

# **HISTORY OF THE ADELAIDE FESTIVAL OF ARTS**



ADELAIDE BANK FESTIVAL OF ARTS

## Past Festivals and Posters

Below is a collection of each Festival poster since its inception in 1960.



The Adelaide Bank 2008 Festival of Arts was held from 29 February – 16 March, with Brett Sheehy as the Artistic Director for the second year in a row.

One of the largest multi-arts festivals in the world, the 2008 Adelaide Bank Festival of Arts attracted a 600,000-strong audience and exceeded box office targets to achieve more than \$2.5 million in ticket sales. Total income from the Festival and its associated events reached nearly \$6 million.

The event, which celebrated its 25th anniversary, featured 62 high quality international and national arts events and brought more than 700 of the world's best artists to Adelaide, creating an unparalleled environment of cultural vibrancy, artistic endeavor and creativity.

The Festival delivered to South Australia a total net economic benefit of \$14.03 million in terms of income and ensured a positive social impact by enhancing the state's reputation and image in the eyes of the event's local, interstate and international attendees.

There were a total of 300,000 free attendances of Northern Lights (up from 150,000 in 2006). Northern Lights was funded by the Premier to continue an additional 2 weeks beyond its scheduled duration. 20,000 people attended the Northern Lights Opening Night – Ignition! 35,000 people attended Visual art exhibitions and 5000 attended Artists' Week.

The 2008 Adelaide Bank Festival of Arts achieved;

- An increase of 8% over 2006 to create a direct net economic impact of \$14.03million to the state
- Interstate (8,025) and international (2,992) visitation increased by 105% to 11,017 over 2006.
- 84% of visitors to the state would be likely to revisit as a result of their attendance at the Festival – up from 82 per cent in 2006
- An increase in total visitors to SA during the Festival period (13,602 in 2008, compared with 11,100 in 2006)
- A 9% increase over 2006 to reach a 600,000 strong ticket paying and general public audience
- More than \$2.5million in ticket sales
- There were a total of 81,483 ticketed attendances.
- Total income from the Festival and its associated events of \$6million
- 62 high quality international and national acts
- 700 of the world's best artists



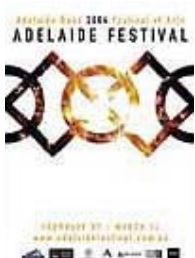
The Adelaide Bank 2006 Festival of Arts was held from 3-9 March, with Brett Sheehy as the Artistic Director. Critics, artists and the public acknowledged the Adelaide Bank 2004 Festival of Arts as one of the world's great cultural celebrations. Brett Sheehy brought a new and unique perspective, creating a program of events over 17 days and nights that energised the city. Theatre, dance, new media, visual arts, music, literature, architecture, film, food, community, regional, and outdoor events of all kinds, late night clubs, forums, materclasses and more – the Adelaide Bank 2006 Adelaide Festival of Arts was an extraordinary experience for the traveller and the Adelaide resident alike.

The Festival featured well over 100 performances (over 35 of these sold out) involving 1,000 artists (354 international, 264 national and 288 local artists), including 10 world premieres, 13 Australian premieres and 17 Adelaide exclusives. The Festival also confirmed its position as a major meeting place for arts practitioners, with the Australian Performing Arts Market, Australia Council Conferences, Council of Australian State Librarians and national Visual Arts and Symphony Orchestra meetings complimenting the Festival program.

It attracted 463,775 attendances across ticketed and free events and generated in excess of 1,630 media segments (approximately 26% of which were interstate, national and international media and internet outlets). The box office for the Festival-produced events increased by approximately 20% on 2004 and 123% on 2002. The 'destination' Festival is estimated to have produced a total net economic benefit of \$13.1 million in terms of income (Gross State Product). It attracted an estimated 11,100 people to South Australia from overseas, interstate and regional SA with each of the overseas and interstate visitors staying for an average of 9 nights.

The three-day free opening weekend extravaganza *Il Cielo che Danza* (The Dancing Sky) saw 150,000 people over the banks of the River Torrens to see the lit performance spectacular. The open air Festival club, Persian Garden, built on the River Torrens (Elder Park West) was an enormous hit with patrons. Filled to capacity each night, the Persian Garden proved the place to see and to be seen.

