ADELAIDE FRINGE ANNUAL REVIEW
Celebrating the results and successes of 2018
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THANK YOU TO OUR AWARDS PARTNERS: GRAHAM F SMITH PEACE FOUNDATION, THE SMIGGYS AND SMIGGIES FAMILIES, JOHN CHATTAWAY (IN MEMORIAM), MILK-M, LAURA MILK-CARNE, BANKSA, ARTS SA, ADELAIDE FESTIVAL CENTRE, UMSA, ADELAIDE CRICKETS CIRCLE, HOLDEN STREET THEATRE, NZ FRINGE FESTIVAL, WELLINGTON, MELBOURNE FRINGE, FRINGE WORLD, AND ALL OUR AWARD JUDGES.

THANK YOU TO THE FOLLOWING ORGANIZATIONS FOR THEIR SUPPORT: ADELAIDE CENTRAL PLAZA, ART GALLERY OF SOUTH AUSTRALIA, AUSWIDE, BRAHCO, BOLTZ ELECTRICAL, COLOUR COSMETICA, GOVERNMENT HOUSE, IMPRESSIVE ADVERTISING, KATALYST INTERACTIVE, Mecure SA, PARSONS PLUMBING, PRENT, SOUTH AUSTRALIAN MUSEUM, STATE LIBRARY OF SOUTH AUSTRALIA.
2018 was another historic year for the Adelaide Fringe, surpassing all previous organisational records and continuing our consistent annual growth as the largest open-access arts festival in the world after Edinburgh Festival Fringe.

This year we delivered a number of new and exciting initiatives to help us build new audiences and support artists to present their work. Most notably, and with thanks to funding from the Government of South Australia, Fringe in 2018 was able to dramatically decrease the inside ticket fees, resulting in lower ticket prices for audiences & more money back into the pockets of the artists at the completion of their season.

Our opening weekend celebrations kicked off with an artist-filled street party and the switching-on of the Parade Of Light along North Terrace.

This document contains a detailed breakdown of our results and impact, compiled by cross-referencing our economic impact report, ticket sales data and surveys of both artists and audiences to paint a comprehensive picture of the Adelaide Fringe and its position as a national contributor to the cultural vibrancy of our state and our nation. As always and more than ever, I wish to thank everyone who helped make our Fringe shine brighter than ever before in 2018. In particular to our principal partner BankSA – whose unwavering support in the past 13 years has been a cornerstone to the Fringe’s success and Arts South Australia for the funding that allowed us to deliver this much loved arts event to South Australia. I extend my heartfelt gratitude and look forward to building on this collaborative success in 2019.

Thank you to all our funders and supporters, Board members, our staff and the audiences – who are so fiercely passionate about the Fringe and this state – and of course, the artists – whose unbridled creativity, love and bravery has helped to shape this Fringe to become one of the greatest in festivals in the world. We should all be extremely proud of this incredible event.

Heather Croall
Director & Chief Executive Adelaide Fringe

“Na budni towilla yerta– Greetings to spirit of place”

Karl ‘Winda’ Telfer
Senior Kaurna Custodian of Ceremony

Adelaide Fringe acknowledges the traditional custodians, the Kaurna people, whose ancestral lands we gather on. Adelaide Fringe also respects the Kaurna people’s ongoing spiritual and cultural connection to country.

THANK YOU!

Photo, Trentino Priori

"Na budni towilla yerta– Greetings to spirit of place”

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THANK YOU!

Photo, Trentino Priori
**ADELAIDE FRINGE 2018**

- **TICKETS SOLD**: 705,761 (7% increase on 2017)
- **BOX OFFICE**: $16.6 Million
- **GROSS EXPENDITURE**: $90.6 Million
- **NEW MONEY TO SA**: $29.5 Million

**FAST FRINGE FACTS OF 2018**

- **100,000**: people attended the Opening Night Street Party
- **505,000**: attended the Parade of Light over the month
- **1st FRINGE**: in the world to abolish inside charges on ticket sales
- **OVER $15 MILLION**: paid direct to artists and venues (a huge injection to the arts)
- **$2 MILLION**: worth of deals done in future booking & tourings
37% of people who attended a free event purchased a ticket to a Fringe show.

