a “**well being**” benefit of **\$3.8 million** over and above what they spent in attending.

executive summary

The event does have in addition longer term economic benefits.

- Increased vibrancy of the festivals period with some 50% of visitors who attended WOMADelaide also attending a Fringe or Festival event.
- Benefits from tourism marketing – 97.5% of visitors said they will recommend visiting Adelaide to friends and family, and 91% said they will definitely visit the state again (and a further 7.4% probably). 65% of visitors said that their visit had changed their perception of Adelaide for the better.
- 40.3% of local survey respondents said they would choose a WOMADelaide sponsor product over a rival brand.
- 83.2% of South Australian respondents said that the opportunity to attend WOMADelaide was important for them living and working in the state.

event impact

Impact on Adelaide CBD

- WOMADelaide takes place in the eastern parklands adjacent to the city meaning that attendees and participants will undertake a large range of activities in the city area.

total impact

The holding of the event in South Australia is estimated as producing a net economic benefit of **\$17.4 million** in terms of incomes (GSP) and 161 person years of employment.





survey results and visitor characteristics

The core characteristics of the survey indicated the following.

- The average length of stay in South Australia for visitors who attended mainly because of the event was 5.96 nights.
- 6.4% of visitors who would have come to Adelaide anyway said they stayed longer because of the event being held, and the average used for the extra length of stay was 3.0 nights.
- 12.7% of SA residents who attended the event it has been assumed that they would have holidayed out of the state if the event had not been held in Adelaide.

Survey Results WOMADelaide 2022

	Adelaide	Regional SA	Vic	NSW	Qld	NT	WA	ACT	Tas	Over-seas	Total Visitors to Adelaide	Total Visitors to SA
Number	927	137	260	148	32	21	9	20	22	6	655	518
Proportion approached	58.6%	8.7%	16.4%	9.4%	2.0%	1.3%	0.6%	1.3%	1.4%	0.4%	41.4%	32.7%
Proportion approached	47.9%	7.1%	22.6%	12.9%	2.8%	1.8%	0.8%	1.7%	1.9%	0.5%	52.1%	45.0%
Proportion - Out of State	–	–	50%	29%	6%	4%	2%	4%	4%	1%	100%	100%
Average Days Attended	2.7	2.6	3.4	3.3	3.1	3.6	3.8	3.1	3.3	2.0	3.2	3.3
Main reason for visit (propn)	–	–	95.4%	83.8%	81.3%	95.2%	100.0%	90.0%	90.9%	33.3%	90.2%	74.4%
Length of stay	–	–	5.6	6.15	6.81	7.10	7.11	5.78	6.20	7.00	5.96	5.71
Number in group	–	–	1.7	1.74	1.73	1.45	1.11	1.72	1.69	1.50	1.70	1.77
Proportion who stayed longer	–	–	3.5%	6.8%	9.4%	0.0%	0.0%	5.0%	9.1%	50.0%	5.4%	12.0%
Length of stay longer	–	–	3.56	2.40	5.00	0.00	0.00	1.00	4.00	3.67	–	3.03

Source: 2021 Survey and Sales Data.



Peter Drew – Aussie

well being benefits

It is clear South Australian residents also achieve value out of attending WOMADelaide.

There is an extensive body of literature that recognises the social value created by an investment in cultural infrastructure – with evidence of improved quality of life, better health outcomes, and increased productivity.

- 96.4% of SA respondents considered the event culturally important to the state (80.3% very important). 85.6% of SA based respondents agreed with a statement that WOMADelaide is a core avenue by which they get to enjoy the cultural experiences they desire (59.3% strongly agreed). Further, 92.9% of people said that hosting WOMADelaide improves the image of the region.
- 93.2% of SA based respondents agreed with a statement that attendance contributed positively to their wellbeing (50.2% strongly agreed).

Hosting WOMADelaide significantly improves the State’s Image

	Hosting WOMADelaide is good for the State’s Image		The State should host WOMADelaide	
	VISITORS	LOCALS	VISITORS	LOCALS
Strongly Agree	77.8%	77.8%	78.4%	90.9%
Agree	17.2%	17.2%	13.9%	6.8%
Neutral	6.1%	4.1%	6.1%	1.3%
Disagree	0.4%	0.5%	0.8%	0.3%
Strongly Disagree	0.6%	0.5%	0.8%	0.7%

economic benefits

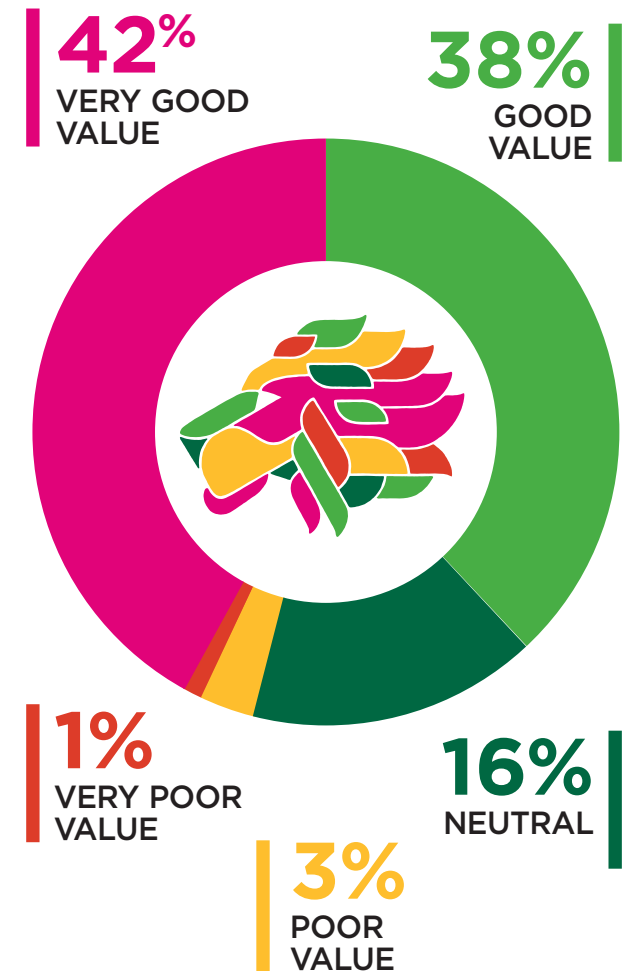
WOMADelaide has a range of longer term impacts, with research supporting the following outcomes.