Source: The Twenty-fourth Adelaide Festival Report



The Adelaide Bank 2004 Festival of Arts was held from 27 February to 14 March, with Stephen Page as the Artistic Director. The Festival featured 187 performances (over 60 of these sold out) involving 1,220 artists (291 international) including 11 world premieres, 21 Australian premieres and 20 Adelaide exclusives. It attracted over 360,000 attendances across ticketed and free events and generated in excess of 1,053 media segments (approximately 39% of which were interstate, national and

international media and internet outlets). The box office target was exceeded by 40%.

Stephen Page's beautiful Awakening Ceremony captured a sense of ancient indigenous ritual witnessed by approximately 5,000 South Australians and visitors. The ceremony was a precursor to a broad-based indigenous program, a hallmark of the Adelaide Bank 2004 Festival of Arts and Stephen's special tribute to his own background.

The Festival utilised approximately 27 indoor and outdoor venues centred around the Adelaide Festival Centre but also including Universal Playground, a massive custom-built performance venue and late night club under the stars at the Torrens Parade Ground.

The Festival is estimated to have produced a total net economic benefit of \$15.4 million in terms of income (Gross State Product). It attracted nearly 10,000 people to South Australia from overseas, interstate and regional SA with each visitor staying an average of 10.5 nights.

Source: The Twenty-third Adelaide Festival Report



Peter Sellar's vision was of a series of cultural experiences that would move people to act differently, to respond and to participate. Reaction to the Adelaide Festival 2002 was strong - both in favour of its direction and in opposition to it.

There is no doubt that attendances and box office results were disappointing. Some factors that contributed to this included disruptions to the program development phases of the Festival and late program announcements, a very short selling period, price resistance to some events, the destabilising effect of the events of September 11 2001, a State election with an undecided result, a challenging press environment leading up to the Festival, and strong negative public sentiment amongst the traditional Festival audience.

On the flip side, the 2002 Festival, held from the 1-10 March, included some truly memorable events including the opening, Kurna Palti Meyunna involving Indigenous ritual and ceremony that were respected and enacted in a way that was arguably unprecedented for a mainstream arts festival. The new Australian films that premiered at the Festival represent an extraordinary body of work. Many have been shown internationally and have received much-deserved awards and recognition. In addition, the involvement of community in a number of projects will have lasting benefits and ongoing programs as a result, including the Parks Community Centre, the Queen Elizabeth Hospital and the community of Oak Valley.

To many, it is the role of the arts to challenge and question our

society and a Festival that arouses strong reactions sits firmly within the Adelaide Festival tradition.

Source: Adelaide Festival 2002 Post-festival Press Kit, 2002.



The Telstra Adelaide Festival 2000 , held from 3-19 March, was an artistic success, completing Robyn Archer's ambition to program a contrasting pair of events in 1998 and 2000. The program challenged, stimulated and entertained audiences (frequently simultaneously!) and was widely hailed by the public, media and the arts industry as reaffirming Adelaide's status as Australia's pre-eminent cultural event.

The program consisted of 450 Australian artists and 521 international artists from 28 different countries. There were 480 performances, 30 presentations exclusive to the Festival.

Corporate support increased and there was a significant lift in private philanthropy due to the establishment of Festival Angels.

The Festival was highly complex and proceeded without a hitch, plus there was a significant lift in attendance attracting close to 700,000 people.

Source: The Twenty-first Adelaide Festival Report



Robyn Archer chose to base the 20th Adelaide Festival of Arts program on the themes of the sacred and the profane. The program comprised 413 performances, presented by 494 international artists (from 20 countries), 252 interstate artists and 2,752 local artists.

The Festival burst into the city in a flaming glory as 30,000+ people attended the fiery opening night spectacular, 'Flamma Flamma'. Other highlights included a stage adaptation of TS Eliot's 'The Waste Land', the Australian-Japanese production of 'Masterkey', Canadian company Ex-Machina's epic performance of 'The Seven Streams of the River Ota' by Robert Le Page, the Andalusian opera 'Carmen' and Sequentia's performances of the glorious 'Canticles of Ecstasy', composed by Hildegard von Bingen.

The Festival was hailed as a success story attracting more than 600,000 attendances.

Source: The Twentieth Adelaide Festival Biennial Report, 1998.



In 1996, Festival Director Barrie Kosky presented a vision concerned with architecture, cities, suburbs, landscapes, Utopias and mapping - and how they interact with art, performance, literature, light, sound and ecstasy.

