THANKS TO OUR 2019 PARTNERS

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Thank you to the following organisations for their support:
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ACCOMMODATION SERVICES
EVENTOVA
MELBOURNE INTERNATIONAL COMEDY FESTIVAL
What an amazing success the 2019 Adelaide Fringe was! We surpassed all previous records for ticket sales, attendance and box office, cementing our reputation as the largest open-access arts festival in the world after Edinburgh Festival Fringe.

As always, there were countless festival highlights but one element that stood out in particular was our increased focus on Aboriginal participation in the Fringe. We were so thrilled to present Yabarra: Gathering of Light along Karrawirra Parri (River Torrens) an interactive cultural experience that lit up on the river bank every night, sharing stories of Kaurna country and attracting more than 200,000 people over the month.

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.

I would like to extend my heartfelt gratitude to our amazing sponsors, especially our incredible Principal Partner of 14 years BankSA and Arts South Australia for the critical funding that allows us to deliver this much-loved arts event every year.

A big thank you to all of our funders and supporters, Board members, staff and audiences, who whole-heartedly embrace the Fringe. We are fiercely passionate about arts in this state. Thank you to all the venues and of course all the artists – none of it would be possible without them, their uninhibited creativity, bravery and candour makes Adelaide Fringe one of the greatest festivals in the world.

I can’t wait to see what is in store for our 60th anniversary year in 2020!

Heather Croall
Adelaide Fringe Director & Chief Executive
As part of our Opening Night for Adelaide Fringe 2019, we continued to feature our traditional ‘Tindo Utpurndee – Sunset Ceremony’ to recognise the living culture of the First Nations, pay respect to the spirit and give thanks to elders past and present.

The ceremony is led by Senior Kaurna Custodian of Ceremony Karl ‘Winda’ Telfer and Yellaka. In 2018, Tindo Utpurndee attracted 5,000 people and in 2019 the attendance was 20,000.

In line with our accessibility action plan for 2019, Tindo Utpurndee was an:

- Auslan Interpreted event
- Audio Described event
- Wheelchair Accessible event

Allowing everyone to experience the magic of the ceremony.

“A friend tuned in on Radio Adelaide, she has a 10-year-old daughter with Autism who also listened in to the Audio Description. Her daughter was actually performing enacting the dance as she heard it. It was beautiful to watch her so happy. Her daughter said: “Mum, I can imagine it exactly”. Although she was not able to come to the location, she could experience the event by tuning in, and a little girl celebrated and was able to participate in the opening. This is so very important.” Access2Arts
Adelaide Fringe’s signature project for 2019 was ‘Yabarra – Gathering of Light’, an immersive Kaurna storytelling experience involving large-scale light and sound artworks along the Karrawirra Parri (River Torrens).

Commissioned and Co-Produced by Adelaide Fringe, Karl ‘Winda’ Telfer (Cultural and Creative Producer) and Cindi Drennan from illuminart (Creative Director) worked with Adelaide Fringe to bring to life a cultural journey so audiences could experience free audio and visual artworks that share Kaurna stories and illuminate the river, riverbanks and grasslands.

In line with our accessibility plan for 2019, Yabarra was also an Audio Described and Wheelchair accessible event for all who attended.

Throughout the 31 nights, Yabarra attracted 200,000 attendees to Karrawirra Parri, River Torrens.

Throughout the trail of Yabarra, 12 immersive artworks were used to create and tell the story of the Kaurna people.

Water screens, lights, sound and inflatable artworks were integrated into the experience of Yabarra.