- The event attracts substantial media, and national and international artists which will assist in promotion of the state as a creative centre and visitor destination.
- 58.5% of visitors said they would recommend visiting Adelaide to friends and family without being asked because of their visit, and a further 12.0% said they would recommend it if asked. 74% said they would attend WOMADelaide next year. 65.2% of visitors said that attending had changed their perception of Adelaide and South Australia for the better.
- There is value created in terms of the creative image of the state. The following are the proportions of visitors in the survey who came because of WOMADelaide – and the other activities they undertook.

	VISITORS
Fringe Event	34.4%
Visit to Kangaroo Island	4.2%
Visit to Flinders Rangers	2.5%

- 31.6% strongly agreed and 27.3% agreed with a statement that they feel more positive towards brands that sponsor WOMADelaide. 16.4% strongly agreed or agreed with a statement that they actively look to inform themselves about brands that sponsor WOMADelaide. 40.3% strongly agreed or agreed with a statement that they would choose a WOMADelaide sponsor's product rather than rival brands if price and quality were the same. This suggests a strong economic return for sponsors.
- 83.2% of South Australians agreed (60.8% strongly agreed) that the opportunity to attend WOMADelaide is important to them and their family in the way they feel about living and working in South Australia – helping build the economic base of the state.

attending WOMADelaide is good value!





Astroroid Ekosystem



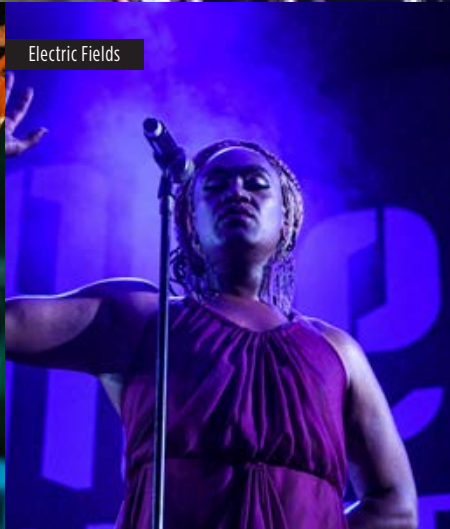
Goanna



Paul Kelly



Glass Beams



Electric Fields



Dancenorth - NOISE



Melbourne Ska Orchestra



Karen Lee Andrews



key findings attendee research

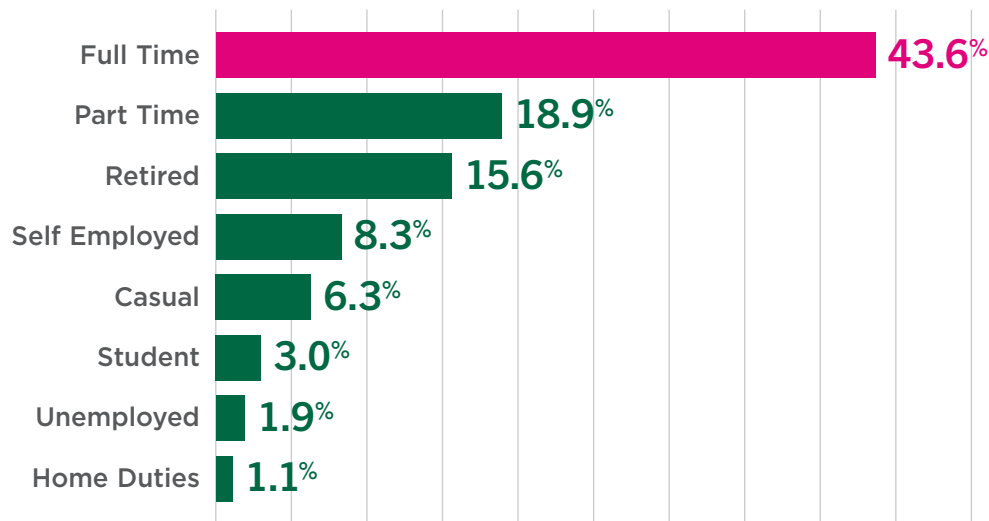
AUTHOR: NIELSEN SPORTS



profile of survey respondents

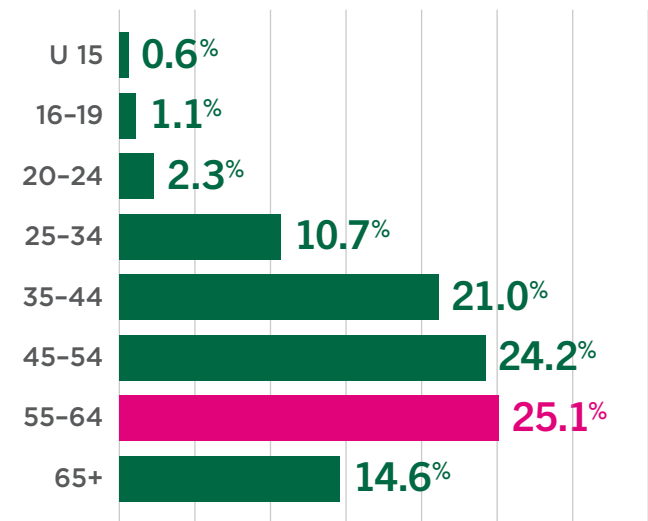
Respondents tended to be mainly Female, working full time and falling within the 35-64 age bracket.

Occupation breakdown



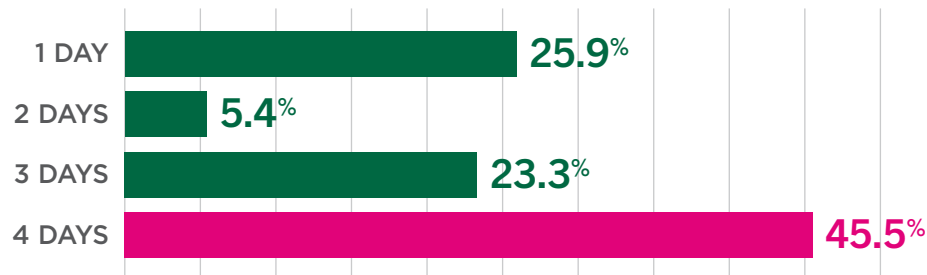
Note: 1% prefer not to say.

Age breakdown



Note: 1% prefer not to say.

