

Impact Report Twenty Twenty-Three

The One Million Tickets Edition

ELECTRIC SKIES, an electrifying drone display featured music from the Electric Fields duo Zaachariaha Fielding and Michael Ross, with Zaachariaha's paintings also inspiring many of the drone animations in the sky. The focus on ancient First Nations language, symbols, and stories was attended by over thirty thousand people over two nights.

EXECUTIVE SUMMARY

Twenty twenty-three was a record year for Adelaide Fringe, we made history and claimed the title of the first Australian festival to hit one million tickets!

ACCOLADES

- Awarded Best Festival in the People's Choice Uniquely Aussie Awards presented by Wotif (for Adelaide Fringe twenty twenty-two)
- Awarded winner of the Major Festival & Events category (for Adelaide Fringe twenty twenty-two) and the Festival & Events category (for Sky Song twenty twenty-two) at the South Australian Tourism Awards
- Heather Croall awarded Festival Management CEO of The Year (in twenty twenty-two).

ACHIEVEMENTS

- One million was dispersed in grants to artists, producers and venues thanks to the Adelaide Fringe Foundation, through funds raised by the Adelaide Fringe Donor Circle and increased support from the State Government following an election commitment by the Malinauskas Government
- In twenty twenty-three we held our inaugural Donation Day on Wednesday first of March, and raised forty thousand dollars with the support of Matching Partners Lumo Energy S A and Novatech Creative Event Technology
- We made history and claimed the title of the first Australian festival to hit one million tickets. One million nine hundred and sixteen tickets were issued in total with a total box office value of twenty-five point one million dollars resulting in twenty-four million dollars being paid out in box office to artists and venues across the Fringe.

"Adelaide Fringe twenty twenty-three wrapped up with a record-breaking year as the first festival in Australia to hit one million tickets. We had a phenomenal season and this amazing accolade is one everyone can be proud of - the artists, venues, staff, volunteers, partners and audiences - a festival at this scale can only happen because everybody gets involved. This year, almost one million dollar grants were given out to hundreds of artists and venues. The huge box office settlements saw an enormous twenty-four million dollar paid out to artists and venues across the Fringe landscape. I extend my heartfelt gratitude to everyone who plays a part in the Fringe eco-system, your unwavering love and passion for this festival drives the Fringe success each year." Heather Croall, Adelaide Fringe Director and Chief Executive

TWENTY TWENTY-THREE SNAPSHOT

*TOTAL EXPENDITURE GENERATED: One hundred and five million five hundred thousand dollars

*This does not include the social impact of the event. (increased by forty percent)

*TOTAL MEDIA VALUE: One hundred and sixteen million dollars

*Media Value is calculated using A S R / A V E, social media volume and return on advertising spend across all media.

TICKETS SOLD: One million (increased by thirty-seven percent)

TOTAL ATTENDANCES: Four million five hundred thousand (increased by forty percent)

VISITORS ATTRACTED TO S A: Forty-five thousand (increased by forty-one percent)

VISITOR BED NIGHTS CREATED: Two hundred and thirty thousand (increased by thirty percent)

TOTAL BOX OFFICE VALUE: Twenty-five million one hundred thousand dollars (increased by twenty-seven percent)

NEW MONEY TO S A: Eighty-four million three hundred thousand dollars (increased by sixty-eight percent)

DIRECT AND INDIRECT JOBS CREATED: Nine thousand eight hundred (increased by fifty-six percent)

OUR PROGRAM

TOTAL ARTISTS:	Six thousand four hundred and eighty-four
REGISTERED SHOWS:	One thousand three hundred and forty
VENUES:	Five hundred and seventeen

CONTENTS

Page One	Executive Summary
Page Two	Contents
Page Three	Thank You
Page Four	First Nations Stories
Page Five	Arts Unlimited, Community Support
Page Seven	Supporting Artists with Awards
Page Eight	Awards Winners
Page Nine	Grants Recipients
Page Ten	Tickets and Audience
Page Fourteen	Thirty-Three Million Dollars Eco-System
Page Fifteen	Fringe Across The State
Page Sixteen	Economic Impact
Page Eighteen	Artists and Venues
Page Twenty	Our Social Impact, Sustainability, Accessibility, Fringe
Volunteers and Schools Program	
Page Twenty-Three	Twenty Twenty-Three Ambassadors
Page Twenty-Four	Honey Pot
Page Twenty-Five	Innovation at Fringe
Page Twenty-Six	Social Media Impact
Page Twenty-Eight	Branding Across Australia
Page Thirty	Partnerships

The data presented in this document is collated from reports completed by E R C. The primary sources of evidence supporting the findings of this document have been collated from Adelaide Fringe surveys covering the audience, businesses, artists and venues, and FringeTIX ticketing data.

