

**From:** [Sarah Bleby](#)  
**To:** [Committee, Communications \(REPS\)](#)  
**Subject:** S Bleby - Submission QoN Adelaide Festival Centre - unprocessed - Comms & the Arts - Public hearing on 7 August 2024  
**Date:** Monday, 12 August 2024 2:48:59 PM

[REDACTED]

[REDACTED]

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OFFICIAL

OFFICIAL

Dear [REDACTED] all,

Thank you [REDACTED]  
[REDACTED]

I agreed to provide further information regarding the Adelaide Festival Centre's funding mix, which can be found here in our annual reports:

<https://www.adelaidefestivalcentre.com.au/about-us/annual-report>

Additionally, I have attached some data from our Adelaide Guitar Festival *On the Road* program.

Good wishes,  
Sarah

**Sarah Bleby** (she/her)  
Executive Producer, Adelaide Guitar Festival and Commercial Music  
Adelaide Festival Centre, King William Road, ADELAIDE SA 5000

[REDACTED]

I acknowledge the land I work on is the traditional land of Kurna people and I respect their people and culture, and continuing care for this land.

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OFFICIAL

[REDACTED]

OFFICIAL  
**Adelaide Festival Centre Trust**

**Statement of Comprehensive Income**  
*for the year ended 30 June 2023*

	<i>Note</i>	2023 \$'000	2022 \$'000
<b>Income</b>			
SA Government grants, subsidies and transfers	2.1	17,541	30,855
Sales of goods and services	2.2	22,194	11,853
Other income	2.3	7,346	4,923
Gain on lease derecognition	2.4	6,885	-
<b>Total income</b>		<b>53,966</b>	<b>47,631</b>
<b>Expenses</b>			
Employee benefits expenses	3.3	18,662	16,857
Supplies and services	4.1	17,432	16,747
Depreciation and amortisation	5.2, 5.5, 5.7	1,770	6,679
Borrowing costs	4.2	2,476	3,617
Other expenses	4.3	487	935
<b>Total expenses</b>		<b>40,827</b>	<b>44,835</b>
<b>Net result</b>		<b>13,139</b>	<b>2,796</b>
<b>Total comprehensive result</b>		<b>13,139</b>	<b>2,796</b>

*The accompanying notes form part of these financial statements. The net result and total comprehensive result are attributable to the SA Government as owner.*

# 2023 AGF On the Road

## Exit Survey Results August 2023



# Summary

**Methodology:** Survey distributed via QR code on promotional materials. Respondents could also submit their response via paper surveys handed out at the events. Those responses were manually added to the Qualtrics survey online\*.

**Incentive:** Respondents were incentivised to participate with the opportunity to win a \$250 Ticketek voucher.

*\*avoid paper surveys in the future, as there is a lot of manual work entering the data and time delay in data analysis.*