Days attended

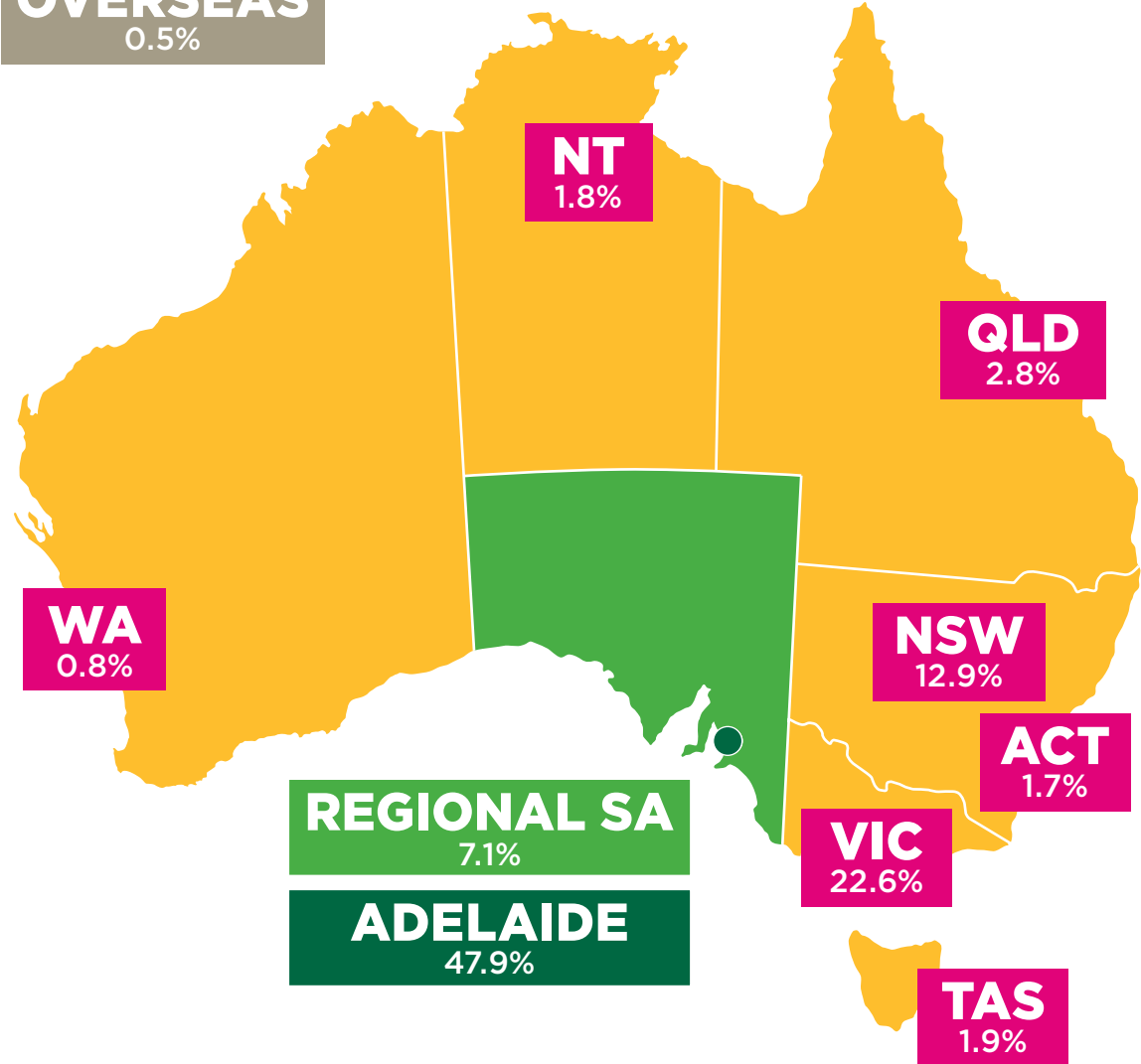


AVERAGE DAYS ATTENDED | **2.9**

Source: 2022 WOMADelaide Research

where do our audiences travel from

OVERSEAS
0.5%

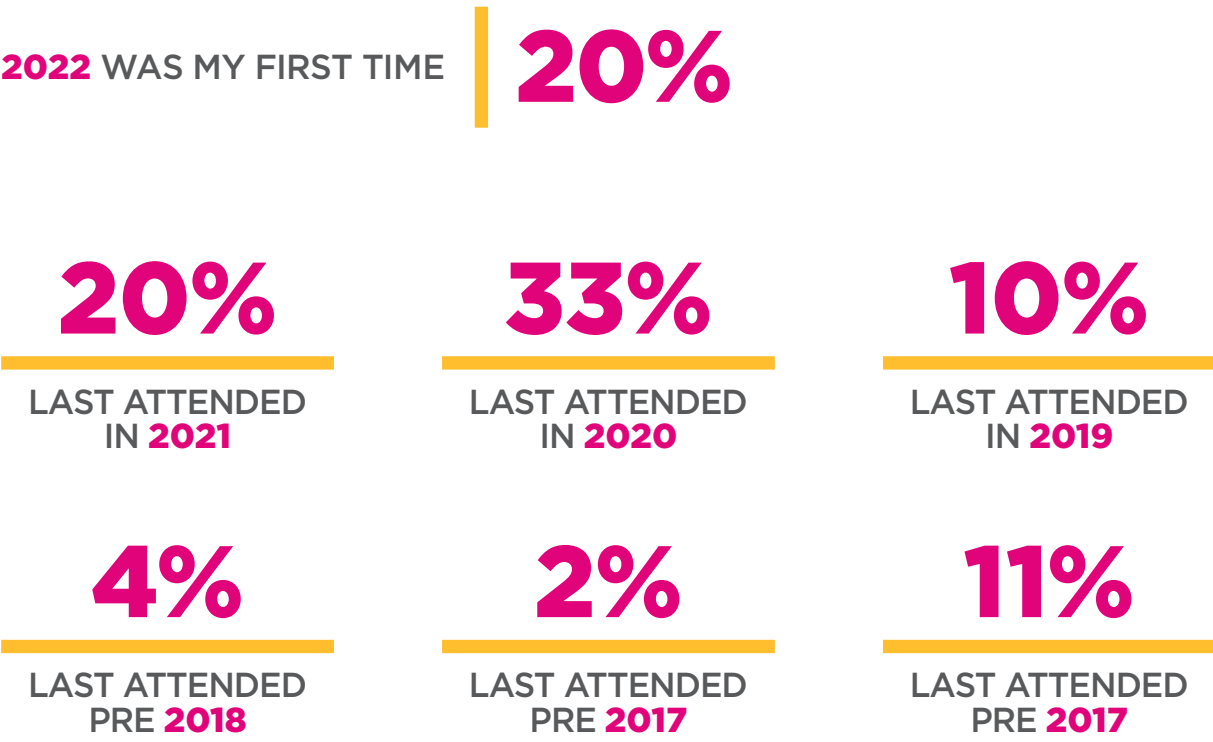


Q. Where do you live?
Source: 2022 WOMADelaide Research; base n = 1,583



how many first time attendees?

80 per cent of attendees in 2022 had attended previous iterations of WOMADelaide, while for nearly 1 in 5 (20%) it was their first time.