NIINAR MARNI!

Adelaide Fringe recognises Kaurna Yarta Miyurna First Nations people and their ancestral lands and waterways on which Fringe lives, operates and learns. The lands were never ceded and remain as important to the living Kaurna people today. We pay respect to the Kaurna people and their Elders past and present. Fringe shows take place across eleven different traditional language, social and Nation groups:

Barngarla, Bodaruwitj, Bunganditj, Kaurna, Meru, Narungga, Ngadjuri, Ngarrindjeri, Nhawu, Nukunu and Peramangk.

We value each group and their people's cultural, spiritual, physical and emotional connection with their lands, waterways and community. We acknowledge and embrace the significance and diversity of First Nations people's contributions to our Fringe and the arts.

THANK YOU

“An enormous round of applause for everyone who made the twenty twenty-three Fringe possible! On behalf of the Adelaide Fringe Board, I would like to thank the artists, venues, producers, presenters, donors, volunteers, judges, staff and audiences for their dedication and tireless efforts which have helped deliver the most successful Fringe ever. We are immensely grateful for your contributions in bringing South Australia to life during the month of Fringe. Thank you to our Partners, particularly our Principal Partner, Bank S A, and the State Government of South Australia for their support.” Kate Costello, Adelaide Fringe Chair

“The Fringe is a beloved event that is vital to the cultural life of South Australians. It also brings thousands of additional dollars, jobs and tourists into our State. The spotlight was well and truly on South Australia during Fringe, with the festival achieving an impressive one million tickets making Australian history as the first festival in the country ever to do so. An economic impact of one hundred and five million dollars was delivered – a significant return on investment of twenty-five is to one ratio to the State. Nine thousand eight hundred and thirteen direct and indirect jobs were generated, forty-five thousand two hundred and fourteen tourists welcomed, and two hundred and thirty thousand nine hundred and twenty bed nights booked – a fantastic result for our economy that we can be proud of. Thank you to all contributors for their efforts – the results once again cement Adelaide Fringe as a world class event.” Peter Malinauskas Premier of South Australia

“Adelaide Fringe is an iconic and much-loved event in South Australia and this year’s results well and truly cement our reputation as the arts capital of Australia. The Malinauskas Labor Government has nearly doubled the Adelaide Fringe’s funding, investing an additional eight million dollars over four years to support the artists and venues and attract thousands of tourists to our state. The Fringe’s incredible success in twenty twenty-three proves the value of that investment and I congratulate Heather and her team and all those involved in making our Fringe the second largest festival in the world.” Andrea Michaels M P Minister for Arts

“Bank S A was thrilled to support the Fringe in achieving the milestone of one million tickets issued in twenty twenty-three. We focussed on making it easier and affordable for more people to attend the Fringe. MyFringe Planner was used two hundred and twenty-three thousand seven hundred and fifty-two times by Fringe-goers to plan their shows. Our initiatives to make the Fringe more affordable, including twenty-five percent off for Bank S A card holders and the ever-popular Support Act program, put more money in the pockets of South Australians to support more artists, venues, local businesses, and provide a significant economic boost to the state. Over our eighteen-year partnership, we’re proud of what we’ve achieved together. Congratulations to all involved on another successful Fringe!” Enza Ferraro Bank S A State General Manager, Consumer and Business

FIRST NATIONS STORIES

KUMANGKA PALTİ YARTA – WELCOME CEREMONY

Kumangka Palti Yarta - Welcome Ceremony was held on Sunday Twelve February at Adelaide Botanic Garden and involved multiple locally-based First Nations groups for the first time. A special thank you to everyone involved and those who performed at the Welcome Ceremony: Michael (Mickey) 'Kumatpi Marrutya' O'Brien, Major (Moogy) Sumner, Katrina 'Karlalina' Power, Uncle Eddie Peters, Dave Booth, Robert Taylor, Taylor Power-Smith and Ashum Owen.

ABORIGINAL AND TORRES STRAIT ISLANDER AWARD

Congratulations to MoZzi X Inkatja: A New Moon twenty twenty-three for being awarded the Aboriginal and Torres Strait Islander Award. The multimedia production was delivered through music, traditional art projections, historical imagery and unique narration, with the audience gaining historic knowledge about the Stolen Generation and life at the Umeewarra Mission near Port Augusta in S A.