68.1% of South Australian respondents considered that the Fringe represented good or very good value for money.

95.7% of SA based respondents agreed or strongly agreed that the Fringe was important or very important to South Australia (77.4% strongly agreed) in economic terms, while 94% also agreed it was important culturally (77.6% strongly agreed).
**NEW FEE STRUCTURE HELPS ARTISTS**

Thanks to funding from the South Australian State Government, the Adelaide Fringe abolished inside fees on tickets under $35 (and reduced the inside fees for tickets above $35 to 4%).

Adelaide was the first Fringe in the world to abolish inside fees and it has meant that an extra $1 million was paid out in box office settlements to artists and venues this year; more than $15m in total was paid out.

It has also helped keep Fringe show ticket prices at very affordable rates. The Fringe was able to do this with support from the South Australian Government, and we will continue to strive to increase the box office settlements for Adelaide Fringe artists and venues into the future.

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**ARTIST & VENUE FEEDBACK**

**Elena Kirschbaum** (Gluttony)

“Paying no inside charge means more in the pocket for artists at the end of the day. This is crucial since so many artists lose money on a Fringe season. For our smaller shows no inside fees can mean the difference between losing and making money! It is a particular advantage for smaller shows as it allows them to compete with large shows with big budgets by competing on price point, allowing small shows to offer cheaper prices to compete with the big marketing budgets.”

**Kel Balnaves** (Artist)

“The abolishment of inside charges at this year’s Adelaide Fringe was really important to me as an independent artist. The 2018 Adelaide Fringe has been my most successful Fringe to date. This is largely due to an increase in ticket sales coupled with a reduction in overheads – notably, the abolishment of inside fees. This gave me a greater profit margin per ticket sold and therefore allowed me to stretch my budget further, hugely important to my livelihood as a full time performer. There are so many fees and expenses involved in participating in any festival. The income of the artist is placed last. Yet without the artist, there is no festival. Abolishing inside fees is not only financially important but also a sign of respect and support to all artists.”

**Isaac Lomman** (Artist)

“The removal of the Artist Inside Charges had a huge impact on my season this year in 2018. It allowed me to invest more into my show to give a higher level of production for my audiences and to further progress the quality of my shows.”

**Joanne Hartstone** (Artist)

“The abolishment of Artist Inside Charges meant that I could invest more money in the production values within my show. For example, I could take more of a risk in investing in period costuming. The production’s investments enhanced the audience’s experience of the play. Putting on a show costs a lot of money, and allowing artists as much of their ticket sales as possible creates better work, which builds bigger and better reputations, and collectively enhances South Australia’s overall place in the international arts market as an incubator of high quality arts practitioners.”

**Louise Blackwell** (Artist)

“The abolition of the Fringe inside charges was extremely important and helpful. The costs of the venue and marketing are enormous and with a five piece band leaves less than half of the gross takings to share amongst us. If the inside charges were still there, this would mean an even smaller sum. The abolition of the inside charges is a big step towards some recognition of what the artists do for the Adelaide Fringe as an important and integral asset to the cultural fabric and tourist industry of our state.”

**Matt Tarrant** (Artist)

“The removal of the Artist Inside Charges allowed artists the ability to invest and plan with more confidence in 2018 which resulted in better shows, bigger marketing spends and more potential for profit. The removal of the Inside Fee personally resulted in the ability to have a larger spend on local marketing such as Posters, Radio and Television which would usually be impossible with a regular budget.”
ARTISTS, SHOWS & TICKETS

6929 total artists in 2018
1231 registered shows in 2018
705,761 total tickets sold in 2018

Fringe artists by year

Fringe events by year

2018 Adelaide Fringe Events:
Australia 972
International 259

2018 saw an increase in international events registered in Adelaide Fringe, most notably acts from the UK up from 84 to 153