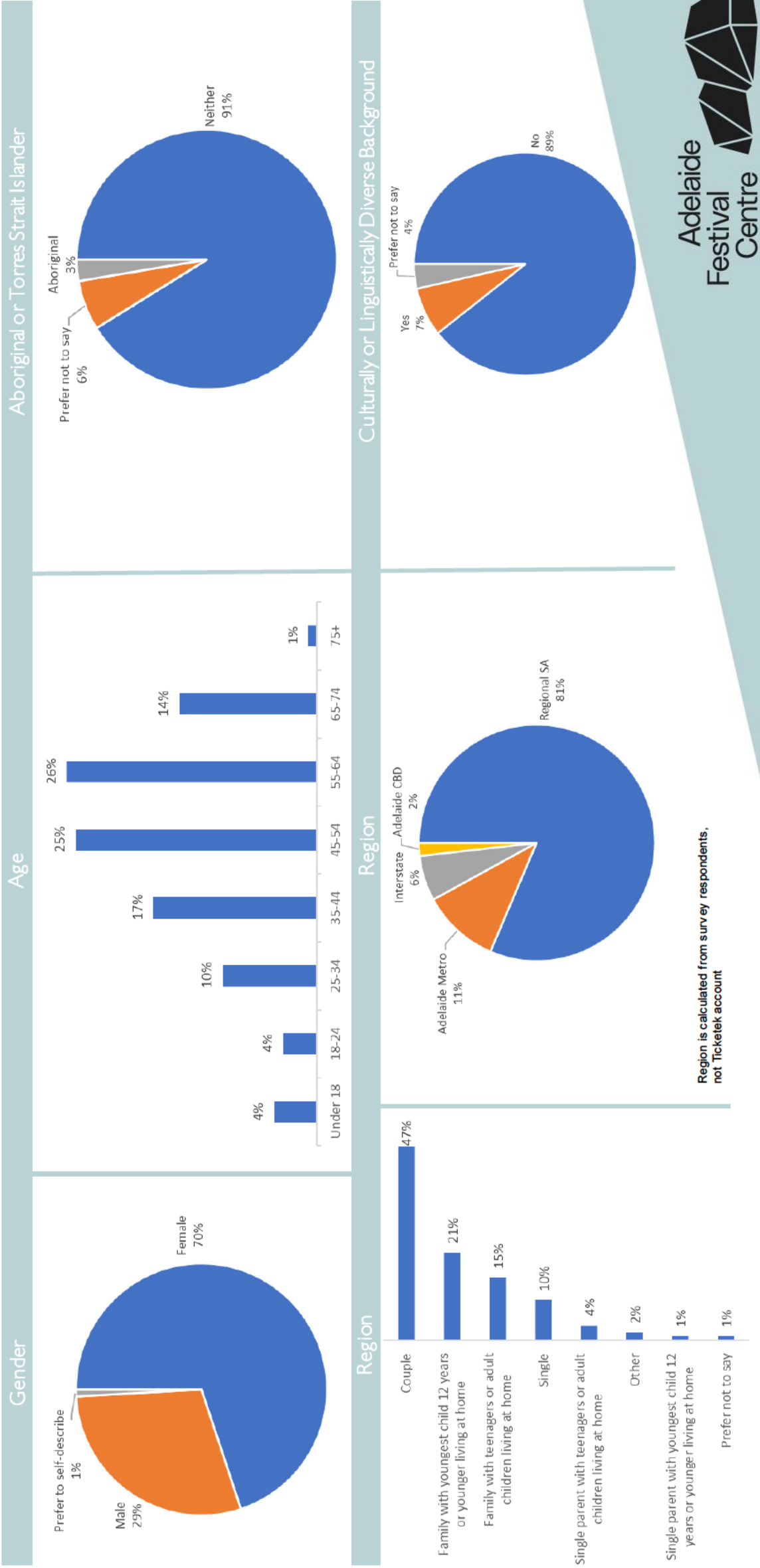
	Fieldwork	Surveys Completed (QR code)	Paper Surveys Completed
<u>Eyre Peninsula</u>			
Tumby Bay	29 June	17	
Cleve	30 June	21	
Elliston	1 July	9	
Ceduna	1 July	0	
Port Lincoln	1 July	5	
Streaky Bay	2 July	7	
<u>Riverland</u>			
Waikerie	6 July	32	
Mallee Fowl Restaurant, Monash	7 July	4	
Berri	7 July	0	
Wilkadene Woolshed Brewery, Murtho	8 July	4	
Renmark	8 July	6	
Overland Corner	9 July	5	
Moorook	9 July	3	
Total		113	