OUR COMMITMENT TO RECONCILIATION

Adelaide Fringe is in its second year of its 'Innovate' Reconciliation Action Plan (R A P). Having obtained endorsement from Reconciliation Australia in September twenty twenty-one, our ongoing RAP journey includes:

Consultation with Cultural Groups

Worked with Deadly Hands and Deaf Aboriginal Services to highlight the intersectionality of First Nations peoples living with a disability to provide a selection of AUSLAN interpreted shows. We thank Tjindu Foundation and KSJ for their on-going consultation sessions with us.

Acknowledgement of Country

Adelaide Fringe, together with Jack Buckskin of Kuma Kaaru and Taylor Power-Smith, created two Acknowledgement of Country audio recordings for artists to be played before shows.

Supporting The Voice to Parliament

Adelaide Fringe is committed to true allyship to First Nations elevating their voices. At Kumangka Palti Yarta - Welcome Ceremony we announced our support of the Voice to Parliament and will continue this advocacy ahead of the referendum.

Traineeship Opportunities

Partnering with Warumilang, AFL SportsReady's Indigenous Program, Adelaide Fringe provides opportunities for young Aboriginal and Torres Strait Islander people to start their careers with confidence, qualifications and skills. Courtney Sumner-Kimlin, who began her traineeship in twenty twenty-one has since graduated and is now working as a Diversity and Inclusion Administrator with Adelaide Fringe.

ARTS UNLIMITED

ARTS UNLIMITED is the philanthropic arm of Adelaide Fringe, where every dollar raised is used to help artists, audiences and communities, working towards our vision to make Adelaide Fringe the most inclusive festival in the world.

All donations go towards supporting: Accessibility - More Ramps, Less Steps Artists - Larger Crowds and Fewer Fees Community - From Far Away to the Front Row

RAISED IN DONATIONS: Three Hundred and Forty Thousand Dollars

One Million Dollars – In Grants Paid Out to Artists and Venues

THANKS TO THE GENEROUS DONATIONS AND THE STATE GOVERNMENT

DONATION DAY

In a bid to make the arts unlimited and to further facilitate our support for artists and communities, Adelaide Fringe held its first ever Donation Day on Wednesday First of March with all money raised going to the Adelaide Fringe Foundation. Thanks to everyone who donated, and with the support of Matching Partners Lumo Energy S A and Novatech Creative Event Technology, an incredible forty thousand dollars was raised which moves us closer to our vision of being the most inclusive festival in the world.

THE DONOR CIRCLE

Special thanks to the Adelaide Fringe Foundation Donor Circle for your generous donations:

Fringe Visionaries (Ten thousand dollars and more)

Ian Darling A O

Julie Peter

Nunn Dimos Foundation

*Sam Harvey

*Donor Circle Member who has left a Gift in Will

Sarah and Geoff Rohrsheim

Fringe Champions (Five thousand dollars and more)

Kate and Jack Costello

Peter Hanlon

Fringe Innovators (Two thousand dollars and more)

Adam Lucey

Amanda Harkness and Karen Barrett

Andrew and Mel Mailler

Bird in Hand

Conrad and Raymond Henley-Calvert

David and Vicki Minear

Don Manifold

Dr Scott Ma

Fiona Sinclair

Heather Croall and Nick Phillips

Jeremy Storer and Annabel Crabb

John Gerovasilis

Mark Butcher

PromoTix

Ray and Christine Ormsby
Richard Campbell
Ron and Pamela Murray
Stephen Craddock and David Subroto
The Real Thiel

Fringe Friends (One thousand dollars and more)
Amanda and Peter Rischbieth
Annabel Mangal and Bronte Mawson
Annie Steven
Carolyn Mitchell
Catherine Parker
Claire O'Connor
Damon and Valeria Maslen
Danielle Hoban and Tim Whitt
David Hyland
David Pearson
Ella Huisman and Rob Phillips
Emma Johnson
Emma Sckrabei and Jess Cronin
Evan Jackson
Fleurieu Cranes
Francis Wong O A M
Hayden Zammit
Heidi Angove
Helen Rule
Jaimie Halliday and Michael Newland
Jane Doyle
Jo O'Callaghan and Casey Welch
John Koerber
Justine van Mourik and Bryan Wilson
Karina Bryce and Andrew Harton
Katherine Peach and Chris Niven
Kathryn House
Kathy Huisman
Libby and Tom Owen Edmunds
Lisa Hamilton and Rob White
Lucy Forwood
Maria Panagiotidis
Marissa and Robert Peach
Marjorie Fitz-Gerald
Mark Biebrick
Michael and Margie Andrewartha
Paul Martinovich and Michelaine Barker
Prue Cook
Rick and Debra Sarre
Robert Simms M L C
Rochelle and Craig Lehmann
Ruth and Fiona Croall
Sandy Pitcher
Steve and Odette Pearson

Steve Ingate
Steven and Giselle Millstead
Tara and Fraser MacLeod
Tracey Whiting

Many thanks to the Adelaide Fringe Foundation Board: David Pearson (Chair), Fiona Sinclair, Francis Wong, Julie Peter, Matt Tarrant, Sam Harvey and Sarah Rohrsheim.