2018 by Genre

<table>
<thead>
<tr>
<th>Genre</th>
<th>2018 Count</th>
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<tr>
<td>COMEDY</td>
<td>341</td>
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<tr>
<td>MUSIC</td>
<td>260</td>
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<td>THEATRE</td>
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<td>CABARET</td>
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<td>CHILDREN'S</td>
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<td>EVENTS</td>
<td>73</td>
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<td>CIRCUS/PHYSICAL THEATRE</td>
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<td>DANCE</td>
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<td>MAGIC</td>
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<td>FILM &amp; DIGITAL</td>
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Fringe ticket sales by year

2018 Adelaide Fringe Events:
Australia 972
International 259

2018 saw an increase in international events registered in Adelaide Fringe, most notably acts from the UK up from 84 to 153
VENUES & TICKET SALES

442 Registered venues in 2018

241 in Adelaide CBD
201 outside Adelaide CBD

<table>
<thead>
<tr>
<th>TICKETS SOLD IN A SEASON</th>
<th>NUMBER OF SHOWS</th>
<th>TOTAL TICKETS SOLD</th>
<th>TOTAL IN RANGES</th>
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<tr>
<td>9,000+</td>
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<td>122,718</td>
<td>183,974</td>
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<td>8,000 - 5,000</td>
<td>10</td>
<td>61,256</td>
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<tr>
<td>4,000</td>
<td>18</td>
<td>72,281</td>
<td>286,160</td>
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<td>3,000</td>
<td>24</td>
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<tr>
<td>2,000</td>
<td>44</td>
<td>88,858</td>
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<td>1,000</td>
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<td>53,016</td>
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<td>900 - 700</td>
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<td>100</td>
<td>248</td>
<td>24,781</td>
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<tr>
<td>50</td>
<td>227</td>
<td>11,310</td>
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Adelaide has the second biggest Fringe in the world

The Adelaide Fringe has always been the biggest Fringe in Australia and the world’s second largest, after Edinburgh.

The international Fringe festival landscape has changed radically over the last few decades, more than 200 new fringe festivals have launched around the world, taking the total from one a month to five a week!

Fringe festivals are now far more common and it is becoming far more competitive for Adelaide to retain our title. More and more cities in the world are seeing Fringe Festivals as an important way to activate their city for economic, cultural and social benefit. It is critical that Adelaide works together to retain our position of Number One in Australia (and Number Two in the world).

Adelaide Fringe is the highest ticket selling arts festival in Australia – 39% of all multi-category festival tickets in Australia are sold at the Adelaide Fringe*

* Live Performance Australia
New money drives the economic impact of the Fringe and creates jobs in SA

Total Full-time Equivalent Jobs Created

- 2011: 134
- 2012: 138
- 2013: 164
- 2014: 193
- 2015: 200
- 2016: 216
- 2017: 241
- 2018: 256
Adeelaide Fringe Attracted 20,244 Total Visitors
Up From 18,655 In 2017
Which Delivered

97,941 Bed Nights
Up From 80,853 In 2017

Adelaide Fringe Operating Budget

29% South Australian Government Funds
71% Fringe Raised Funds

For Every $1 From The South Australian Government, Adeelaide Fringe Generates $12.50 Of New Money

Total 2018 New Money
On Average Every Visitor Spent $712 Up From $607 In 2017

$29.5 Million

84% of interstate visitors to the Adeelaide fringe are likely to attend again in the future.
Omnibus, 2017.

(In terms of gross expenditure, the Fringe generated $90.6m. For every $1 from SA Govt, the Fringe generated $38 in gross expenditure for SA)
Honey Pot Delegates

The Adelaide Fringe Honey Pot is an indispensable tool for performing arts programming in Australia... the ticketing service is the lynchpin component and the Honey Pot team are so helpful and professional in their advice.

Tamara Jungwirth
Director & CEO, Gasworks Art Park, VIC

Honey Pot is hands down the best program of it's kind that I've been involved with. Our festival gets real, tangible, artistic benefits from being part of Honey Pot. Cheers!

Phil Spencer
Director, Bondi Feast, NSW

The Honey Pot program here is the most flawless and well-run arts market I have attended.

David Dey
Touring Producer, Gilded Balloon, UK

You always take such good care of us Honey Pot delegates, and the program is really valuable. I really enjoyed being part of the Hive, the presenters panel, and the Creative Surgeries... Thank you for the recommendations, you led me to some gems.