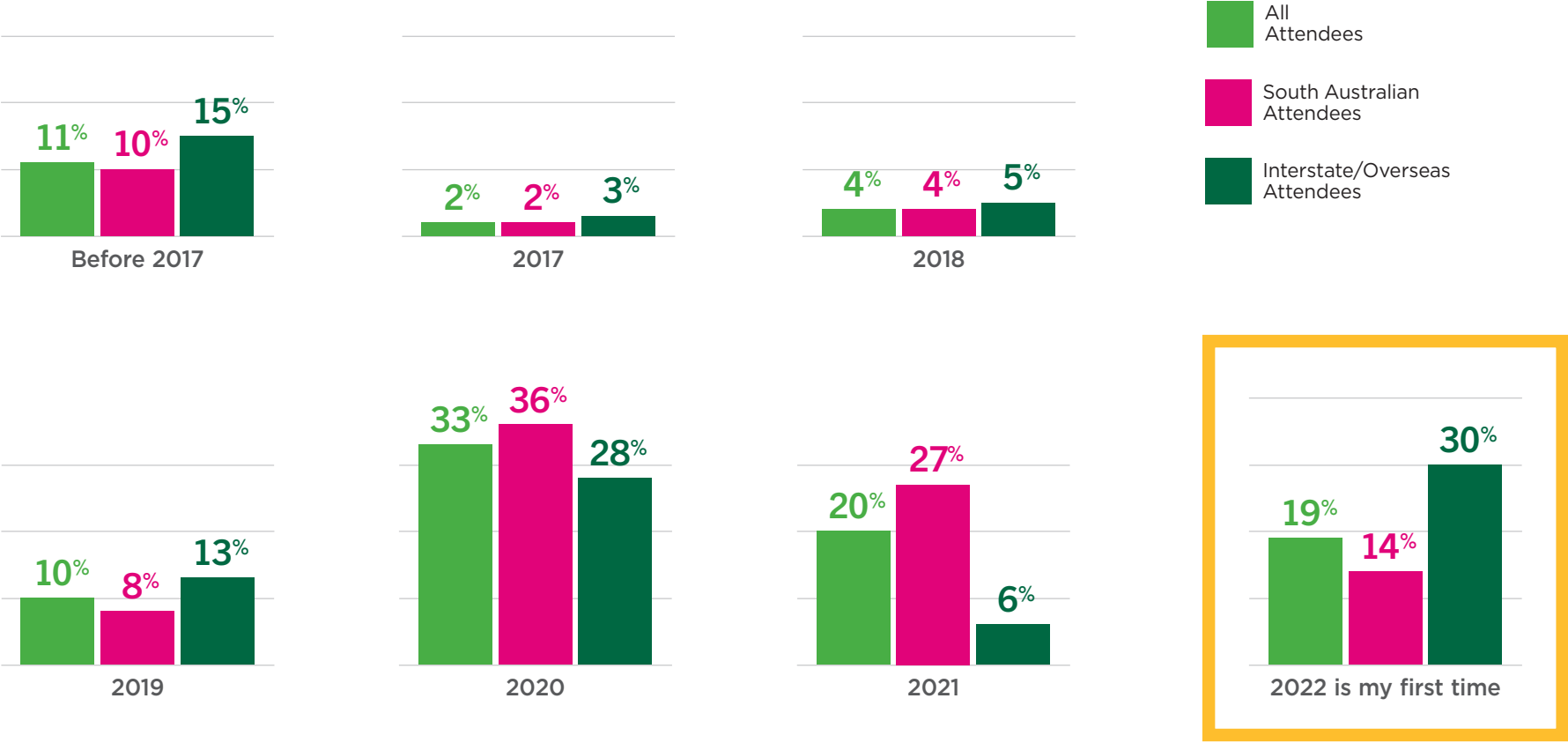


Q. When did you last attend WOMAD?
Source: 2022 WOMADelaide Research, n = 1,583

attendees usually from interstate

First time attendees from Interstate/Overseas in 2022 significantly over-index the covid impacted event held in 2021.

Attendance of WOMADelaide by region.



Q. When did you last attend WOMAD?
 Source: 2022 WOMADelaide Research, n = 1,583

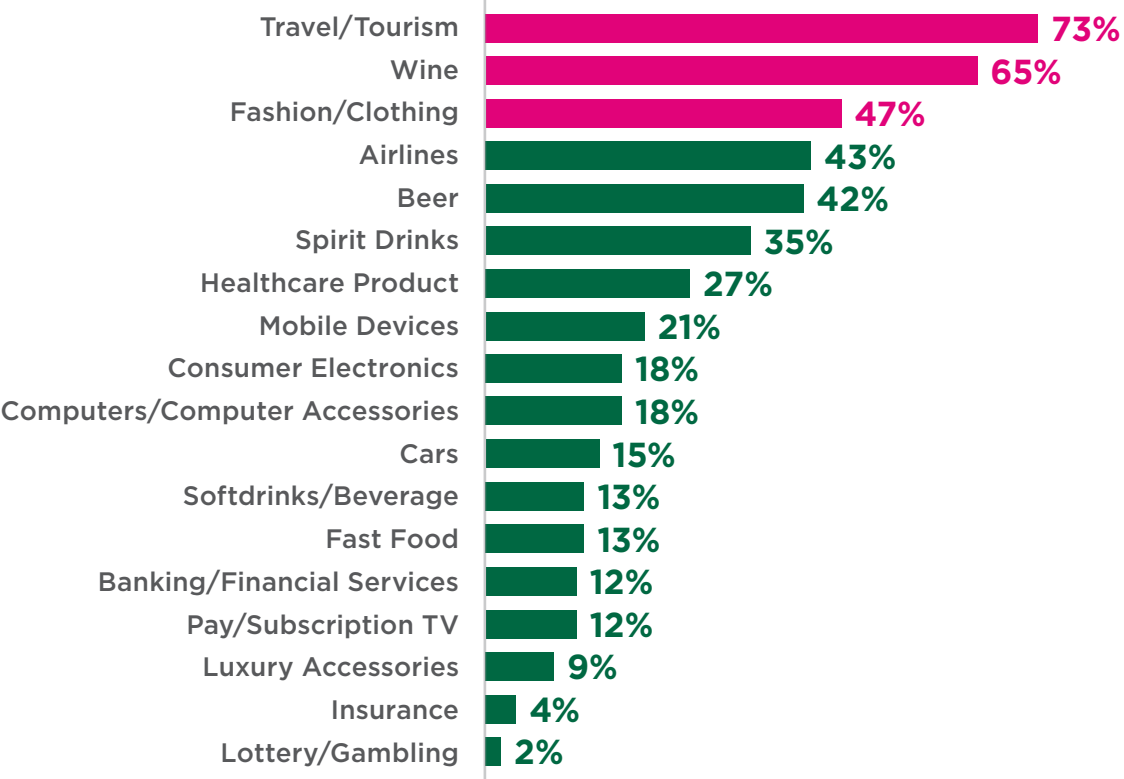


Gravity & Other Myths

what are attendees interested in?