A total of 6 inflatable animals were used courtesy of Evelyn Roth Arts, including:

- Narkirra (Platypus)
- Kadli (Dingo)
- Yura (Snake)
- Marti (Bilby)
- Kutpiatta (Echidna)
- Marti (Quoll)

“Yabarra – Gathering of Light drew people into a space to share stories of the spirit of the place. The riverbank trail offered interactive points to share the knowledge of the seasons through a changing sensory experience that creates ways of understanding this place – how the stars, clouds, winds, seas, burning off and waters change over the years.” Karl ‘Winda’ Telfer, Cultural and Creative Producer
Fast Fringe Facts of 2019

| 20,000 | people attended the Sunset Ceremony – Tindo Utpurndee |
| 200,000 | attended Yabarra – Gathering of Light over the entire 31 nights of Fringe |
| **1st ADELAIDE FRINGE** | to roll out paperless ticketing |
| OVER **$18 MILLION** | paid direct to artist and venues from Box Office |
| **39%** | of all multi-category festival tickets in Australia are sold at the Adelaide Fringe |
| **$3 MILLION** | worth of deals done in future bookings and touring |
AUDIENCES

AUDIENCE BY AGE

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Under 18</td>
<td>1%</td>
</tr>
<tr>
<td>18-27</td>
<td>11%</td>
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<td>28-37</td>
<td>17%</td>
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<td>48-57</td>
<td>28%</td>
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<td>48+</td>
<td>24%</td>
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AUDIENCE BY PROFESSION

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<tr>
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<tr>
<td>Employed Part-time</td>
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<td>12%</td>
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<td>Student</td>
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<td>Home Duties</td>
<td>3%</td>
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<tr>
<td>Unemployed</td>
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COMBINED HOUSEHOLD INCOME

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<th>Income Level</th>
<th>Percentage</th>
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<tr>
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<tr>
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<tr>
<td>$25,000-$50,000</td>
<td>14%</td>
</tr>
<tr>
<td>Less than $25,000</td>
<td>7%</td>
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Total Audience Attendance

This includes all attendances at free Fringe events

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<tr>
<th>Year</th>
<th>Audience Attendance</th>
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<tbody>
<tr>
<td>2011</td>
<td>1,454,000</td>
</tr>
<tr>
<td>2012</td>
<td>1,590,000</td>
</tr>
<tr>
<td>2013</td>
<td>1,800,000</td>
</tr>
<tr>
<td>2014</td>
<td>1,913,867</td>
</tr>
<tr>
<td>2015</td>
<td>2,100,000</td>
</tr>
<tr>
<td>2016</td>
<td>2,260,000</td>
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<tr>
<td>2017</td>
<td>2,520,000</td>
</tr>
<tr>
<td>2018</td>
<td>2,700,000</td>
</tr>
<tr>
<td>2019</td>
<td>3,295,644</td>
</tr>
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</table>

39% of people who attended a free event purchased a ticket to a Fringe show.

67.5% of respondents considered the cost of attending Adelaide Fringe as 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 (80.2% strongly agreed) in economic terms, while 96.1% also agreed it was important culturally (78.9% strongly agreed)

Photo, Razan Fakhouri.

2019 Audience Survey
**Adelaide Fringe Box Office**

Box Office $ 2019

$19.5 Mil

Adelaide Fringe Box Office has more than doubled in the last 7 years

---

**Total Box Office Takings**

This is paid direct to artists and venues (minus fees)

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**SPLIT SETTLEMENT**

This year, AVR was developed to allow artists and venues to stipulate how their box office settlement was to be distributed. This was to allow protection to both artists and venues so that no one was liable to be out of pocket at the completion of the season. In its first year, 458 events (35% of the program) elected to have a split settlement, where a percentage of the settlement was paid by Adelaide Fringe directly to 2 parties, venue and event. The split settlement module will be developed further in 2020 in the hopes that more artists opt for this option.

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**ARTIST & VENUE FEEDBACK**

- **Alfie Ordinary – Help! I Think I Might Be Fabulous**
  “Although it’s lovely to have sold out houses, doing a Fringe Festival is about more than selling tickets. It’s about being a part of a creative community, where performers, artists, writers, designers, technicians, reviewers and more all come together to do what they do best! And that community is not just specific to Adelaide. I’ve made great connections and friends from all over the world as a result of coming to Adelaide Fringe.”

- **Malia Walsh – Children are Stinky**
  “Adelaide Fringe is better than a marshmallow martini on the back of a rollercoaster while having a one night stand. The cities commitment to the arts and willing to give anything a go is unparalleled. It has an ability to create magic and every year I find myself completely floored and inspired by my experience there.”