Marisa Cesario
Programming Co-ordinator, Gasworks Art Park, VIC

I found my visit to the Adelaide Fringe most useful. I have been to the Edinburgh Fringe many times and I left Adelaide thinking that what took four years to learn and experience in Edinburgh, took one visit to Adelaide.

Eddy Cassar
Festival Director, Cape Town Funny Festival, South Africa

Honey Pot Delegates

204 delegates from 25 countries came to 2018 Adelaide Fringe to discover new shows and talent

Growth in delegates

2014 2015 2016 2017 2018

Internationals delegates

96

South Australian delegates

38

Internationals delegates

70

(12% increase on 2017)

Interstate delegates

96

Keep doing what you’re doing! Honey Pot events make networking really easy, and are the most enjoyable networking events I’ve ever been to.

Tuesday McPhail
Co-Producer, Rhymes with Purple, Scotland

Really enjoyed my time and saw so many shows and was introduced to so many artists which really expanded my knowledge of the scene in Australia.

Kitty Edgar
Assistant Comedy Producer, Soho Theatre, United Kingdom
**The Adelaide Fringe marketplace generates future bookings and touring opportunities for Fringe artists**

### 349 SHOWS REGISTERED FOR HONEYPOT 2018

1/3 SOUTH AUSTRALIAN, 1/3 INTERSTATE, 1/3 INTERNATIONAL

<table>
<thead>
<tr>
<th>Number of deals done</th>
<th>Dollar value</th>
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**HONEY POT ARTISTS**

We are still blown away about the Honey Pot, and tell everyone back in Norway about it. Also what is so great is the book you made, so we can do research on everyone before they have even arrived in Adelaide. And at the Honey Pot Hive, we had a list with who we think our show will work for, and could go straight to them. We are for sure coming next year! Honey Pot is one of the biggest reasons why! Well done!

Karen Houge
Undercover Theatre Company (Played “Undercover Refugee” at The producers), 2018

I really appreciate the chance to connect at Honey Pot events. Your team provides a crucial service for artists, and I wouldn’t be where I am without your support. Thank you.

Karen Martin-Stone
KC Monica – Chase The Fun Stuff, 2018

Adelaide Fringe has been pivotal in my career and Honey Pot is a tool which has been at the centre of it all. Honey Pot a launching pad for future seasons, collaborations and literally making dreams come true.

Malia Walsh
Can’t Face, CircusTrick Tease, Performer, Producer, Bossy Pants. 2018

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2018 OUTCOMES (as of June ‘18):

- **125 Deals done worth $2m** (as of June)
- **137 more in discussion**
- **SA artists (31%)**
- **Non SA based artists (69%)**

- **52%** of deals were bookings for artists to perform in Australia
- **48%** of deals were bookings for artists to perform internationally
- **78%** of deals done were bookings for Australian artists
- **22%** of deals done were bookings for international artists
ADELAIDE FRINGE ARTIST FUND

In 2018 $84,000 was raised for the Artist Fund

Donations were raised through fundraising events, micro donations at ticket transaction and the formation of the ‘Friends of the Adelaide Fringe Artist Fund’ donor circle (FOAFAF)

In total, $85,000 worth of grants was awarded

2018 ARTIST FUND RECIPIENTS

Brendan Hay – Selfies After Dark
Clara Cupcakes – The Worst
Fringe Wives Club – Glittery Clittery: A Consensual Party
Gold Satino – Dion
House of Sand – Pedals and Castles
Indelability Arts – Look Mum… No Hands!! (The Legless Bar Years)
Jascha Boyce – Jelly Or Jam
Lina Limosani – Not TODAY’S Yesterday
Nexus Multicultural Arts Centre – Ngundakati: Music
Nikki Britton – Grandma is Not Growing Up
PO PO MO CO – Recreation and Leisure
Rachel Edmonds – Have You Tried Yoga?
Tal-Kin-Jeri Dance Group – Dupang Festival