As was the case in 2020, Travel, Alcohol and Fashion were the key areas of interest shared across attendees of WOMADelaide 2022.

Industry interest across attendees.



Q. Please indicate whether you are interested in any of the following types of product?
 Source: 2022 WOMADelaide Research, n = 1,583

attendee sponsorship opinions

64 per cent of South Australians are more likely to feel positive about a sponsor of WOMADelaide, this over-indexes the rest of attendees by 5% pts.

A comparison of attitudes interstate vs SA: T2B (4 & 5).

	INTERSTATE	ADELAIDE METRO	SOUTH AUSTRALIANS
More likely to feel more positively about that brand	> 59%	60%	64%
More likely to actively inform themselves about brands that sponsor the event	> 16%	18%	21%
More likely to choose a sponsors product over a competitor	> 40%	42%	42%



Q. Rate on a scale of 1 - 5 your agreement with the following statements (1 = strongly disagree, 5 = strongly agree)?
 Source: 2022 WOMADelaide Research, Adelaide Metro n=927 | Regional SA n=137



The Empty Threats



Carla Lippis' Mondo Psycho



AROHA



Ausecuma Beats



L-FRESH The LION



The Cat Empire



Grace Barbé



A.B. Original



marketing & publicity





marketing and publicity snapshot

Coverage relating to WOMADelaide In the 165 days between October 18 and March 31 2022 hit more than 859 mentions across all media platforms.

CUMULATIVE
POTENTIAL REACH

22,900,930

ADVERTISING SPACE
RATE (IN AUD)

\$28,798,036

A breakdown of the coverage is articulated below:

PRINT: WOMADelaide was referenced 560 times across local, regional, and national newspapers and magazines. Mastheads included: The Advertiser, SA Life, The Australian, The Weekend Australian and Review, The Sunday Mail and The Age, Rolling Stone AU, Beat.

TELEVISION: WOMADelaide was mentioned over 32 times across 6 television stations locally, nationally, and regionally – both commercially and community. Channels included: ABC (local), Ch7, Ch 9, Ch 10, Sky News, ABC (National).

RADIO: WOMADelaide was mentioned over 85 times across more than 20 stations which comprised of local, commercial and community radio programs. Stations included: across the country. ABC Adelaide, ABC Melbourne, ABC Sydney, ABC Sunshine Coast, Radio National, Mix 102.3, Five AA, SAFM, NOVA, Radio Adelaide, Fresh Fm, RRR, PBS, 2Ser, FBI, SYN, ZZZ.

Key highlights:

- The media type with the highest volume was Online with 627 mentions.
- The media type with the highest potential reach was Newspaper with a total Potential Reach of 20,776,204.
- The media type with the highest ASR was Online with a total ASR of AUD \$26,586,842.





digital touchpoints – the stats...

Campaign Period: First announcement through to conclusion of festival.

Facebook

TOTAL PAGE LIKES

41,800

PAGE REACH

1.9M

ENGAGEMENT

375K

PAGE VISITS

28,800

VIDEO VIEWS

59.7K minutes viewed

*Festival Period:
10–15 Mar 2022*

PEAK REACH

999K

PEAK VISITS

8K

Instagram

FOLLOWERS

19K

TOTAL REACH

556K

PROFILE VISITS

36.8K

*Festival Period:
10–15 Mar 2022*

PEAK REACH

64K

PEAK VISITS

15.3K

Twitter

TOTAL FOLLOWS

9K

*Festival Period:
10–15 Mar 2022*

PEAK IMPRESSIONS

7.4K

PEAK VISITS

10.3K

Website

SESSIONS

383K

USERS

224K

PAGEVIEWS

870K

PAGES/SESSION

2.3

AVG. SESSION DURATION

02:11

Email Subscribers

TOTAL SUBSCRIBERS

50.7K

22 campaigns:

OPEN RATE

28%–57%
(Industry average 13.7%)

CLICK RATE

2.5%–19%

Mobile App

DOWNLOADS

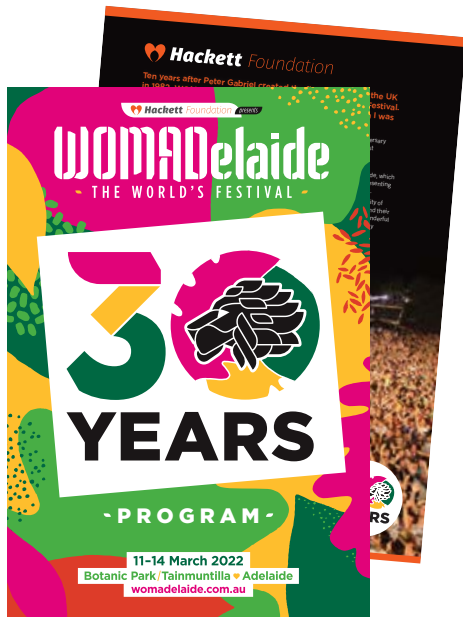
14.8K

ENGAGED SESSIONS

163K



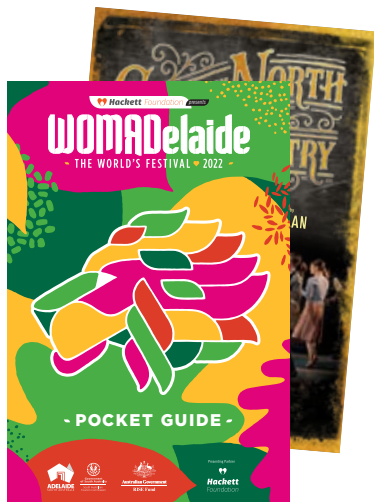
Phone App



Program - 32 pages



Posters - 2 versions



Passport - 64 pages



Press Ads - multiple sizes and publications



Pass





Baker Boy performs at WOMADEelaide. Below: Paul Kelly closes the festival. Photos: Stephen Trulwin, Luke Eden

MUSIC

WOMADELAIDE
March 11-14, Adelaide
Review by **JESSICA NICHOLAS**

There were no large-scale theatrical spectacles this year: no angels zip lining through the trees and dropping mountains of feathers; no four-metre puppets sashaying through the crowd; no fire installations; and no parades with ecstatic dancers flinging coloured powder into the sky. But despite the limitations imposed by the pandemic, WOMADEelaide still managed to mark its 30th anniversary with a celebration of everything the festival has stood for since its inception: diversity, discovery, imagination, inclusion and sustainability.