# Key Findings

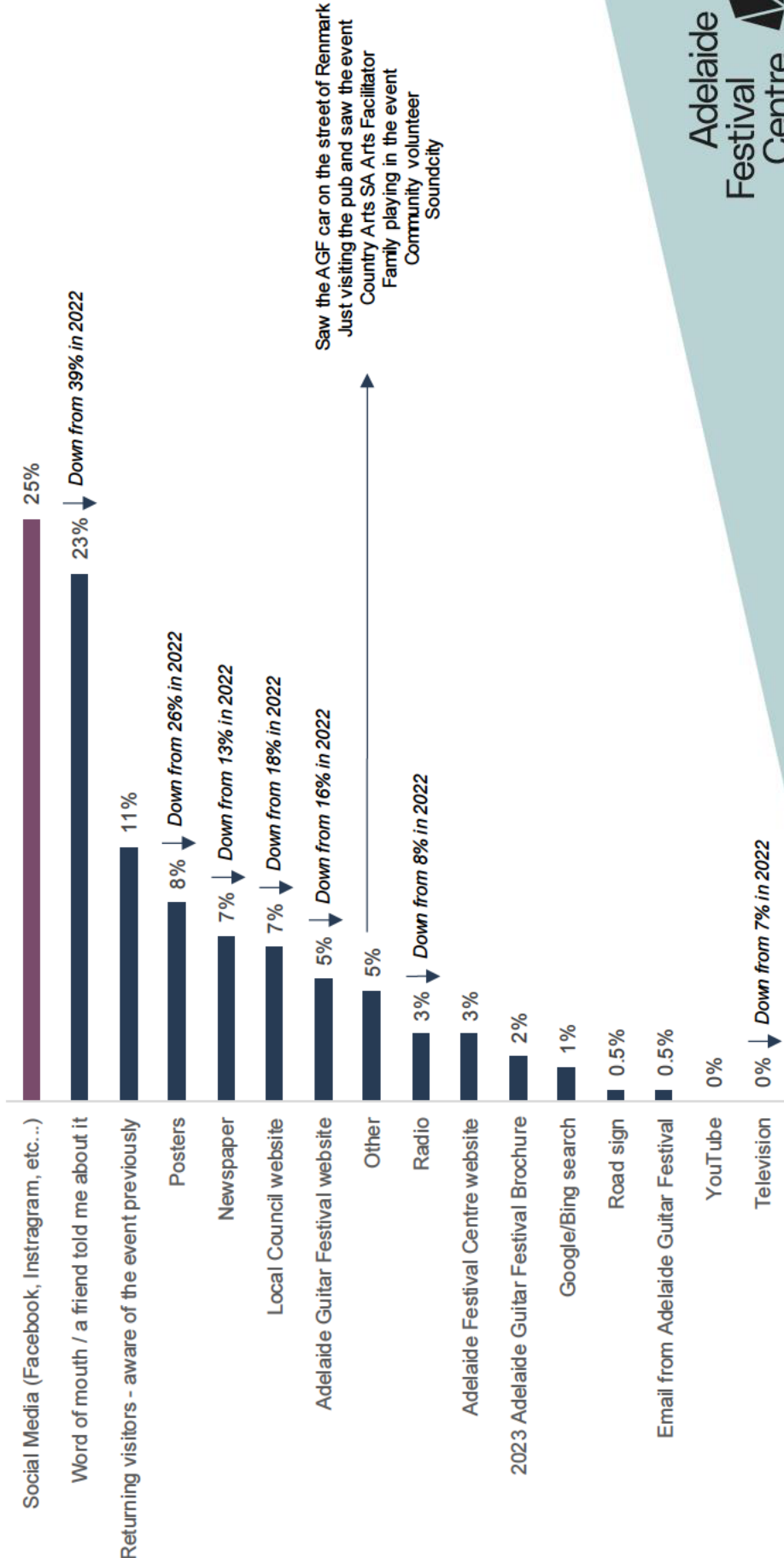
- Extremely high satisfaction scores across all areas. 98% of respondents were satisfied with the event overall, higher than the 96% last year. 3% were dissatisfied with the atmosphere.
- Respondents thoroughly enjoyed the talented artists and high-quality performances. Many were grateful for the event activation in their region and the positive impact the festival had on their local community. Feedback was highly positive, there were only a few respondents who were dissatisfied with the lack of heating at venue and wanting more advertisement promoting the festival.
- 98% of respondents are somewhat or very likely to return next year and open text comments support high propensities to return. This is higher than 95% last year.
- On any visit to the festival, 55% of respondents also did leisure activities whilst in the region, with the most common activity be going to a restaurant or café.
- Overall, the average spending per patron is \$112 (higher than the \$87 last year), and the total spending is \$669 (slightly lower than the \$689 last year).