COMMUNITY SUPPORT

Seventy-five thousand dollars' worth of tickets were purchased in twenty twenty-three for communities who would otherwise not be able to attend Fringe.

TICKETS PURCHASED:	Two Thousand Four Hundred and Ninety-Six
SCHOOLS SUPPORTED:	Twenty-Nine
SHOWS INVOLVED:	One Hundred and Sixty-Six
COMMUNITY GROUPS SUPPORTED:	Twenty

Organisations we worked with to distribute tickets:

Aboriginal Family Support Services Adelaide and Whyalla
Anglicare
Bookabee
Connecting Foster and Kinship Carers S A
Department for Child Protection
Dusty Feet Mob
First Nations Community
I Can Jump Puddles
Life Without Barriers
Lutheran Care
MAS National
Mind Australia
Multicultural Council of S A
Safe Pets Safe Families
Salvation Army
SASY
Sonder
Support Squad
Towards Home Youth Accommodation - Baptist Care
Ukrainian Community

"Imagine if diverse communities could see themselves on stage, if those experiencing disadvantage could have access to the transformational power of the arts the same as everyone else without sacrifice. Imagine if all artists could be paid a living wage to create their art, and if no one missed out on limited funding. The Adelaide Fringe Foundation believes it's possible! Help us put more work from diverse artists and creatives on the stage and bring all communities to the front row and change the world!" Karina Bryce, Adelaide Fringe Foundation Manager

"The Adelaide Fringe Foundation has provided our youth and their foster families the amazing opportunity to attend some brilliant shows across Fringe in twenty twenty-two and twenty twenty-three. We have supported many of our Aboriginal Young People to attend events where they have been able to connect with culture. Without the donation of these tickets, we would not have been able to provide such a valuable cultural experience to so many of our young people and their support people. Thank you Adelaide Fringe and kind donors for making these experiences possible!" Phi Theodoros, Life Without Barriers

SUPPORTING ARTISTS WITH AWARDS

Adelaide Fringe and the Adelaide Fringe Foundation provide opportunities for artists to create and present work by reducing the financial burden in the early stages of their careers. We fund the next generation of First Nations, diverse, and emerging Fringe artists.

FRANK FORD AWARD

Founding Father of the Fringe, the late Frank Ford A M bequeathed two hundred thousand dollars to be given out as an annual award of twenty thousand dollars to an S A artist to present their work interstate or overseas. This generous bequest leaves a lasting legacy to his beloved SA arts community. The winner of the twenty twenty-three Frank Ford Award was Hew Parham.

SARAH ROHRSCHEIM ADELAIDE FRINGE FELLOWSHIP AWARD (NEW)

Sarah Rohrsheim is a member of the Adelaide Fringe Foundation board and the Adelaide Fringe Donor Circle. Celebrating Adelaide Fringe on a global scale, this award was given to an artist to assist in the cost of presenting their work in territories of their choice over the following year. The value of the award is twenty-five thousand dollars per year over three years. This inaugural award was presented to Charlie Caper and Malin Nilsson: More Minor Miracles.

JOHN CHATAWAY INNOVATION AWARD

John Chataway, Deputy Chairperson on the Adelaide Fringe Board who sadly passed away in twenty-ten, was a shining light in the SA arts and screen industries, specialising in creative strategies and collaborating with a wide range of practitioners. This award remembers John's creative spirit and honours his commitment to innovation. Congratulations to the twenty twenty-three winner, Electric Dreams: Torrent.

THE ERAN SVIGOS AWARD FOR BEST VISUAL ART

In memory of Eran Svigos, an extraordinary creative force and spirit of the Fringe, the Eran Svigos Award for Best Visual Art Design acknowledges the most outstanding Visual Arts Exhibition by an individual at Adelaide Fringe. This award commemorates Eran's memory that lives on through her work and in the hearts of Adelaide's creative community. Congratulations to Monika Morgenstern for I Dwell In Possibility being awarded this year.

ONE TO WATCH AWARD PRESENTED BY MATT TARRANT

Matt Tarrant is one of the highest selling success stories of the Adelaide Fringe over the last decade. He now mentors and supports artists across the globe to create successful businesses within the arts. The One to Watch Award winner receives two thousand dollars and a six-month professional mentorship with Matt to work on their creative project. Congratulations to Olly Lawrence being awarded this year.