- **Kevin Quantum – Vanishing Point**
  Adelaide Fringe is wonderful. The Artist Resources are exceptional (Honey Pot etc) and the staff are friendly and Adelaidians are warm and welcoming. The transformation of Adelaide into theatre hubs is remarkable, and the vibe in the evenings is just wonderful.

- **Josh Glanc – Josh Glanc: Glance you for having me**
  “Open access festivals offer artists so much. We can use the festival to workshop and build new work, we can meet other artists with similar practices to ours and learn from them or form working relationships or just friendships (being a fringe performer can be lonely). Specifically, the Adelaide Fringe offers artists incredible day-time programs, most notably is the Honey Pot program. It is a fantastic program. There are so many opportunities during Adelaide Fringe to grow your career, to network and be seen.”

- **Katrina Lazaroff – The Mill (venue)**
  We participated in Adelaide Fringe to bring new and diverse audiences to The Mill, Adelaide CBD’s contemporary multi-arts space, concurrently building cultural vibrancy in our city. We enjoyed success as a new venue, and achieved our goals to support a large pool of local, national and international artists with affordable venue rental, making it possible for artists to make profit on their ticket sales rather than just breaking even or coming out in a loss. The buzz of energy at The Mill, with audiences mixing with local resident artists and performers from all over the world was really special.
ARTISTS, SHOWS & TICKETS

7012 total artists in 2019
1318 registered shows in 2019
828,563 total tickets sold in 2019

Fringe artists by year

Fringe events by year

2019 Adelaide Fringe Events:
Australia 1037
International 281
2019 saw an increase in international events registered in Adelaide Fringe. Most notably acts from the USA up from 32 to 68

2019 by Genre

<table>
<thead>
<tr>
<th>342</th>
<th>COMEDY</th>
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<tbody>
<tr>
<td>275</td>
<td>MUSIC</td>
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<tr>
<td>147</td>
<td>THEATRE</td>
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<tr>
<td>131</td>
<td>CABARET</td>
</tr>
<tr>
<td>84</td>
<td>VISUAL ART</td>
</tr>
<tr>
<td>83</td>
<td>EVENTS</td>
</tr>
<tr>
<td>75</td>
<td>CHILDREN'S</td>
</tr>
<tr>
<td>52</td>
<td>CIRCUS/PHYSICAL THEATRE</td>
</tr>
<tr>
<td>37</td>
<td>INTERACTIVE</td>
</tr>
<tr>
<td>35</td>
<td>DANCE</td>
</tr>
<tr>
<td>24</td>
<td>MAGIC</td>
</tr>
<tr>
<td>8</td>
<td>FILM &amp; DIGITAL</td>
</tr>
</tbody>
</table>

Fringe ticket sales by year

17.4% Increase on last year
Ticket sales have doubled in the last 7 years
NEW MONEY TO SOUTH AUSTRALIA

New money drives the economic impact of the Fringe and creates jobs in SA

Total Full-time Equivalent Jobs Created
ADELAIDE FRINGE ATTRACTION

34,921 TOTAL VISITORS UP FROM 20,244 IN 2018

64.1% OF VISITORS ARE ESTIMATED TO HAVE VISITED TO THE STATE DIRECTLY AS A CONSEQUENCE OF ATTENDING A FRINGE EVENT WHILE 13.7% EXTENDED THEIR STAY.
DELEGATES FROM 26 COUNTRIES CAMED TO 2019 ADELAIDE FRINGE TO DISCOVER NEW SHOWS AND TALENT

**HONEY POT DELEGATES**

“Whether or not artists realise it, Adelaide Fringe is the biggest art market in Australia. The Honey Pot Program is what facilitates the ‘marketplace’ side of the festival and makes it successful.”

Hannah Cryle  
Producer, Gluttony, SA

“Another fantastic Honey Pot – the organisation and opportunities get better every year. Thank you to the team.”

Jo Bond  
Festival Director, Tauranga Arts Festival, NZ

“Honey Pot is quite simply the best Arts Marketing event of its kind in the world.”