# Audience Profile



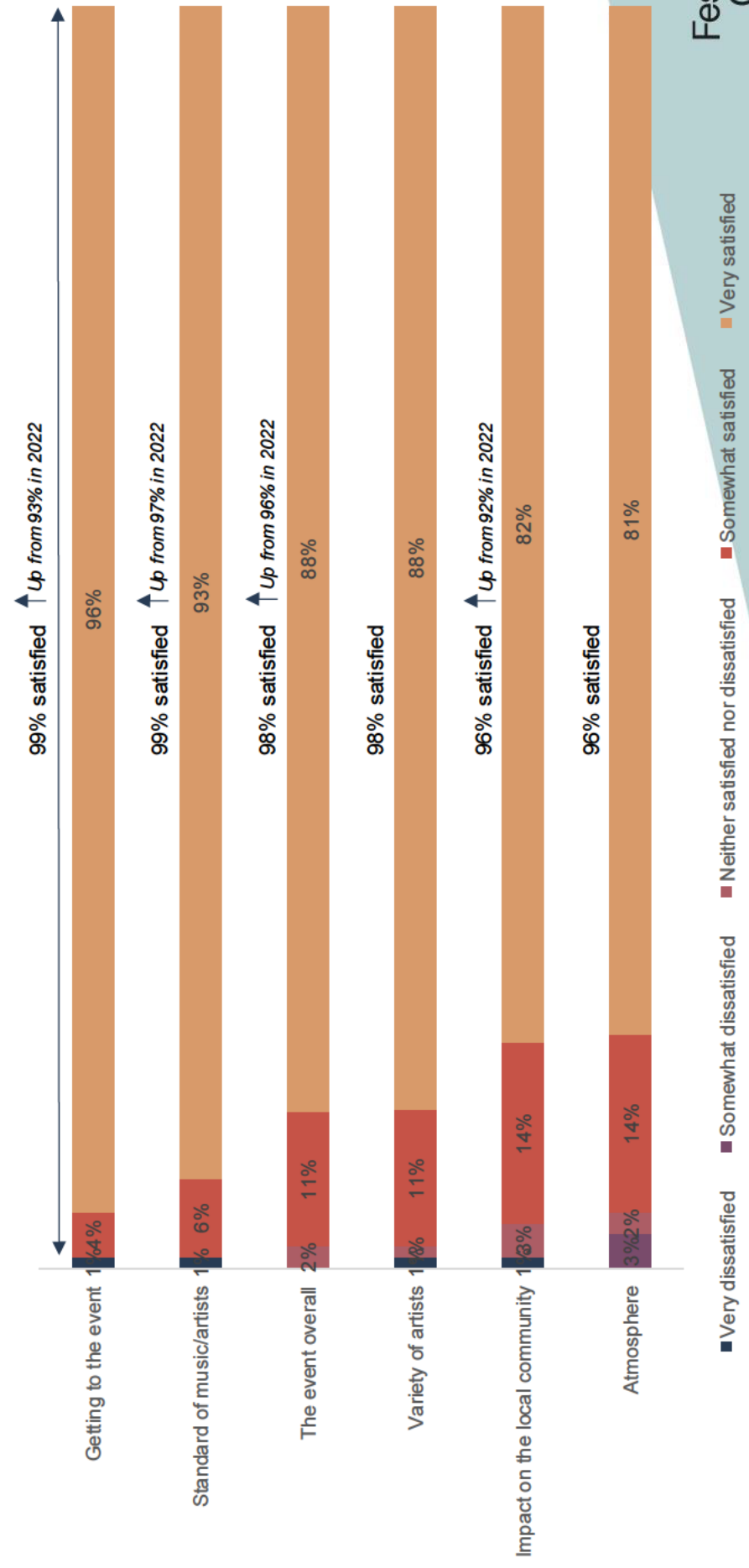
# Source of Discovery

There is a decrease across the various sources of discovery. Less word-of-mouth recommendations for *On the Road* this year. Lower exposure to the ads for poster, newspaper, websites, radio and TV.



# Event Satisfaction

Extremely high satisfaction scores across all areas. Almost all of respondents were satisfied in getting to the event and the standard of music and artists (99% satisfied). 3% were dissatisfied with the atmosphere.