Among the hundreds of artists and companies to appear at the Adelaide Festival in 1996 were the Batsheva Dance Company of Israel, Maly Theatre of St Petersburg, the Danish company Hotel Pro Forma, DV8 Physical Theatre, Latin jazz supremo Tito Puente and the outrageous Annie Sprinkle.

The 96 Festival also saw the creation of the open air venue and late night club Red Square, comprising 120 sea containers stacked 7 storeys high.

With a biennial budget of \$11M the 1996 Festival attracted over 705,000 attendances to 422 performances in 22 venues featuring nearly 1,200 international and Australian artists.

Source: The Nineteenth Adelaide Festival Biennial Report, 1996.



In a cultural and artistic sense, Christopher Hunt's 1994 Festival challenged its audiences with an emphasis on countries within Australia's time zone.

In the tradition of all good festivals, the program had its extraordinary highlights and staunch supporters as well as its critics. There were many memorable successes in the Festival, from the unique double bill of Mark Morris Dance Group and Frankfurt Ballet through to sold-out performances of Penny Arcade, William Yang, The Four Horsemen of the Apocalypse, Hakutobo and the Wuhan Acrobats.

In order to attract new audiences as well as to encourage traditional Festival goers to experience less well known elements of the program, limited numbers of \$10 tickets were made available to every performance. Whilst this concept was successful in some respects, it also had the effect of severely depressing demand for full price tickets.

Source: Report on the Eighteenth Adelaide Festival, 1994.



Directed by Rob Brookman, the 1992 Festival was a 3-week event, running 28 February to 21 March.

The 1992 Festival was one uncannily in tune with the times: the planned focus on theatre and music from eastern Europe turned into a celebration of that region's political reform; South Africa's landmark decision to move towards the abolition of apartheid coincided with the opening performance of 'Serafina!'; the Womadelaide festival anticipated a large and unsatisfied national interest in world music; and the substantial increase in the range and number of free outdoor activities found enormous favour



with those sections of the community perhaps worst affected by the continuing recession.

The program may be best remembered for the important large-scale events such as 'Nixon in China', Peter Schrieier and the Adelaide Symphony's superlative performance of Bach's St Matthew Passion, Maguy Marin's 'May B' or Cheek by Jowl's masterful 'As You Like It'. Other program features were Andy Goldsworthy's installations, Velo Theatre's visual theatre, the haunting sounds of Trio Bulgarka or the intriguing dialogue between Alice Walker and Sally Morgan during Writers' Week.

Source: Report on the Seventeenth Adelaide Festival, 1992.



The distinctive flavour of Clifford Hocking's eclectic taste permeated almost all areas of the program, bringing a sense of novelty and breadth of appeal that created many memorable experiences within an extraordinary whole. From a new Australian landmark production of 'Tristan and Isolde' to a virtually non-stop program of traditional and contemporary cabaret; from the hundred voices of the Vienna Singverein to the powerful solo artistry of Peter Schrieier and Mercedes Sosa; from Lyon Opera Ballet's 'Cinderella' to madcap French Circus Archaos, audiences enjoyed a Festival rich in diversity.

The 1990 Festival program included 361 performances of 55 events. Sixty performances of 25 events were drawn from the performing arts program for the Youth Program, which brought 11,223 students to the Festival at the general price of \$5. Within the program, 37 works were given their first Australian performance, seven of which were world premieres.

Source: Report on the Sixteenth Adelaide Festival, 1990.



The fifteenth Adelaide Festival was - by many measures - the largest and most ambitious multi-arts program that had ever been staged in Australia. This resulted from several factors including its coincidence with the Bicentenary, which provided a focus for celebration that not only brought the financial support of the Australian Bicentenary Authority, but also encouraged special commitment from state, local and foreign governments, the private sector and the public.

The curtain raiser for the Festival was Peter Brook's production of 'The Mahabharata' - in the words of the Artistic Director, Lord Harewood 'the kind of landmark which Festivals were invented to frame'. It was a huge production logistically, but Brook's characteristic simplicity created a theatrical experience so compelling that the mastery of the company and its director left audiences spellbound.

Source: Report on the Fifteenth Adelaide Festival, 1988.



The fourteenth Adelaide Festival was Anthony Steel's second successive Festival as Artistic Director, and was held in a year of activities for the State's Jubilee 150 celebrations.