There was an exquisite Cathedral of Light (a walk-through tunnel dotted with thousands of tiny LED flowers), a musical playground with spinning cups that triggered an interactive soundscape, and a roving troupe of illuminated acrobats. Oh, and 100 drummers thundering in syncopated unison as loose-limbed members of Townsville's Dancemorph company formed abstract shapes, using their bodies as kinetic extensions of the pulsating rhythms. In 1992, WOMADEelaide was conceived as a one-off event as part of the Adelaide Festival. Linked to Britain's WOMAD (World of Music, Arts and Dance) organisation, the first Australian WOMAD was so successful it morphed into a standalone festival. This year, regular WOMADEelaide visitors were prepared for a slightly different experience, with COVID constraints putting a cap on audience numbers, and a focus on home-grown rather than

international acts. As it turned out, the festival's unique atmosphere remained remarkably intact. The program was strikingly eclectic, providing a showcase for artists we have in Australia. Performers from all over the country came to play music that echoed with deep connections to South Africa or the Seychelles. The Te Tangi O Te Kara troupe shared the intricacies of Cook Island drumming and dance, while Qawwali singer Farhan Shah channelled Sufi traditions while Japanese and Andalusian heritages.

Cross-cultural connection was also at the heart of *Hand to Earth*, a heartfelt performance teaming improvisers from the Australian Art Orchestra with a Korean vocalist and Yolngu men Daniel and David Wilfred, weaving spirited in-the-moment stories from centuries-old song cycles. Thousands clustered eagerly in front of the festival's largest stage for Baker Boy — who put on a brilliantly dynamic show — and the Cat Empire, whose leader Felix Riebl was clearly in a nostalgic mood as his band bid farewell in their final WOMAD show with the group's original line-up.

A sea of nodding heads and leaping bodies also accompanied shows by Nicky Bomba's Melbourne Ska Orchestra — which combined polish with playful exuberance — and the beguiling Balkan Ethno Orchestra, whose Bulgarian-style vocal harmonies were buoyed by sprightly odd-metred rhythms.

The 22-piece YIDI (led by Simon Star) featured wildly inventive arrangements of traditional Yiddish tunes that became a riot of klezmer, electro-funk, big-band jazz and circus cabaret. At times

tightly focused, at times teetering on the brink of chaos, their two shows were zany, joyous and utterly irresistible.

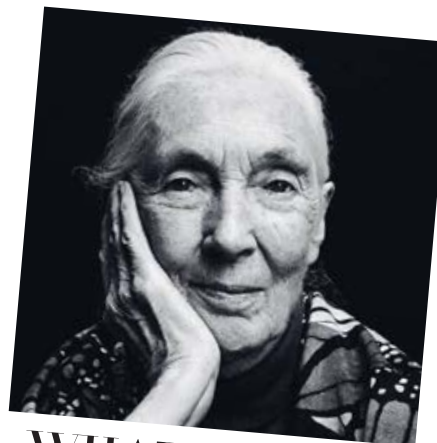
There were smaller-scale pleasures too: the mesmerising performance by guitarist Victor Martinez; Paradis, an intimate set by Joseph and James Tawadros; singers Nadeah and Ali Barber offering reinterpretations of French '90s pop.

Paul Kelly performed at the inaugural WOMADEelaide in 1992, so it was fitting he should close this year's festival with a superb concert on Monday evening. As I headed towards the exit with Kelly's voice drifting through the night air, I felt a surge of gratitude, my mind overflowing with images and snatches of sound from festivals past. Here's to the next 30 years.



Photographs by Graham Baker for The Age and The Herald Sun

HINDSIGHT



WHAT I KNOW ABOUT MEN

DR JANE GOODALL

Occupation *Primatologist* / Age 87 / Relationship status *Widow*
Best known for *Studying chimpanzees since the 1960s*

My maternal grandfather, William Joseph, was a congregational minister who died of cancer before I was born. He was a fantastical and wonderful man and I definitely inherited qualities from him.

My father, Mortimer, was not really present in my childhood; he was a keen motor racer and very tough. My mum, Margaret, raised me with my grandmothers. Dad joined the Royal Engineers and I didn't see him during the war. I inherited my strong constitution from him. He died aged 94, in 2001.

My father gave me a toy chimpanzee I named Jubilee. He's on show in the

United States now, as part of an exhibition called *Becoming Jane* — safe in a bullet-proof glass case. Everyone thinks Jubilee is the reason I ended up studying chimps, but that's not correct.

I was obsessed with Dr Dolittle and in love with Tarzan as a child. Even though I knew Tarzan wasn't real, I still felt jealous because I thought he married the wrong Jane! All my dreams growing up were of men, and I was a man in my own dreams. That's because in those days girls didn't do the things I wanted to do.

Mum saved her money so I could see Johnny Weissmuller in a *Tarzan* movie. I burst into tears after five

minutes. I told Mum it wasn't how I had imagined Tarzan and I never saw another *Tarzan* movie after that.

Paleoanthropologist Louis Leakey gave me an opportunity to study chimps in 1960 when he invited me on a trip to the Serengeti Plains to search for fossils. A British authorities girl to the forest in Africa. They told him they had never heard anything so ridiculous. Leakey persisted and in the end the authorities said yes, but I couldn't go alone. Mum came with me for four of my six months.

At Cambridge University, my mentor, Dr Robert Hinde, supervised

All my dreams growing up were of men, and I was a man in my own dreams. That's because in those days girls didn't do the things I wanted to.

my PhD. He was one of the first great early ethologists. At first, he was my sternest critic. He told me I shouldn't give chimps names or talk about their personality. He came to Gombe in Tanzania and stayed for two weeks. Upon his return home, he wrote me a letter, telling me that he learnt more about animals in those two weeks than he had in his whole life. I still have it.

The first chimpanzee I felt closest to was David Greybeard. All the chimps ran away from me for four months into my study, and he was the first one who let me get close. He showed me how chimps can use and make tools.

I met my first husband, Baron Hugo van Lawick, in 1963 and we married in 1964. He was a Dutch photographer and filmmaker, sent to take footage of me with the chimps. I resented him at first. I thought the chimps, who had finally accepted me, would be upset by a stranger. Hugo had a love of animals. He was quiet and it was a very gradual decision; we got on well and thought, "Why don't we get hitched?" We have a son, Hugo, who was born in 1967.

My son admitted he resented being the son of someone famous. He worked in commercial fishing, knowing full well I hated it. Now he is building environmentally friendly houses in Africa.