# Positive Feedback

- Absolutely brilliant show. Incredibly diverse artists, all independently amazing.
- Always enjoy this festival, please keep it up.
- Awesome, please bring more to regions!
- Fantastic concept and event. Well done.
- Good quality singing & presentation. In tune.
- Great for our small town.
- Great to have these events in Regional South Australia - we don't see this level of talent. Absolutely support the continued "On The Road" Guitar Festival and would be willing to pay for it.
- Keep it coming, regions desperately in need of more cultural events. How about a WOMADelaide on the road too?
- Keep it coming. Such a rare opportunity where we live. My children talk about it for months.
- Spectacular event, would happily attend again. Incredible, talented artists, inspiring, magnificent.
- Was a wonderful evening fantastic to see would highly recommend to friends. Appreciate the opportunity to support events like this in regional communities.
- We really appreciated the free entry. It was an excellent community event. Thank you.

# Region / Show Feedback

- Come back to Waikerie again. We love your show!
- Great show at Elliston.
- Thank you for coming to Elliston.
- Fantastic - thank you so much - we are so privileged to have the festival come to the Riverland and we hope the wonderful music will inspire new artists.
- Incredibly internationally high quality. Slava and Charm of Finches, OMG jaw dropping. Bloody brilliant. Thank you.
- Thanks so much for coming to Tumby.
- Very well organised event at Tumby Bay with bar and food available.
- We are locals in the Riverland where we went to the Chaffey theatre. We loved the show, Thanks!

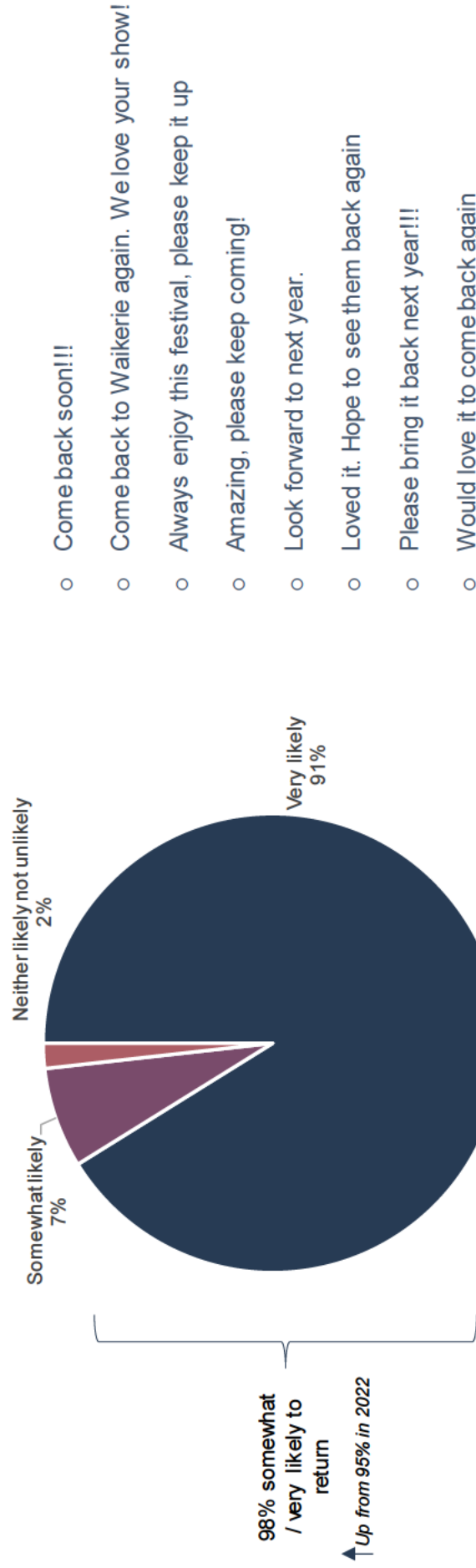


# Areas for Improvement

- Earlier announcement of event.
- I have been to all 3 of the Festivals held in Cleve, this year's event was not well publicised locally which was unfortunate. Plus being at night, the atmosphere was just not the same as during the day. The artists were all awesome as usual but just the timing of the event was a little off this year.
- It was pretty cold in the [Waikerie Institute] hall (but we were near the door).
- More advertising- local Tv might improve attendance. Great quality artists, thank you.
- The only concern was the temperature of the Chaffey Theatre, it was uncomfortably cold. However the versatility of the guitar though all genres of music. The quality and diversity of artists was amazing and hopefully the Adelaide guitar festival can return to the Riverland.
- The performances and artist were amazing. I just feel embarrassed that majority if the crowd treat the event as if they are in a club with background music instead of listening to a performance art. I think this will be more enjoyable an outdoor setup outside the hall for those who wants to have a chat and catch up.
- This year's event was exceptional as always, but compared to the last 2 years in Cleve(which were Sunday afternoons) the atmosphere just wasn't the same. I still enjoyed all the performances. There was very little advertising locally compared to the last 2 years which may have contributed to the attendance. Would love to see it back in the region again.