These grants are critical in supporting artists

“The grant made it possible for us to even consider touring Dion to Adelaide…so the grant made paying for accommodation and travel on top of production costs an achievable proposition—it placed touring within reach for the company.”
Davina Wright, Dion

“Without this support it would not have been possible to present our work in the Fringe environment”
Lina Limosani, Not TODAY’S Yesterday

“We would not have been able to do this season without the Artist Fund and the support we received from the festival. The support and the funds got us to Adelaide, gave us a roof over our heads, spread the word, connected us with new audiences and producers, so we could work our butts off and deliver a smash hit season.
Thanks you from the bottom of our glittery hearts and see you next year.”
Tessa Waters, Glittery Clittery: A Consensual Party

“The support from the Adelaide Fringe Artists Fund Grant (AF-AFG) was vital to presenting this world premiere and the funds were used with a focus on production quality and marketing cohesiveness.”
Jascha Boyce, Jelly Or Jam

“The support of the Adelaide Fringe Artist Fund to bring new work to the festival is an initiative that allowed me to make bold choices, and have the time to explore many options from story to exhibition with considered detail.”
Brendan Hay, Selfies After Dark

“Funding has supported a meaningful and necessary contribution to the artistic landscape especially for dance and experimen-tal artists.”
Charles Sanders, Pedal and Castles

DUPANG

CLARA CUPCAKES

PO PO MO CO

Photo, Trentino Priori

Photo, Soda Street Photo, Leighton Pearce

Photo, Sophie Jennings
**FRIENDS OF THE ADELAIDE FRINGE ARTIST FUND**

**Thanks to our ‘Friends of the Adelaide Fringe Artist Fund’ Donors Circle**

<table>
<thead>
<tr>
<th>Names</th>
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<tbody>
<tr>
<td>Frank Ford &amp; Sam Harvey</td>
<td>Andrew van Essen &amp; Julie Moralee</td>
</tr>
<tr>
<td>Sir James &amp; Lady Joan Hardy</td>
<td>Ruth &amp; Fiona Croall</td>
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<td>Sue &amp; Geoff Boettcher</td>
<td>Daniela Cirocco</td>
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<td>Julie &amp; John von Doussa</td>
<td>Andrew Coombe</td>
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<td>Gillian &amp; Max Redman-Lloyd</td>
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<td>Annabel Mangal &amp; Bronte Mawson</td>
<td>Andrew &amp; Mel Mailler</td>
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<td>Naomi Ebert Smith</td>
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<td>Johnny Taranto</td>
<td>Marjorie Fitz-Gerald</td>
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<td>David &amp; Vicki Minear</td>
<td>Heidi Angove</td>
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<tr>
<td>Peter &amp; Alison Hanlon</td>
<td>Nick Phillips &amp; Heather Croall</td>
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If you wish to join FOAFAF, please email friends@adelaidefringe.com.au

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In 2018, we launched the ‘Friends of the Adelaide Fringe Artist Fund’. The funds raised went towards the artist grants and also bought **$14,500** worth of tickets for disadvantaged groups who would not usually be able to get to a Fringe show.

“We would like to send a big thanks to the Fringe for giving us the opportunity to take a group of refugees to see shows at the Fringe. For most of them this was their very first time to step foot into the Fringe festival. They had the best time and enjoyed interaction with the artists at the end of the show. We work hard to assist our participants in creating good memories and you certainly played a part in this. Thank you so much”

**Welcome to Australia**

“Down Syndrome SA would like to say a huge thank you to the Adelaide Fringe for giving us the opportunity to attend a Fringe show. We had the best time, our favourite part was getting up and dancing, we just loved being part of the Fringe.”

“Thanks to the Adelaide Fringe for organising tickets for us to take groups of aboriginal families to the Fringe in Adelaide and in Port Augusta. Everyone had a brilliant time and we are still talking about our days out!”

**Aboriginal Family Support Services**
Now in its third year, Adelaide Fringe’s Street Art Explosion program has commissioned 32 murals across Adelaide city and suburbs, engaging some Australia’s most established artists to create a vibrant city. Collaborating with Access to Arts, Adelaide Fringe held Adelaide’s first Street Art audio description walking tour during the 2018 festival. Each year Adelaide Fringe works in conjunction with the SALA Festival to hold walking tours during winter months.