AWARD WINNERS

Congratulations to all Award Winners for this year's season. Across all thirty-four awards, a total prize pool of more than seventy-five thousand dollars has been dispersed to the winning artists.

THE FRANK FORD AWARD

Twenty thousand dollars to support international and interstate touring opportunities
Hew Parham

SARAH ROHRSCHEIM ADELAIDE FRINGE FELLOWSHIP AWARD

Twenty-five thousand dollars to support touring opportunities
Charlie Caper and Malin Nilsson: More Minor Miracles
Presenter: MindBlown Productions
Venue: Gluttony

EDINBURGH FRINGE AWARD PRESENTED BY ARTS S A

Ten thousand dollars to support participation in Edinburgh Fringe twenty twenty-three
Oat Milk and Honey
Presenter: Mo-Ko Piano and Circus
Venue: Gluttony

JOHN CHATAWAY INNOVATION AWARD

Two thousand dollars cash prize
Electric Dreams: Torrent
Presenter: Electric Dreams
Venue: Light ADL at West Village

ADELAIDE CRITICS CIRCLE AWARD

The Marvellous Elephant Man: The Musical
Presenter: Guy Masterson, Floating World Entertainment and Joanne Hartstone
Venue: Wonderland Festival Hub - Hindmarsh Square

HOLDEN STREET THEATRES ADELAIDE FRINGE AWARD

Free Venue Hire and Rehearsal Space
Bimbo
Presenter: Hannah Smith
Venue: Murray Bridge Performing Arts and Function Centre, Goodwood Theatre and Studios

SCIENCE AT THE FRINGE AWARD PRESENTED BY INSPIRING S A

One thousand dollars cash prize
You Are A Doughnut
Presenter: That Science Gang
Venue: Gluttony

ADELAIDE FESTIVAL CENTRE'S INSPACE AWARD

Three thousand dollars cash prize
Be A Doll, Won't You?
Presenter: Ellen Graham
Venue: The Mill

BEST EMERGING PRODUCER PRESENTED BY MILKE

Six-month mentorship with Laura Milke-Garner
Annie Schofield

ONE TO WATCH AWARD PRESENTED BY MATT TARRANT

Two thousand dollars and six-month mentorship with Matt Tarrant
Olly Lawrence

THE ERAN SVIGOS AWARD FOR BEST VISUAL ART

Two thousand dollars cash prize
Monika Morgenstern: I Dwell In Possibility
Presenter: Murray Bridge Regional Gallery
Venue: Murray Bridge Regional Gallery

THE FRINGE WORLD TOUR READY AWARD PRESENTED BY FRINGE WORLD PERTH

Free registration for FRINGE WORLD Perth and one thousand dollars cash or one thousand dollars marketing package
Fool's Paradise
Presenter: FRANK.
Venue: Migration Museum

THE MELBOURNE FRINGE TOUR READY AWARD PRESENTED BY MELBOURNE FRINGE

Free registration for Melbourne Fringe, two thousand dollars cash and one thousand five hundred dollars marketing package
The Coconuts- Brown on the Outside, White on the Inside
Presenters: The Coconuts Venue: Gluttony

NZ FRINGE FESTIVAL WELLINGTON TOUR READY AWARD

Free registration for N Z Fringe Festival and one thousand five hundred dollars cash
Millicent Sarre is Opinionated
Presenter: Millicent Sarre
Venue: Gluttony

THE SYDNEY FRINGE TOUR READY AWARD PRESENTED BY SYDNEY FRINGE

Free registration for Sydney Fringe, two thousand dollars in-kind support and venue assistance
Lien: One-to-One
Presenter: Lewis Major
Venue: Adelaide College of the Arts

ADELAIDE FRINGE EMERGING ARTIST AWARD

Five hundred dollars cash prize
i know the end
Presenter: Alix Kuijpers
Venue: Goodwood Theatre and Studios

ADELAIDE FRINGE ACCESS AWARD

One thousand dollars cash prize
Sheltered
Presenter: Kathryn Hall
Venue: The Mill

ABORIGINAL AND TORRES STRAIT ISLANDER AWARD

Two thousand dollars cash prize
MoZzi X Inkatja: A New Moon twenty twenty-three
Presenter: MoZzi
Venue: Light ADL at West Village