It opened with a breathtaking high-wire walk from the Festival Theatre roof across the River Torrens. The long-awaited world premiere of Richard Meale's opera 'Voss' provided a great centrepiece and opening event for the Festival program. This Festival marked the welcome return of the Australian opera to the Festival after a 10-year absence.

In keeping with the Festival's emphasis on accessibility and artistic cross-overs the featured composer was Philip Glass whose commissioned score provided the basis for the Australian Dance Theatre's 'A Descent Into The Laelstrom' and whose Ensemble's live performances swept audiences away on a tide of sound that proved a little too strong for some.

The Nederlands Dance Theater was the unquestioned popular hit of a Festival, which included 11 world premieres and approximately 610,000 attendances.

Source: Report on the 14th Festival, 1986.



Festival organisers managed to produce a successful event in 1984 despite the Artistic Director and the Board of Governors agreeing to part company and the resignation of several staff members, during planning for the event. Anthony Steel took over responsibility for the program just one year before the Festival, with no more than six months to have it in place. Some quotes from the media:

"The best of the classics, the most unique of the ethnic arts and the most forward of the avant-garde - these seem to be the only noticeable guidelines in the planning of the Festival."

*PK Kuo, Singapore Monitor*

"No wonder really that it should be Adelaide's Festival that should now for over twenty years have been the cultural centre of Australia... in 1960 your Festival must have seemed a gamble indeed. It is one that became a glorious and constantly renewed success."

*Sir Ninian Stephen, Governor-General of Australia*

"... this celebration is enhancing Adelaide's reputation as Australia's cultural mecca... it enjoys enviable recognition as a pioneer in the arts field."

*Carl Robinson, Newsweek*

Source: Adelaide Festival Biennial Report, 1984.





The Festival opened on March 5 with a giant parade through the city centre with over 10,000 people with banners, floats and costumes, followed by a concert in Elder Park, with Nuova Compagnia di Canto Popolare, and the Grimethorpe Colliery Band on a floating stage.

Undoubtedly the most talked about company was Pina Bausch's Wuppertaler Tanztheater with three productions of breathtaking force and originality.

The outdoor program included silent movies in Elder Park, ballroom dancing and rollerskating on the Festival Centre Plaza and 'Breakfast in the Mall'.

"Adelaide is the ideal Festival city for all the reasons that Sydney isn't. Like Bayreuth, Salzburg, Edinburgh, Aldeburgh and Aix, it's a compact town so that enthusiasm tends to be pervasive... here the very layout of the city and its main boulevards abet a Festival feeling." Leo Schofield, The Sydney Morning Herald.

Source: Report on the 12th Festival, 5-12 March 1982.



From March 7 to 29 1980, the Festival presented more than 700 performers in more than 320 performances. In addition, the Outdoor Activities program saw 500,000 people participating in one or more activities - a staggering figure in a city of less than a million people.

The Water Tunnel, an inflated plastic tube mounted on the Torrens Lake near the Festival Centre was one of the great memorable successes of the Festival with more than 60,000 people passing through it. Other highlights in Christopher Hunt's program include: 'Futuresight', an exhibition from the New York Museum of Holography, three theatre works Peter Brook's Centre for International Theatre Creations, The Acting Company of New York, La Claca Theatre Company of Catalonia from Spain, two programs from the Ballet of the Komische Oper from Berlin, the Prague Chamber Ballet and the Warsaw National Philharmonic Orchestra.

Source: Report of the 11th Festival, March 7-29, 1980.



Anthony Steele's 1978 Festival cost over \$1.5M, staged 14 world premieres, spanned 23 days and brought to Adelaide eminent artists such as the English composer Sir Michael Tippett and visitors such as the Israel Philharmonic Orchestra under Zubin Mehta.

The Governor's reported 'In a city of under a million inhabitants, over a quarter of a million patrons bought tickets for official Festival events, and many tens of thousands more attended the numerous free activities'.

Theatrical highlights of the program included Tippett's first opera, 'The Midsummer Marriage' and the Sophocles double bill 'Oedipus the King' and 'Oedipus at Colonnus' staged by the State Theatre Company. Musical highlights included young soprano Leona Mitchell and Adelaide singer Robyn Archer.

Prominent authors at Writer's Week included Australian's Manning Clark, Barry Humphries and Frank Moorhouse, American writer Chaim Potok and Irish poet Richard Murphy.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



This was the first Festival able to use the four auditoria and the full facilities of the Adelaide Festival Centre, with 316 separate performances and total attendances of 241,468.