PARADE OF LIGHT
ATTRACTION 505,000 VISITORS

The 2019 Adelaide Fringe presented the Parade of Light along North Terrace for the entire month of the Fringe. Working in collaboration with SA Museum, State Library of SA, The University of Adelaide, and the Art Gallery of SA to put on the fantastic spectacle that was visited by over half a million people.

MEMBERSHIP

Fringe Membership engages South Australian arts-loving audiences all year round! After its debut in 2017, the Fringe Membership program was a great success in 2018.

- 23,000 members
- Generated $150,000 member priced ticket sales to Fringe shows
- Offered more than 150 special members prices to established South Australian businesses throughout 2017/18
- Adelaide Fringe Membership collaborated with major South Australian events in the last year offering member prices to many festivals and shows
- Worked with over 50 Australian organisations

“The best membership that I have ever signed up for!! The value has been fantastic & enabled me to see so many more shows than I had thought possible on my budget...”

Wayne Barnett, Fringe Member

Adelaide Fringe works closely with all our sponsors and partners to deliver great projects together.

GAMIFICATION

Now in its second year, Adelaide Fringe has become an industry leader engaging a ticket buying audience to explore the festival using gamification. Our platform is Goosechase and it encourages audiences to go to more shows and rewards them as they attend more of the Fringe.

The Fringe Game 2018 Results;

1,000 players  12,239 submissions
64% of GooseChasers saw at least 4 ticketed shows

Quotes from the Goosechase players

“I enjoyed learning about new shows”

“I liked being pushed outside our comfort zone and discovering new places around SA”
ADELAIDE FRINGE IS A MUCH LOVED FESTIVAL

86,779 followers
(7% increase on 2017)

64,700 followers
(17% increase on 2017)

24,000 followers
(42% increase on 2017)

130,000 email database
(12% increase on 2017)

23,000 Fringe Members database

2.5 million website sessions
(14% increase on 2017)

12,239 Goosechase player submissions

“I am French living in Sydney for the past 5 years and I would simply say that so far this is the best experience Australia has given me”
2018 Fringe Audience Member

Adelaide Fringe global media reach

510 accredited media at Adelaide Fringe

Media value:

$17.3 million Advertising space rate

Total media reports:

6,789 Mentions/Results

Circulation:

102.6M Cumulative audience
Joel Creasey

“I’ve been performing at Adelaide Fringe since 2013 and it’s always a thrill because the audiences are so willing to take risks and give off such a great energy. Adelaide people are up for a laugh and a good time and they’re great audiences”

Courtney Act

“As an open access arts festival, the Adelaide Fringe has such a diverse and engaging line-up of artistic talent and I’m always honoured to be part of that”
ADELAIDE FRINGE MANIFESTO
1. We believe in challenging artists to be brave and audiences to be braver. Be brave with us
2. We believe that we can inspire audiences to take risks, be inspired and DO IT AGAIN!
3. We believe in collaboration and that innovation comes from working together
4. We believe in connecting artists, audiences and venues and that they are the crux of our festival and all that we do
5. We are committed to delivering a Fringe that offers the best possible experience to artists, venues and audiences
6. We believe in the WOW!
7. We believe in pushing creative boundaries
8. We believe that a festival should transform a place and can transform your mind
9. We are committed to nurturing cultural diversity, acceptance and continuously educating ourselves – and others
10. We believe the Adelaide Fringe should be for everyone

MISSION AND GOALS

Goal 1: Fulfilled Artists
Attract a diverse range of cutting edge artists who leave the festival fulfilled, happy with the connection they made and audiences they attracted

Goal 2: Thriving Venues
Have as many full houses across our diverse venues throughout SA as possible

Goal 3: Engaged Audiences
Maximise audience satisfaction and ease of festival program and navigation

Goal 4: Wow
Surprise and wow the audience and be the most talked about festival in the world

Goal 5: Financially Stable
Have a strong and diversified financial base

Goal 6: Agile Organisation
Be a successful, flexible and adaptable business and agile organisation