Darren Lee Cole  
Artistic Director, SoHo Playhouse, USA

“A great place to network, be inspired, do business and get creative. I thought the marketplace team and all the staff were incredibly helpful, informative, reliable and fun. I was incredibly impressed by the support for producers and artists. Adelaide Fringe is a great example for the creative industries.”

Ross Harvie  
Arts Manager, Basingstoke Festival, UK

“A convergence of creativity, passion, commitment and grit that culminates in experiences, conversations and connections that enhance the industry and inspire the future opportunities and pathways.”

Tammy Ryan  
Head of Programming, Frankston Arts Centre, VIC

“Honey Pot gave us access to the national and international market of work that we have never had access to before.”

Julian Canny  
Director, Euphorium Creative, WA

“Honey Pot is an amazing supportive venture for both artists and industry. The idea sharing amongst delegates and the access artists get for feedback and support is second to none.”

Jared Harford  
Global Business Development Manager, Interactive Theatre International, UK

“Honey Pot was an incredible experience and the yardstick for which all other festivals delegate programs should be judged. I was overwhelmed by how good Honey Pot is!”

Vee Smith  
Performing Arts Theory, National Centre for Circus Arts, UK

“We visit many festivals around the world and Adelaide wins on many fronts as being the best festival for presenting so many acts that it’s near impossible to see. The energy and set up is very magical and we look forward to visiting again and we always recommend Adelaide to anyone and everyone that wants to see a festival that truly sets the benchmark.”

Yukina Kanemaru  
DAIDOGEI World Cup in Shizuoka, Japan
The Adelaide Fringe marketplace generates future bookings and touring opportunities for Fringe artists

**457 SHOWS REGISTERED FOR HONEY POT 2019**

**HONEY POT ARTISTS**

“Being a part of the Honey Pot program has allowed me to grow many valuable connections, juicy conversations, and future opportunities.”

Leah Shelton, ‘Bitch on Heat’

“This tour also allowed me to participate in Adelaide Fringe’s Honey Pot program, a program which facilitates the meeting of industry delegates from interstate and overseas. Access to the Honey Pot has increased my visibility as an artist and allowed me networking experiences that would have otherwise been beyond my reach.”

Kasey Gambling, ‘The Maze’

“I have loved and appreciated the Honey Pot program, and all the hard work that has gone into it. It is a fantastic initiative and has added so much value to my Fringe experience, and in many ways for me helped frame my work at Fringe as part of my ongoing, sustained arts practice in a longitudinal and positively future oriented sense.”

Mama Alto, ‘Exquisite (An Evening With Mama Alto)’

“I was always quite scared and intimidated by the idea of ‘selling myself’ and my show. But this year, because of my season ending early on in the festival, I had the energy and time to take part in Honey Pot. It’s been extremely beneficial, the best thing I have ever done, and for me excited to focus on next year’s season.”

Michaela Burger, ‘A Migrant’s Son’

**2019**

174 Deals already signed worth $3m (as of June)

Deals done with:
SA artists 26%
Non SA based artists 74%

**2019 outcomes** (as of June ‘19):

56% of deals were bookings for artists to perform in Australia
44% of deals were bookings for artists to perform internationally

73% of deals done were bookings for Australian artists
27% of deals done were bookings for international artists

Special thanks to:
Government of South Australia, Premier and Cabinet.
Australia China Council, 40th Anniversary.
Brand SA.
The Watson.