New innovations for this Festival included a Festival cinema, a separate children's component (Come Out), a street theatre program titled 'Celebrations' and low priced family concerts in Rymill Park.

Program highlights included Alban Berg's opera 'Wozzeck'; the Merce Cunningham modern dance company from the US; the avant-garde German composer Hans Werner Henze conducting the Radio Symphony Orchestra of Saarbrücken, George Crumb's 'Night Music' played by the Contemporary Music Ensemble; and seasons of black protest theatre - South African Athol Fugard's 'Sizwe Bansi is Dead', 'The Island' and 'Boesman and Lena'; and the Negro Ensemble Company in 'The Sty of the Blind Pig'. There was also an anthology of the life and work of Sylvia Plath; 13 works by Australian sculptors displayed on the North Terrace lawns; and the lively Reg Livermore in 'Betty Blokk Buster Follies'.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.

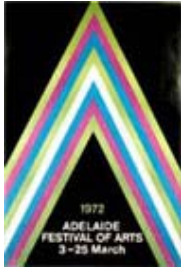


1974 was an important year for the Adelaide Festival. Firstly it was the first Festival able to utilise the brand new Festival Theatre. Secondly, it was the first of three Festivals directed by Anthony Steel who brought with him a fresh new approach to the Festival program. He had a clear artistic preference for that which was new, controversial and exciting. He saw the roles of arts festivals as including "the commissioning of new works of the highest potential quality, the support of local companies and artists of the requisite professional standard, and a judicious blend of programmes (meaning) a Festival should always try gently to advance public taste, by serving up a mixed though balanced diet".

The program featured recitals by Andre Tchaikowsky; the baritone Hans Hotter; the Brazialina guitarists, the Abreu brothers; the Hungarian State Symphony Orchestra; the South Australian Symphony Orchestra performing 'pop' concert

conducted by Arthur Fiedler; and Premier Dunstan's celebrated reading of Ogden Nash's verses to Saint-Saens' 'Carnival of the Animals' to a sell-out audience at the zoo.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



Louis van Eyssen acted in the dual role of Artistic Director and Administrator of the seventh Adelaide Festival.

The program comprised 55 attractions and 344 separate performances, with strong Australian content.

Some outstanding participants from overseas were the Eleo Pomare Company from New York; the Prospect Theatre Company and the Academy of St Martin-in-the-fields from Britain; the Bunraku Puppet Theatre from Japan; and the Irish actress Siobhan McKenna.

Writers' Week featured a magnificent poetic trinity, Andrei Voznesensky from the Soviet Union and the beat and experimental American poets, Lawrence Ferlinghetti and Allen Ginsberg.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



Sir Robert Helpmann's 1970 Festival was a Festival of great quality, of bravura, of panache. It was popular too with some claiming it was the most brilliant and effective of all the Festivals.

Sir Robert dazzled Adelaide with the Warsaw Philharmonic; the Batok String Quartet from Hungary; the English Opera Group and Benjamin Britten and Peter Pears; the Royal Shakespeare Company; Rudolf Nureyev with the Australian Ballet; and the Georgian dancers.

Other attractions included the Royal Thai Ballet; the distinguished Soviet violinist Nelli Shkolnikova; Larry Adler, the harmonica player; and Rolf Harris.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



The fifth Festival in 1968 seems to have been one of the least successful. It provoked severe criticism and lost money heavily. Not only was the program undistinguished, it was further afflicted by cancellations due to illness.

The highlights of the program were the opera singers Tito Gobbi and Marie Collier; the Salzburg Marionette Theatre; Marlene Dietrich; Acker Bilk and his Paramount Jazz Band; the Barranggay Folk Dance Troupe from the Phillipines; and a performance of Mahler's 'Eighth Symphony' by the combined

## Melbourne and South Australian symphony orchestras.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



The length of the Festival was expanded in 1966, to 16 days, 10 - 26 March. The number of Festival events grew to 284 from 165 in 1964. The Tourism Bureau estimated that 12,000 visitors came to the city for the Festival. Box office takings were 330,000 pounds, 30% higher than previous Festivals.

Festival patron, the Queen Mother visited during the second week attending Flower Day celebrations, a performance of the Australian Ballet at Her Majesty's Theatre, a concert by the Australian Youth Orchestra and the final variety show at Elder Park.