I had not married my second husband, Derek Bryceson, in 1975. Gombe National Park wouldn't exist. He was the director of National Parks in Tanzania, a British African, fluent in Swahili and close to the president. If he hadn't stepped in to protect Gombe, we wouldn't have it today. He died of cancer five years after we married. I was left widowed in 1980 and never remarried. *Jane Roca*

Jane Goodall's talk, *Survival Outside For* *Trunked Times*, takes place by video at the WOMADEelaide Festival, March 11-14.

WOMADelaide
50TH
ANNIVERSARY
SPECIAL
EDITION

THIRTY YEARS OF PURE MAGIC

Everyone will have very special memories of this very special festival over many, many years. Our resident WOMADelaide expert, **Nathan Davies**, shares some of his

ANGELIQUE KIDJO, 2016
Speaking of world music, Kidjo has done it more than 100 times. This was her 100th performance at WOMADelaide. She was in a great mood, and her 2016 performance was no exception.

MAVIS STAPLES, 2020
South African singer Mavis Staples performed at WOMADelaide in 2020. She was in a great mood, and her performance was no exception.

TEX, DON AND CHARLIE, 2018

Put Tex Perkins and Don Williams and Charlie Donnelly together and you've got a great band. But under the influence of the festival, they became a band.

TINARIWEN, 2018

Tinariwen is the Senegalese Douzou music group from northern Mali. Their music is a mix of traditional African music and western blues. Truly special.

CALEXICO, 2010

Combining American country and folk with Mexican music and traditional instruments, Calxico make a sound that's truly unique. And on a hot day in Adelaide, their music was a real treat.



RAVI AND ANOUSHKA SHANKAR, 2010
When you see the Shankars, you know you're in for a treat. Ravi and Anoushka Shankar are a musical duo that has captivated audiences around the world. Their performance at WOMADelaide was no exception.



SINEAD O'CONNOR, 2015
Sinead O'Connor is a singer who has defied expectations. Her performance at WOMADelaide was a truly special moment.



DENZIG FEVER, 2009
Denzig Fever is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.



MIDNIGHT OIL/ARCHIE ROACH, 2021
Midnight Oil and Archie Roach performed at WOMADelaide in 2021. Their music is a true reflection of the Australian spirit.



GURRUMUL, 2012
Gurrumul is a young Indigenous Australian singer who has made a name for himself. His performance at WOMADelaide was a truly special moment.



NUSRAT FATEH ALI KHAN



HUGH MASEKELA

SEND US YOUR FAVORITE MEMORIES AT
saw@womadelaide.com.au

FEATURE

WOMAD HOT PIX

1 A.B. ORIGINAL
Victorian rapper A.B. and his crew continue to light the festival with intelligent, politically charged lyrics and infectious beats. Must see.

2 ADRIE BELLITS (Madison)
Adrie Bellits is a singer who has captured the hearts of many. Her performance at WOMADelaide was a truly special moment.

3 I.A.B.
I.A.B. is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

4 ELIC
Elic is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

5 PABY
Paby is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

6 GABY MORENO
Gabby Moreno is a singer who has captured the hearts of many. Her performance at WOMADelaide was a truly special moment.

WOMADelaide
50TH
ANNIVERSARY
SPECIAL
EDITION

HOT SPRING

The Drones frontman is bringing a new piece to WOMADelaide... and he hopes it will appeal to our high IQ.

Story: **NATHAN DAVIES**

Drone frontman Gareth Liddard is excited to be coming to Adelaide.



WHEN I think about the Drones, I think about the music. It's a sound that's been around for a long time, but it's still going strong. The Drones are a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

“That is what started it for me and I'd be thinking 'how do people believe this shit?'
Over the years, I've seen a lot of bands come and go. But the Drones are a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

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FEATURE

2 GAZ HARRIS
An Aussie rock icon, Harris has been a part of the music scene for decades. His performance at WOMADelaide was a truly special moment.

3 BING STONEY
Bing Stoney is a singer who has captured the hearts of many. His performance at WOMADelaide was a truly special moment.

4 ELECTRIC REDS
Electric Reds is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

5 THE GREAT FIRE LION
The Great Fire Lion is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

6 BAKER BOY
Baker Boy is a band that has captured the hearts of many. Their performance at WOMADelaide was a truly special moment.

7 PAUL KELLY
Paul Kelly is a singer who has captured the hearts of many. His performance at WOMADelaide was a truly special moment.

The Advertiser

ADELAIDE OPENS UP TO THE WORLD

The party for WOMADELAIDE's 30th anniversary last weekend didn't disappoint

TIM DOUGLAS
REVIEW EDITOR



Any notion that Adelaide, during its Covid-bound isolation, had lost its reputation as the edgy cultural capital of Australia was laid to rest last Friday by an energised evangelist in Rundle Street mall.

Gesticulating wildly, the man waved in one hand a flyer advertising a burlesque show and in the other a band poster, and bellowed: "Repent, brothers and sisters, you have entered the city of sin."

While the party-pooping proselytiser may have held a narrow view of moral transgressions, he also may have been right. For during the past two years of quarantine and border closures was and truly let down at the weekend as South Australia's Marshall government lifted its long-held restrictions on indoor gatherings and decriminalised those most egregious pandemic-era felonies: singing and dancing.

Adelaide may have been celebrating its new-found freedoms, but the city was in a buoyant mood

for another reason. WOMADELAIDE, the world music festival founded in 1992, was marking its 30th birthday at Botanic Park, and the party did not disappoint.

The festival opened on Friday afternoon with a reflective welcome to country by Kaurna Narungga man Jamie Goldsmith and dance group Taikurtinna before audiences settled in to the classical strains of Egyptian-born Australian oud virtuoso Joseph Tawadrous with his percussionist brother James and the Adelaide Symphony Orchestra.

On an adjacent stage – one of eight at the four-day event – supergroup Springtime made its presence known, featuring three of the country's finest musicians in Gareth Liddiard (the Drones, Tropical F.K Storm), Jim White (Dirty Three) and Chris Abrahams (the Necks), the band unleashed its singular experimental "noise-core" stylings – a giant, distorted wall of improvised sound – on a mesmerised crowd.

Guatemalan blues, rock, jazz singer and guitarist Gaby Moreno took a different route to the hearts of her audience on the other side of the precinct by dialling up the tempo and bringing people to their feet. As the 40-year-old approached the end of her set, she took a deep breath and addressed the assembled mass before her: "It's been years since we've been on tour. This means so much. Thank you. We love it here," she said before launching into her single "This is Where I Belong. It was clear Moreno meant every word.