Dollar value

Number of deals done
In 2019 $127,744.86 was raised for the Artist Fund

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

In total, $96,000 worth of grants was awarded

**2019 ARTIST FUND RECIPIENTS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Project/Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clare Bartholomew</td>
<td>The Long Pigs</td>
</tr>
<tr>
<td>Jacqui Clarke</td>
<td>Yandanya’s Cultural Experience</td>
</tr>
<tr>
<td>Ukulele Death Squad</td>
<td>FRUKE</td>
</tr>
<tr>
<td>Kasey Gambling</td>
<td>The Maze</td>
</tr>
<tr>
<td>Wendy Dixon-Whiley</td>
<td>Contrapasso</td>
</tr>
<tr>
<td>Yellaka</td>
<td>Spirit</td>
</tr>
<tr>
<td>Casus Circus</td>
<td>Chasing Smoke</td>
</tr>
<tr>
<td>Leah Shelton</td>
<td>Bitch on Heat</td>
</tr>
<tr>
<td>Lewis Major</td>
<td>Epilogue</td>
</tr>
<tr>
<td>Mama Alto</td>
<td>Exquisite</td>
</tr>
<tr>
<td>Under The Microscope</td>
<td>30,000 Notes</td>
</tr>
<tr>
<td>Michaela Burger</td>
<td>A Migrant’s Son</td>
</tr>
<tr>
<td>Nathan Sibthorpe</td>
<td>TRUTHMACHINE</td>
</tr>
<tr>
<td>Theresa O’Connor</td>
<td>Inside the Walls, A Giant Pop-up Book Ghost Story</td>
</tr>
</tbody>
</table>

These grants are critical in supporting artists

“As emerging South Australian artists, the Adelaide Fringe Artist Fund is not only an important funding opportunity for us, but it is crucial for the long-term stability of Adelaide’s independent sector. Without this support, we would not be able to push boundaries and take risks to create ambitious art like this.”

**Matthew Briggs, ‘30,000 Notes’**

“This grant enabled me to purchase marketing and reach a demographic that I have otherwise not been able to reach over the years of performing at the Adelaide Fringe. It took the financial strain off of some of the venue hire and meant that I actually came out of this year’s Fringe in profit! Thank you so much to the people who have made this possible and to everyone who has donated their time and finances to the artist fund. It has made being a full time artist possible and has given me the incentive to keep creating shows for the Adelaide Fringe.”

**Michaela Burger, ‘A Migrant’s Son’**

“This grant allowed me to tour my work interstate for the first time and has opened the door for additional touring opportunities and an increased public profile. I believe that my recipiency of the Artist’s Fund grant is part of the reason I received a high level of media interest. While the subject matter of my piece is timely, the Artist Fund stamp of approval meant mine was a trusted work.”

**Kasey Gambling, ‘The Maze’**

“The Adelaide Cultural fund is an incredible initiative – it provides financial support and profiling to allow independent artists such as myself to present risky, experimental, challenging work without going bankrupt!”

**Leah Shelton, ‘Bitch on Heat’**

“Due to the Adelaide Fringe Artist Innovate grant, we were able to bring our show The Long Pigs to the Fringe with a view to showcasing in Edinburgh this August. Without receiving this grant we would have been really in strife attempting to bring it to Adelaide.”

**Clare Bartholomew, ‘The Long Pigs’**

“The artist fund grant allowed us to be innovative, bold, daring and explore new markets to present our work. Without it, we simply wouldn’t have been able to put on such an extensive Fringe Season, nor reach so many people.”

**Julian Ferguson, ‘Ukelele Death Squad’**

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Clare Bartholomew – The Long Pigs

Casus Circus – Chasing Smoke

Yellaka – Spirit
THE FRANK FORD FUND

Thanks to a generous bequest from the late great, Father of Fringe, Frank Ford AM. This award supports a South Australian artist in touring their work nationally or internationally, which is given annually. The first Frank Ford Award was granted at the 2019 Adelaide Fringe to ‘A Migrant’s Son – Michaela Burger’.

THE DONOR CIRCLE

Thanks to our ‘Friends of the Adelaide Fringe Artist Fund’ Donors Circle, we have had a record year in donations.

Donor tiers – Donor: $1,000. Innovator: $2,000. Visionary: $10,000+

<table>
<thead>
<tr>
<th>Donor Tiers</th>
<th>Donors</th>
</tr>
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<tbody>
<tr>
<td>Innovator</td>
<td>Adam Lucey and Deb Bakopanos, Ali McGregor, Andrew and Melissa Mailler, Andrew Coombe and Daniela Cirocco, Andrew Van Essen, Angelique Boileau, Annabel Mangal and Bronte Mawson, Annie Steven, Culshaw Miller Lawyers, David and Vicki Minear, Frank Ford and Sam Harvey, Gillian Redman Lloyd and Max Lloyd, Heather Croll and Nick Phillips</td>
</tr>
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<td>Visionary</td>
<td>Jamie and Sammy Beavis, John Koerber and Melody Howlett, Julia Pitcher and Julie Owens, Naomi Ebert Smith and Johnny Tarrant, Nicholas Linke, Paul Martinovich and Michelaine Barker, Peter and Alison Hanlon – Fringe Innovator, Ruth and Fiona Croall, Shane Daniell, Sir James and Lady Joan Hardy, Peter Louca, Sue and Geoff Boettcher, Marjorie Fitz-Gerald – Fringe Innovator</td>
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If you wish to join FOAFAF, please email friends@adelaidefringe.com.au