The program also included the Berlioz Requiem; the London Symphony Orchestra; Die Kammermusiker of Switzerland; Yevgeny Yevushenko at Writers' Week; the Kalakshetra Dancers from Madras; Harold Lang's 'Voyage Theatre'; and the New Zealand Opera Company's production of 'Porgy and Bess'.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



Sir Robert Menzies opened the third Festival.

Among the attractions were 'Henry V' staged in a tent in the parklands; Marie Collier and Richard Lewis in Sir William Walton's opera 'Troilus and Cressida'; the world premiere of Robert Helpmann's ballet 'The Display' performed by the Australian Ballet; Benjamin Britten's 'The Play of Daniel'; The Deller Consort Singers; Eddie Condon's Jazz Allstars; the Bayanihan Dance Company from the Philippines; and an Arthur Boyd retrospective.

There was outrage in some quarters over the Governor's refusal to include Patrick White's new play 'Night on Bald Mountain'.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



Program highlights included Yehudi and Hephzibah Menuhim; the London Philharmonic Orchestra conducted by Sir Malcolm Sargent; the Bashkar Dance Company from India; Benjamin Britten's 'Noye's Fludde'; Zoe Caldwell in Shaw's 'St. Joan'; the Dave Brubeck Quartet; celebrated naturalist David Attenborough; and art exhibitions including 'The Pre-Raphaelites and their Circle'; 'Contemporary Russian Graphic Art'; and 'Australian Art - Colonial to Contemporary'.

The Festival attracted more than 200,000 people to performances, 188,000 to the 'Festival Fair' and the Torchlight procession from the Town Hall to the river drew 250,000 of

Adelaide's population of 500,000.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.



The first Festival lasted 2 weeks from March 12 to 26. Its patron was Queen Elizabeth the Queen Mother.

Planning did not begin until June 1959 and staff included five officers and six clerks working full time with 110 persons forming 12 advisory and organising committees.

The program covered all major aspects of arts, except ballet. There were 74 performances for adults, including five outdoor occasions and 31 performances for children.

Events included Dave Brubeck's Jazz Group; Sydney & Victorian symphony orchestras; Eliot's 'Murder in the Cathedral'; the JMW Turner art exhibition; and the highly successful Hogarth Puppets from London.

Source: 'Festival! The Story of the Adelaide Festival of Arts', Derek Whitelock, 1980.

## How it started

In 1960 South Australia was a world away from how it looks today. The famous Sir Thomas Playford was still the Premier, the city only had one motel, pubs closed at six and hedonists couldn't order wine in restaurants after 8pm. There was the need for a change to bring Adelaide alive.

The original Adelaide Festival was set up by two people. The first was Sir Lloyd Dumas. He started his career as a cadet reporter for the local newspaper The Advertiser, the beginning of a glittering career that included being Press Secretary for Australian Prime Minister Billy Hughes, Chief of Staff for the Melbourne newspaper Argus, Editor of the Sun News-Pictorial and Managing Director and Chairman of Directors of The Advertiser. He also helped start Adelaide's annual Carols by Candlelight and the South Australian National Theatre Movement.

He was excited by the potential within the state to stage a festival. He began the process of realising this potential in 1958 by hosting a dinner where many well-respected businessmen greeted with enthusiasm his proposal for a major arts festival and indeed they formed the nucleus of the first Festival Board of Governors. They were all keen for the state and its people to overcome the tyranny of distance in bringing to South Australia the culture which arts-lovers in other countries experienced.

"The Edinburgh Festival of Arts had been going for so long and so successfully that I felt that Adelaide had the characteristics which would make a similar Festival successful here," he said.

During this time Sir Lloyd was approached by John Bishop, Professor of Music at the University of Adelaide. He was also keen to have a Festival of Arts in Adelaide. The two worked out it would cost fifteen thousand pounds to run a festival and they would need financial backing to run it. Lord Mayor 'Gerry' Hargrave called a meeting of public-spirited notable locals including Clyde Waterman, Ken Wills and Roley Jacobs and they all backed the ambitious proposal.

In the end it cost just over fifteen thousand pounds to run, but firms and private individuals had contributed more than forty thousand. The wheels had been set in motion.

So which prominent companies supported that first Festival? Those that put in a thousand pounds each included The Advertiser, Bank of Adelaide, John Martin and Co, The Adelaide Steamship Company, Allan's, SA Associated Brewers and Kelvinator.