On Saturday morning, as the sun rose on Adelaide, so too did Skywhale and Skytapa, Melbourne artist Patricia Piccinini's 25m-tall hot air balloon works.

The inflatable airborne mammals, owned by the National Gallery of Australia, hovered peacefully over the Torrens River in Elder Park, as the good a portent as any that in Adelaide during the so-called Mad March long weekend one should expect the unexpected.

The surprises at WOMADELAIDE started on Saturday afternoon. When A.B. Original – the rap duo Briggs and Trials – hit the stage they were joined, unannounced, by acclaimed indie singer-songwriter Courtney Barnett and Indigenous singer Thealma and Plim, the last of whom was not on the WOMADELAIDE bill.

The crowd swelled for the set by Indigenous artist and rapper Baker Boy, resplendent in dreadlocks and a green tracksuit, as he launched into his rapid-fire articulations – much of it in language – about his country and family. "I'm a proud black Yungku boy with the killer flow," he spat at the crowd. "Listen to the yidaki, listen to it blow." Baker Boy would perform two stellar sets over the weekend, confirming the 25-year-old's status as a frontman par excellence.

As the sun went down, the main

stage audience was transformed into a heaving throng of families as Melbourne Ska Orchestra turned up the dial. Charismatic band leader and singer Nicky Bomba played to both the crowd and the 25-strong ensemble as the ARIA-winning orchestra rattled off its horn-heavy back catalogue.

On the second stage, Adelaide DJ Motez couldn't quite believe his eyes. The producer – real name Moutaz Al-Obaidi, an Iraq-born refugee who moved to Adelaide in 2006 – looked out to the crowd from his elevated deck, haloed in white light, and allowed himself a

reflective moment. "This was the first festival I ever came to," he said. "I thought then ... imagine what a show here. What would it look like? Well here we are." And there he was. Just a boy standing in front of a crowd, asking it to dance.

He wasn't the only artist who had audiences moving. Colombia's El Gran Mono whipped the great unshed into a barefoot frenzy with Latin-Jamaican beats, a bush doof in all but name, down at the precinct's outer reaches.

Back on the main stage, the final Saturday set had been reserved for Barnett. The acclaimed Melbourne singer-songwriter

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has come a lival director siver sister to AD festival, ated a decade

genesis front- The Adelaide rural year fea- se. Paul Kelly nd it had been if event. But it at it became a ally an annu- e of the coun- ist weekend's 5000 people

through the for a festival in internation- ar more local- evous years. director Ian on the "cre- ersity" within s no program- "Since 1992 s (celebrated)

music, arts and dance from around the world. The Australian artists performing continue that tradition," he said.

WOMADELAIDE coincided with the Adelaide Art Biennial at the Art Gallery of South Australia, the Festival Fringe, along the city's east terrace, and Neil Arnfield's Rachel Healy's Adelaide Festival, now into its second week.

The festival, which last week premiered Barrie Kosky's opera The Golden Cockerel and Armfield's oratorio Watershed, about a gay hate crime that still haunts the city, continued its strong theatre line-up with Blindness, a remarkable audio experience staged almost exclusively in darkness in a back room of the Queensland Theatre. Based on a novel by Jose Saramago, the narrative – spoken by award-winning actor Juliet Stevenson – centres on an epidemic of visual impairment sweeping the globe (the parallels with the Covid-19 pandemic are undeniable and stark). Wearing high-fidelity headphones, the audience becomes part of the work, with the protagonist at various points scream from across the room or shuffle in front of us. The senses are heightened to such an extreme that at one point I thought I could make out Stevenson's form before me. But there was no one there. It is a remarkable work.

Next door, in another section of the Queens Theatre, was another festival favourite: The Nightline, created by Roslyn Oades and Bob Scott. Audiences are ushered into a darkened room full of rotary-dial telephones, set on round glass tables and illuminated with a lamp. We are invited to place the receiver to our ears and listen to one of hundreds of real people who have recorded voice messages in the wee hours on a special telephone number. There's the tearful man who can't get over the loss of his parents; the woman unapologetic about a sexual affair; the regretful baker whose body clock refuses to adapt to a 9-5 rhythm; the 94-year-old woman too strong, or perhaps too afraid, to let sleep come.

There was a generational theme, too, at Union House for Sex and Death and the Internet, a one-on-one Zoom call/confessional with a baby boomer where life's big questions are discussed. Samara Hersch's work is a truly beautiful and therapeutic, if at times confronting, festival piece.

A stream of visitors flowed through the doors of the Art Gallery of South Australia, playing host to the second week of the Adelaide Biennial. On the day the Australian visited it was the exhibition's opening work, The Wine Dark Sea – a riff on Homer's Odyssey in marble – attracting most attention. The artist is Ukrainian Stanislava Pinchuk, whose home Stanislava Pinchuk has been all but destroyed by Russian forces.

Elsewhere, feminist provocateur Julie Rapp's Write Me, an installation wherein an image of her face can be distorted and manipulated, was well patronised, as was Reko Rennie's moving image work Initiation OA, RR, whose Nick Cave soundtrack provided an unofficial musical accompaniment to the exhibition.

The Adelaide Festival's contemporary music program was firing at the Elder Park Summerhouse, too, with a diverse line-up of performers including Montaigne, and Amyl and the Sniffers. And with the length of Rundle Street closed, its traffic replaced with pop-up bars and impromptu performances all the way to the entrance to the Fringe, the sinners (and the odd saint) had their playground sorted.

But the weekend belonged to WOMADELAIDE.

Sunday's program kicked off with the singular sound of the Balkan Ethno Orchestra before 1980s rockers Goanna set the stage alight with a performance that featured didgeridoo virtuoso William Barton. Later, Australian Latin ska band the Cat Empire and Jayda G, the Grammy-nominated Canadian DJ, kept the party going well into the early hours.

Monday's line-up may have been, on paper, a more subdued affair, but there was no more perfect way to close the festival than with a



Baker Boy, main picture, performs for a huge crowd, above left: the Cathedral of Light, above; Courtney Barnett, far left; and Felix Riebl, left, of the Cat Empire

BENJON EDWARDS, NATHAN DAVIES, ROB SFRERO

who has been there since 1992 and who has led at the event five times, WOMADELAIDE off into the festival's oldest and an most, knows that from its big things grow.

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The Brag/Rolling Stone website takeover



The Brag Solus eDM

Around the park

COOPERS GARDEN BAR



HILLS CIDER BAR



SC PANNELL BAR



BASSO BAR



78° DISTILLERY BAR



BOTANICAL GIN BAR



GLOBAL VILLAGE



WOSHOP



MR V MUSIC



FOODLAND PARENTING ROOM



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