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</tr>
</tbody>
</table>

In 2018, we launched the ‘Friends of the Adelaide Fringe Artist Fund’. In 2019, the funds raised went towards the artist grants and also bought $33,471 worth of tickets for disadvantaged groups who would not usually be able to get to a Fringe show.

Community Fund recipients

<table>
<thead>
<tr>
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<tr>
<td>Anglicare</td>
<td>Catherine House</td>
</tr>
<tr>
<td>Anganguku Aboriginal Arts</td>
<td>Connecting Foster and Kinship Carers SA</td>
</tr>
<tr>
<td>Welcome to Australia</td>
<td>Mark Oliphant College – Category 1 School</td>
</tr>
<tr>
<td>Ki Arts and Culture Aboriginal Corporation</td>
<td>Royal Society for the Blind</td>
</tr>
<tr>
<td>The Aboriginal Family Support Services Inc</td>
<td>Ronald McDonald House</td>
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<tr>
<td>Act Now Theatre – Queer Youth Theatre</td>
<td>Feast Festival – Supporting LGBTI Queer Arts</td>
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<tr>
<td>Warriapendi School – Category 1 School</td>
<td>Zahra Foundation</td>
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<tr>
<td>Go Foundation</td>
<td>Southern Communities At Risk</td>
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<tr>
<td>COTA SA</td>
<td>Centacare Foster Care</td>
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<tr>
<td>Port Adelaide Football Club Foundation</td>
<td>Underdale High School – Indigenous Children</td>
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</tbody>
</table>

Special thanks to the James & Diana Ramsey Foundation. Their generous support allowed us to achieve our community outreach goals.

“Many thanks to the Adelaide Fringe for the donation of tickets for Catherine House clients. They loved them! When all of Adelaide is abuzz with interesting and exciting things to see and do, it is great for women experiencing homelessness to feel a part of it. We all love the arts, the happy, crazy, funny, emotional and the clever, which can transport us from our everyday lives. You make a difference!” Catherine House
For the fourth year running, Adelaide Fringe’s Street Art Explosion was back in 2019. Two walls were commissioned including 2019 Poster Competition winner Matthew Clarke, recreating his ‘Matthew Paints Barry’ poster on Union Street. The second wall (at the Hindley Street Substation) was painted by artists Aida Azin, Gabriel Cole and Kaspar Schmidt Mumm on George Street. The Street Art Explosion Map lists amazing artwork from all across the CBD and surrounding suburbs, engaging some of Australia’s most established artists to create a vibrant city.

MEMBERSHIP

Fringe Membership had another successful year in 2019, engaging South Australian art-loving audiences all year round! Since its launch in 2017, Fringe Membership has grown into the success it has been today, providing non-stop entertainment for all.

- This year saw the launch of Fringe Membership Walking tours and Pre-Fringe Membership event in partnership with Channel 9.
- 23,000 members signed up
- Generated $230,000 worth of member priced ticket sales to Fringe shows
- Offered more than 150 special members prices to established South Australian businesses throughout 2018/2019
- 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

“We were able to experience so much and go to so many shows throughout Fringe this year. Fringe Membership is a must!”

Conrad Henley-Calvert

ACCESS

Adelaide Fringe wants everyone to experience the magic of Fringe, so in 2019 we launched our Accessibility program. Partnering with Royal Society for the Blind (RSB) and Deaf Can: Do in 2019, Adelaide Fringe proudly produced the first ever ‘Access Guide’ in the festivals history.