# Likelihood to Return in 2023

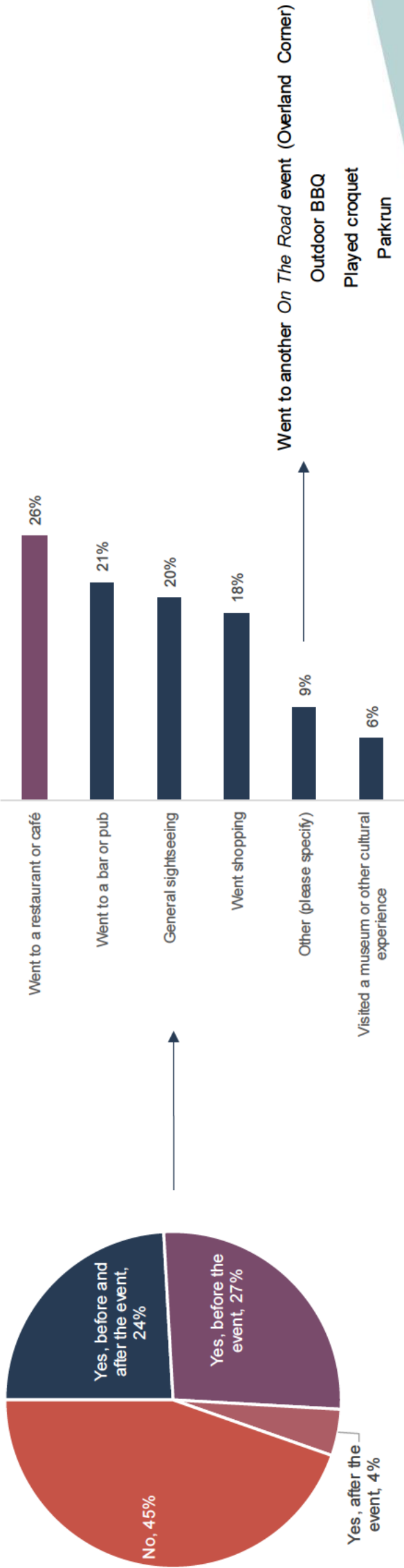
98% of respondents are somewhat or very likely to return next year (higher than the 95% last year). There is a lot of sentiments for *On The Road* to return next year.





# Economic Impact – Region Activities

On any visit to the festival, 55% also did leisure activities whilst in the region, with visiting restaurants/café's (26% of the respondents) the most common activity.



# Tourism – Number of Nights

- Overall, the average number of nights away spent in **Metropolitan Adelaide** is **3.5**, while in **Regional SA** is **3.4**.
- Intrastate patrons spent slightly more nights in Regional SA (2.2 nights) as compared to interstate tourists (2 nights).

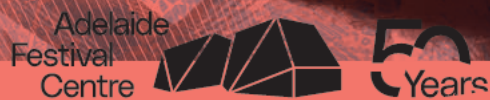
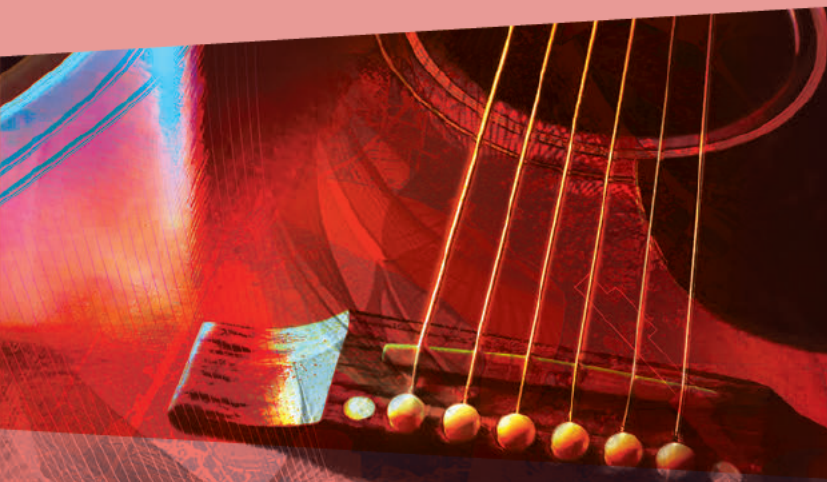
Average number of nights away spent in	Metropolitan Adelaide	Regional SA
Intrastate	3.8	2.2
Interstate	3.6	2.0
Overall Average	3.5	3.4