SUSTAINABILITY AWARD PRESENTED BY VISUALCOM

Three thousand cash prize

Biophilia

Presenter: Fern Mines

Venue: Majestic Roof Garden Hotel

BANK S A BEST CABARET AWARD

Five hundred dollars cash prize

Millicent Sarre is Opinionated

Presenter: Millicent Sarre

Venue: Gluttony

BANK S A BEST CIRCUS AWARD

Five hundred dollars cash prize

Party Ghost

Presenter: Double Take

Venue: The Garden of Unearthly Delights

BANK S A BEST COMEDY AWARD

Five hundred dollars cash prize

Scout Boxall - Buck Wild

Presenter: Hey Boss

Venue: Gluttony

BANK S A BEST DANCE AWARD

Five hundred dollars cash prize

Unfolding

Presenter: Lewis Major

Venue: Adelaide College of the Arts

Betwixt

Five hundred dollars cash prize

Presenter: Pink Matter and Metro Arts

Venue: Tandanya National Aboriginal Cultural Institute

BANK S A BEST EVENTS, WORKSHOPS AND TALKS AWARD

Five hundred dollars cash prize

Mali Isabel Art: Workshops

Presenter: Mali Isabel Art

Venue: Gluttony

BANKSA BEST EAT AND DRINK AWARD

Five hundred dollars cash prize

Comfort Food Cabaret

Presenter: Michelle Pearson

Venues: Dudley Wines, Kingscote Town Hall, The Uraidla Hotel, Plant 4 Bowden, Patrilli

BANK S A BEST FILM & DIGITAL, INTERACTIVE AWARD

Five hundred dollars cash prize

Electric Dreams: work.txt

Presenter: Electric Dreams

Venue: The University of Adelaide

BANK S A BEST KIDS AND FAMILY AWARD

Five hundred dollars cash prize

Circus Wonderland - A Neverland Adventure

Presenter: Wonderland Spiegeltent

Venue: Wonderland Festival Hub - Hindmarsh Square

BANK S A BEST MAGIC AWARD

Five hundred dollars cash prize

Ben Hart: Live

Presenter: Gag Reflex Ltd

Venue: The Garden of Unearthly Delights

BANK S A BEST MUSIC AWARD

Five hundred dollars cash prize

Come Together - The Beatles Rock Show

Presenter: The Little Things Productions

Venue: Gluttony

BANK S A BEST THEATRE & PHYSICAL THEATRE

Five hundred dollars cash prize

A Place That Belongs To Monsters

Presenter: Casey Jay Andrews and Joanne Hartstone

Venue: Treasury one eight six zero

BANK S A VISUAL ART & DESIGN AWARD

Five hundred dollars cash prize

Haza

Presenter: Adelaide Central Gallery

Venue: Adelaide Central Gallery

BANK S A PICK OF THE FRINGE

Two thousand dollars cash prize

Paul Dabek Presents - London Calling

Presenter: Dabek Productions

Venue: Fool's Paradise

Adelaide Fringe would like to extend our gratitude to our Judges and Awards Partners for their generous donation of time and money towards making the Adelaide Fringe Awards possible.

Thank you to our Awards Partners: Adelaide Critics Circle, Adelaide Festival Centre, Adelaide Fringe Foundation, Arts S A, Department of Premier and Cabinet, Bank S A, Frank Ford A M, FRINGE WORLD Perth, Graham F. Smith Foundation, Holden Street Theatres, Inspiring S A, John Chataway, Lumo Energy S A, Matt Tarrant, Melbourne Fringe, MILKE, mindshare, NZ Fringe Festival, Sarah Rohrsheim, Sydney Fringe, Svigos & Dimond Families, Visualcom.

GRANT RECIPIENTS

This year, over two hundred grants totalling one million dollars were provided to artists, producers and venues thanks to the Adelaide Fringe Foundation, through funds raised by the Adelaide Fringe Donor Circle and increased support from the State Government.

ARTIST FUND RECIPIENTS

A Curious Thing: The Story of Mary Anning

A Night To Baguette

All Fired Up - an eighties' mixed tape musical

All the years/lost & found (as if snow is melting)

An Artist & An Acrobat

Anecdotal Evidence (WIP)

Anna Piper Scott: Such An Inspiration

Appraisal

Backyard Picnic

Barbaroi

Be A Doll, Won't You?

Bea Barbeau-Scuria -- HOUSE

Betwixt

Big Dog Salad LIVE!