Along with producing the guide, the Access plan was in full swing with $21,000 of funding was won for access through grants for Auslan interpreting, website accessibility, Access Champions volunteers, a FringeWORKS access panel and access training.

The success of the Access program in 2019 resulted in:
- 27 Relaxed Performances for the first time for patrons with sensory sensitivities
- The amount of Auslan interpreted events increased to 21
- 213 wheelchair user tickets sold
- 961 companion card tickets sold
- 20 Access champion volunteers, volunteering over 236 hours throughout 46 shifts

“We would like to thank you and your considerate and caring staff, who recognised our large group of twenty-one people with disability were in need of assistance on the opening night of the Fringe Festival. Our excited group had travelled up from Victor Harbor specifically for the programme of events staged by the Fringe. We all had a wonderful evening due to the attention of your staff who guided us and found us seating in a prime spot. We know this was the first time your initiative had been enacted, and hope it continues in the coming years.”

Johnny Bruce

Adelaide Fringe is committed to continuously improving accessibility in the future.
ADELAIDE FRINGE IS A MUCH LOVED FESTIVAL

93,427 followers
(8% increase on 2018)

66,401 followers
(3% increase on 2018)

31,601 followers
(32% increase on 2018)

124,000 email database

2.8 million website sessions
(12% increase on 2018)

23,000 Fringe Members database

ADELAIDE FRINGE GLOBAL MEDIA REACH

632 accredited media
at Adelaide Fringe (Split into 3 tiers: Review media, General access and Online only Media)

Media value:
$23.8M Advertising space rate

Total media reports:
9,238 Mentions/Results

Circulation:
103.1M Cumulative audience

“Entertainment that brings joy and enjoyment to your soul and spirit in the summer time of Adelaide with the greatest people on Earth – freaking awesome!”
2019 Fringe Audience Member

SOCIAL IMPACT OF THE FRINGE

The impact the Adelaide Fringe has on our state is so much more than the number of tickets sold and the scale of the economic expenditure measured.

General Well Being (GWB) The Fringe lifts the general well-being of the people of South Australia. Our surveys show resoundingly that South Australian people love the Adelaide Fringe and say it is their favourite time of the year.

Gross National Happiness (GNH) captures the collective happiness and well-being of a population. It has been said that Gross National Happiness could be more important than Gross National Product. We know the Fringe makes so many people happy and has a positive impact of health and well being of South Australians; the challenge is finding the best way to measure it!
THANKS TO OUR 2019 AMBASSADORS

Judith Lucy
“As usual I had a brilliant time in Adelaide; great audiences, a wonderful festival and a tent with an outdoor toilet that you could smell from several metres away! It was very grounding. It really was lovely to be an ambassador so that I could give a little back in return for all the years that Adelaide has been so good to me. Thank you for asking me.”

Hans
“I might be Berlin born, but honey, Adelaide is my adopted hometown and it was an absolute honour to be an Adelaide Fringe Ambassador alongside two people I love – Judith Lucy and Gavin Wanganeen.”

Gavin Wanganeen
“The Adelaide Fringe is one of the most exciting events held in South Australia. The festival’s commitment to supporting and celebrating Indigenous culture through the arts is exceptional and we all loved experiencing Yabarra: Gathering Of Light along with a number of fantastic Indigenous acts throughout the festival. It was an absolute honour to be included as one of the 2019 Adelaide Fringe Ambassadors.”
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 we can only push creative boundaries and innovate if we work together.
4. We are committed to cultural diversity, inclusivity, acceptance and continuously educating ourselves and others.
5. We believe in the cultural, social and economic force of the Fringe and the Arts
6. We believe the Fringe is an important driver for South Australia—it drives outcomes for artists, venues, communities, businesses and the state
7. We are committed to delivering a Fringe that offers the best possible experience to artists, venues and audiences.
8. We believe in the WOW! A festival should transform a place and can transform your mind.
9. We are committed to minimising our impact on the environment and maximising our social impact on peoples’ lives
10. We listen and we are committed to continuous improvement

MISSION AND GOALS

Goal 1: Fulfilled Artists
Goal 1: 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
Goal 2: Have as many full houses across our diverse venues throughout SA as possible

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

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

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

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