# Tourism – Economic Impact

- Overall, the average spending per patron is **\$1112** (higher than the \$87 last year), and the total spending is **\$669** (slightly lower than the \$689 last year).
- Interstate tourist spent more than intrastate visitors. Interstate tourist contributed the most in travel, while intrastate visitors spent the most in accommodation.

	Overall	Intrastate	Interstate
Travel to SA from interstate or travel to regional SA from Adelaide	\$116	\$99	\$301
Accommodation	\$195	\$206	\$142
Food and drink at event venues	\$74	\$74	\$63
Food and drink at other venues or locations	\$92	\$90	\$117
Transport in South Australia (taxi/Uber, petrol, vehicle hire, parking)	\$130	\$124	\$201
Other expenditure (souvenirs, merchandise, gifts, books, clothing etc)	\$63	\$65	\$26
Overall Average Spending	<b>\$112</b>	<b>\$110</b>	<b>\$141</b>
Total Spending	<b>\$669</b>	<b>\$659</b>	<b>\$849</b>

Produced and presented by Adelaide Festival Centre,  
Adelaide Guitar Festival has grown into the pre-eminent  
celebration of the world's favourite instrument.



50  
Years

ADELAIDE FESTIVAL CENTRE'S

# ADELAIDE GUITAR FESTIVAL

The annual festival continues to grow and transform with each iteration and plans for 2023 and beyond are already underway to take the humble guitar across more of South Australia than any other music festival.

This will include a dedicated program of some of the world's most talented guitarists, hand-picked by Artistic Director Slava Grigoryan.

Adelaide Guitar Festival remains committed to **FOUR** key **objectives**, making it the most significant festival of its kind in the Southern Hemisphere:

Artistic Director **Slava  
Grigoryan**



1

## WELLBEING

Deliver world-class performances for like-minded community organisations to allow music to play its part in health, healing, and happiness.

2

## EDUCATION

Provide opportunities for learning via intimate and immersive workshop experiences led by Australia's finest musicians.

3

## REGIONAL ENGAGEMENT

From town wide micro-festivals to Community Hall tours, focusing on development and place-making around live music with all performances created in consultation with community stakeholders.

4

## INTERNATIONALLY SIGNIFICANT

Since 2007, artists from across the world and Australia have performed, presented talks, and conducted workshops across a range of genres, while astounding audiences with their virtuosity and skill. The annual Adelaide Guitar Festival is a highly regarded festival with significant local, regional, and international attention and visitation.



# Adelaide International Classical Guitar Competition

This is one of the most prestigious classical guitar competitions in the world and is regarded as the top classical guitar competition in the Southern Hemisphere.

For over a decade this competition has provided career-launching opportunities for incredible young guitarists, including **Jin-Hee Kim** (South Korea, 2010), **Andrey Lebedev** (Australia, 2012), **Bogdan Mihailescu** (Romania, 2014), **Marko Topchii** (Ukraine, 2016), **Miles Johnston** (Australia, 2018), **Andrew Blanch** (Australia, 2019), **Pietro Locato** (Italy, 2020), **Pavel Ralev** (Bulgaria, 2021) and **Connor Whyte** (Australia, 2022).

**Connor Whyte**  
Winner 2022  
Adelaide International  
Classical Guitar Competition



# Resonance



**Kelly Menhennett**

**STARTED IN 2016**, Resonance has been growing and expanding its mission to bring music to those who cannot come to it. This heart-warming program sees world class guitarists playing in hospital wards, community care centres and homes for older people across South Australia.