BIMBO

Celtic Sounds: Reimaginings

Church of the Clitori

Clay McMath - Ain't It Funny

Club D'amour

Club Farah - Cairo Cabaret

Counter Urban Questions

Cuttings

Deborah Brennan's Bootleg Choir

Electric Dreams: Anthropocene In C Major (plus Q and A)

Electric Dreams: Torrent

enSOMNIA

Expiration Date

Extra Curricular

FASHION 4 PASSION

Fringe For Kids

Gabbi Bolt - Odd Sock

Here We Are

HOW TO MAKE A BIMBO

i am root

Interior Measurements

Jazz! the Cabaret

Jennifer Wong Has No Peripheral Vision

JIWA x Naina Sen x Spellfish

Kym's Overall Extravaganza Showcase - Volume Three

Late Night Celestial Garden Sound Bath

Lauren Thiel in WHO TOLD DAD?

Leather Lungs: Higher Love

Les Fleurs du Mal (The Flowers of Evil) based on the poetry of Baudelaire

Lewis Major Projects

Love Life Laundry

Love on the Left Bank
Luke Million - Gina The Synth Cat
Make your own kind of Music
METTLE
Move Like This
'My Little Voice' - A Sara Bareilles Tribute
Nicola Macri: Single Entendre
Nona Mona Hot Spinster
Not Dead Yet!
Oat Milk & Honey
Oneiric
Party for Two
Pickled Sink
Poncho: Keep it Up!
PROTOTYPE
Recalibrate
Retail Reality
Rio Forty degree
Rocksteady Baby: A Road to Not Quite Recovery, Will Crawford
Role to Cast LIVE
Sal
Scout Boxall - Buck Wild
Seamen! The Sea Shanty Spectacular
Self Help Yourself with Bill Egan
Shakespeare Aliens
Shanghai X Istanbul: Fusion Jazz Pop
Sheltered
Sick Bitch
Signal
Signal: A Theatrical Mixtape
Simply Brill: The Teens Who Stole Rock n Roll
Singin in the pain
SLUTNIK™ (festival cut)
Spark Sparrows of Kabul
Spetacollo!!
Stayin' Alive
Tania Lacy: Everything's Coming Up Roses
TARA—Tuatha Dé Danann
Taylor Swift - Country meets Pop - featuring Ella & Sienna
The Coconuts- Brown on the Outside, White on the Inside
The Delinquents
The DOs and DON'Ts of DOING It
The Good Immigrant
The Good Italian Girl Presents - Italian Love is a Battlefield
The Late Nite PowerPoint Comedy Showcase
The Leftovers
Them Fatale
Trigger Happy 'Visualised'
Unapologetic
Unravelling Encounters
Vanlife: The Theatre Show

Ventre
Voices of a Siren
X
You Ready For This?

AUDIENCE ACCESS

[in]security
AMPLIFY
HOW TO MAKE A BIMBO
Lauren Thiel in WHO TOLD DAD?
Rouge
Shake It
The Defiant
Topsy Twain
Wine Confessions

FIRST NATIONS ARTISTS

Deadly Darwin: Back in Blak
Dusty Feet Mob
Electric Skies
First Nations Voices
Kids Cultural Art Workshops
Kuramanunya
Lien: One-to-One
Lindsay Webb "Quarter Ton"
MoZzi X Inkatja: A New Moon Twenty twenty-three
Not here to F**k Spiders
Still Talking 'Bout a Revolution- Nancy Bates sings Tracy Chapman
Telegraph Road - Glenn Skuthorpe presents Dire Straits
Toondilla Way Through Place to Reconciliation
Yarnin Pangari (Talking Spirit) festival
Zenadth Kes Ilan Night

REGIONAL TOURING

A Swing Through Time with Frank and Ella
An Andrews Sisters Tribute
Comfort Food Cabaret
George Glass: Bradbury The Musical
Go, Sports!
Granny Flaps - Hot Off the Chest Tour!
HOLY BIN AMOLEY
Kel Balnaves - Have A Crack
ME 'N ME MATES
MEN Who DANCE: Alpha
Nickyboy & Queen Fee: Fiona O'Loughlin
Not Here to F**k Spiders
Point Of Impact: The End Of The World As We Know It
Spark
Sun of Africa Dance and Drum Ensemble
The Sixty Four: In Concert
the Boy and the Ball
Turn The Beat Around

S A PRODUCERS

Amie Kendall - Virtually Creative
Annie Schofield - The Finest Filth
Craig Egan - Adelaide Comedy
Emma Knights
Fiona Smith - Delinquent Creatives
Manish Chandanani - Indian Independent Showcase
Meg Stephens
Nikki Carter
Palmerston Projects Pty Ltd / Peter Maddern
Sanaa - A better world through creativity