Sir Lloyd and Professor Bishop convinced Artistic Director of the Edinburgh Festival Ian Hunter to help run the first Festival, although Professor Bishop was the inaugural Artistic Director. The Festival ran from 12 - 26 March 1960, and its patron was the Queen Mother. All aspects of the arts were covered except for ballet. There were 74 shows for adults and 31 shows for children.

The first Adelaide Festival was declared a resounding success, drawing local, national and international praise as well as healthy crowds.

"Something has been born that will live... this thing will go on... But it is important to keep up standards. It is important too, to stir people up," Professor Bishop declared.

The Adelaide Festival was born.



## History - Past Highlights

Highlights of past festivals are so many it is impossible to mention them all, but the following is a brief list of just some of the thousands of international artists who have presented their work at the Adelaide Festival of Arts:

- London Philharmonic Orchestra conductor Sir Malcolm Sargent
- Yehudi Menuhin and Hepzibah Menuhin
- Dame Judith Anderson in Euripides Medea
- Yevgeny Yevtushenko
- Marlene Dietrich
- The Royal Shakespeare Company
- Peter Maxwell Davies
- Sidney Nolan
- Merce Cunningham and Dance Company
- Spike Milligan
- Clive James
- Athol Fugard
- Prague Chamber Orchestra
- Israel Philharmonic Orchestra
- Kabuki Theatre
- Cricot 2
- Phillippe Genty Company
- Bryn Terfel
- Peter Brook
- Pina Bausch
- Emio Greco / PC
- Berliner Ensemble
- Mizumachi
- Les Fura Del Baus
- Cloud Gate Dance Theatre
- Hotel Pro Forma
- Netherlands Opera
- Peter Greenaway
- Steve Berkhoff
- Batsheva Dance
- DV8
- Jordi Savall
- Vikram Seth
- Ballet Nacional de Espana
- Frankfurt Ballet
- The Whirling Dervishes
- Schaubuhne am Lehniner Platz, Berlin
- Pat Metheny Trio
- The Forsythe Company
- David Byrne

## History - It Happened Here First

There are so many memorable and extraordinary things that have happened for the first time in Adelaide. Here are just some:

- For the first time in the world, electronic images, music and dance were combined in the performance Sound and Image, created by Stan Ostojka-Kotkowski at the Adelaide Festival in 1966.
- Sir Robert Helpmann created the world famous ballet Don Quixote, starring Rudolf Nureyev (later made into one of the first dance films in colour) for the 1970 Adelaide Festival. This Festival also featured the Royal Thai Ballet and the Balinese Dance Company in performances that significantly altered Australian perceptions of culture.
- The first WOMAD was produced by the Adelaide Festival in 1992 - world music has since become a strong part of Australian culture and WOMAD a hugely successful stand alone event.
- Adelaide Writers' Week, first produced in 1960, became the model for subsequent literary festivals around the world and its prestige and popularity among writers, readers and publishers has never been surpassed.
- The Telstra Adelaide Festival 2000 produced no less than 37 world premiere works, many of them international collaborations.
- Peter Brook's legendary production of The Mahabharata, performed during the course of an entire night in an Adelaide stone quarry for the 1988 Festival set the benchmark for outdoor epic productions.
- The invention and reinvention of Festival club venues is legendary - including the famous 1996 Red Square, the 1998 Squeezebox, Universal Playground in 2004 and Persian Garden in 2006.

## **History - Past Directors**

### **Artistic Directors, 1960-2010**

1960 Professor John Bishop  
1962 Professor John Bishop  
1964 Professor John Bishop  
1966 Advisory Board  
1968 Advisory Board  
1970 Sir Robert Helpmann  
1972 Louis van Eyssen  
1974 Anthony Steel  
1976 Anthony Steel  
1978 Anthony Steel  
1980 Christopher Hunt (UK)  
1982 Jim Sharman  
1984 (Elijah Moshinsky resigned), Anthony Steel  
1986 Anthony Steel  
1988 The Earl of Harewood (UK)  
1990 Clifford Hocking  
1992 Rob Brookman  
1994 Christopher Hunt (UK)  
1996 Barrie Kosky  
1998 Robyn Archer  
2000 Robyn Archer  
2002 (Peter Sellars (USA) resigned 12/11/2001), Sue Natrass  
2004 Stephen Page  
2006 Brett Sheehy  
2008 Brett Sheehy  
2010 Paul Grabowsky