With school workshops added from 2019 and through partnerships with councils, community centres and local government, the Resonance Program continues to look for new ways to engage South Australian residents with the power of music.

*"The quality of the artists was outstanding and the respect and conversations that were held with our elderly care recipients was priceless. Thank you for putting on such a truly remarkable program."*

Matthew Flinders Care Services,  
Port Lincoln



# On the Road

From the sandy coast of the states south-west to the red centre of its far north, Adelaide Guitar Festival's regional events continues to grow from year to year. Working with councils and organisations across the state, the festival program incorporates everything from workshops and performances to town-wide, family-friendly micro festivals.

The 'On the Road' program aims to **inspire, nurture and develop** new local artists, while bringing world-class musicians and town-wide activations to regional locations to build confidence in hosting live events and generate economic benefit through the arts.

## 2022 Event Locations

Inner Regional	19%	Remote	25%
Outer Regional	44%	Very Remote	13%



Gospel **Bluegrass** Revival  
Tumby Bay

## Winter School

Adelaide Guitar Festival offers two week-long guitar courses which provide opportunities for people of all ages to learn from some of Australia's finest guitarists in a small, immersive, guitar playing and skills development intensive. Two programs are offered: Orchestra, directed by Paul Svoboda, and Blues & Roots, directed by Cal Williams Jr.

Special guest tutors from the festival are offered each year with past guests including Leonard Grigoryan, Manus Noble, Jeff Lang, Liz Stringer, Joe Camilleri & Hussy Hicks.

### Adelaide Guitar Festival Orchestra



*"To anyone who is keen to learn from the best and be part of a great celebration of this wonderful instrument... the guitar winter school is for you!"*

2022 Participant

# On the Road

Year on Year	2018	2019	2021	2022
Individual Artists	12	45	89	97
Paid Artist Opportunities	36	102	188	206
Total Events	7	33	64	68



Leticia Louise and The Black Sorrows

TOTAL ATTENDANCE

10,100

AVERAGE VISITATION

24%

AVERAGE BED NIGHTS

5.7

TOTAL REGIONAL ECONOMIC IMPACT

\$1.67m

## Attendance Profile

Gender

Male 36%  
Female 62%

Age

65-74  
27%

45-54  
16%

25-34  
8%

75+  
6%

55-64  
23%

35-44  
13%

18-24  
3%

<18  
2%

### Number in Group Attending

Just Me	13%
2	35%
3	14%
4	13%
5	5%
6	7%
7	3%
8	2%
9	3%
10+	4%

Avg. Group Size:  
3.4



On The Road Cleve

## Economic Impact

Tourism

General Public

\$201

FOOD & DRINK

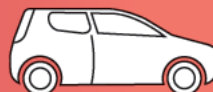


\$65

FOOD & DRINK

\$142

TRANSPORT



\$13

TRANSPORT

\$86

SHOPPING



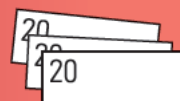
\$168

ACCOMMODATION



\$92

ALL OTHER



\$9

ALL OTHER



# ADELAIDE GUITAR FESTIVAL ON THE ROAD

## PUBLIC EVENTS

Touring Regional South Australia, AGF works closely with the community to host one of two styles of live music events in the township:

**Town-Wide Micro Festival:** Whereby artists are programmed in venues all throughout the town, from libraries to bars, and audiences are encouraged to walk the high street and discover music in hidden corners,

**Community Hall Tours:** For towns not large enough to host a town-wide event, AGF curates a community hall concert with three artists.

Both events are held in creative partnership with the community with the objectives of inspiring and building confidence in hosting live music events, generating tourism and economic outcomes and providing inspiring arts activity in a free-entry, family-friendly and inviting way.

## EDUCATION PROGRAMS

Adelaide Guitar Festival visits schools in SA regional locations for a small performance and teacher-led Q&A regarding music appreciation and career choices as an artist or event producer

## WELLBEING PROGRAMS

AGF is committed to continuing it's longstanding *Resonance* program that takes artists into hospitals, aged care and palliative care services state wide; bringing music to those who couldn't otherwise attend.

## FIRST NATIONS PROGRAMS

Partnering with South Australian First Nations artists, organisations and educators, AGF is committed to songwriting, playing and performance outcomes for people in remote and very remote areas.