VENUES

ARTHUR at the Hall
Bridgewater Arts Centre
Garden of Unearthly Delights
Gluttony
Jimbura - Jimbura Theatre
Maple and Pine
Migration Museum - Chapel and Yurt
My Lover Cindi
Red Poles
Tandanya National Aboriginal Cultural Institute
The Garage International
The Howling Owl
The Lab, Light Adelaide
THE MILL
The Pryamid
WEA Adult Learning

ARTS INDUSTRY COLLABORATIONS

ActNow Theatre
Adelaide Festival Centre
Australian Dance Theatre
Carclew
George Street Studios
Lewis Major Projects
Patch Theatre
Restless Dance Theatre
The Mill
Vitalstatistix
Writers S A

EDINBURGH QUICK RESPONSE GRANT RECIPIENTS

Bubble Show for Adults Only Two
Closure at a Self- Serve Checkout
Fool's Paradise
How to Drink Wine Like A Wanker
Last Dodo Entertainment - Bubbba- Licious/ Game On: BOSS LEVEL
MANBO
Monski Mouse's Baby Disco Dance Hall
The Fish Bowl

TICKETS AND AUDIENCE

Four million five hundred thousand attendances with forty-five thousand two hundred and fourteen interstate/ international visitors attracted

The average customer sees five point three shows (increased by fifteen percent)

Average Full Price Ticket: Thirty-Six Dollars

AUDIENCE BY AGE GRAPH

Under Eighteen:	Sixteen percent
Eighteen to Twenty-Four:	Thirteen percent
Twenty-Five to Thirty-Four:	Seventeen percent
Thirty-Five to Forty-Four:	Seventeen percent
Forty-Five to Fifty-Four:	Sixteen percent
Fifty-five to Sixty-Four:	Fifteen percent
Sixty-Five and Above:	Six percent

TICKET SALES BY PRICE TYPE TABLE

Full Price:	Fifty-Six percent
Concession:	Eight Point Six percent
Child:	Two percent
Family:	Six percent
Group Six Plus:	Three Point Four percent
Bank S A Cardholder:	Four Point Two percent
Fringe Member Two For One:	Three Point Nine percent
Promotional:	Seven Point Five percent
Presenter Comp:	Eight Point Four percent

FRINGE TICKET SALES BY YEAR

Two Thousand and Seven:	One Hundred and Thirty Thousand Seven Hundred and Nine
Two Thousand and Eight:	One Hundred and Seventy-Seven Thousand and Twenty-Five
Two Thousand and Nine:	One Hundred and Fifty-Nine Thousand and Four Hundred
Two Thousand and Ten:	Two Hundred and Twenty-Five Thousand Three Hundred and Sixty-Five
Two Thousand and Eleven:	Three Hundred and Thirty-Four Thousand
Two Thousand and Twelve:	Three Hundred and Sixty-Seven Thousand
Two Thousand and Thirteen:	Four Hundred Thousand
Two Thousand and Fourteen:	Four Hundred and Forty-Seven Thousand
Two Thousand and Fifteen:	Five Hundred and Forty Thousand
Two Thousand and Sixteen:	Six Hundred and Four Thousand
Two Thousand and Seventeen:	Six Hundred and Fifty-Eight Thousand Three Hundred and Sixty
Two Thousand and Eighteen:	Seven Hundred and Seven Thousand Seven Hundred and Sixty-One
Two Thousand and Nineteen:	Eight Hundred and Twenty-Eight Thousand Five Hundred and Sixty-Three
Two Thousand and Twenty:	Eight Hundred and Fifty-Three Thousand Four Hundred and Nineteen
Two Thousand and Twenty-One:	Six Hundred and Thirty-Two Thousand Six Hundred and Sixty-Seven

Two Thousand and Twenty-Two: Seven Hundred and Twenty-Seven Thousand Five Hundred and Sixty-Seven

Two Thousand and Twenty-Three: One Million Nine Hundred and Sixteen (increased by thirty-seven percent)

TOTAL BOX OFFICE

Two Thousand and Fourteen: Eleven Million Three Hundred Thousand Dollars

Two Thousand and Fifteen: Thirteen Million Three Hundred Thousand Dollars

Two Thousand and Sixteen: Fourteen Million Eight Hundred Thousand Dollars

Two Thousand and Seventeen: Sixteen Million Two Hundred Thousand Dollars

Two Thousand and Eighteen: Sixteen Million Six Hundred Thousand Dollars

Two Thousand and Nineteen: Nineteen Million Five Hundred Thousand Dollars

Two Thousand and Twenty: Twenty-One Million Dollars

Two Thousand and Twenty-One (Covid Year): Sixteen Million Four Hundred Thousand Dollars

Two Thousand and Twenty-Two (Covid Year): Nineteen Million Seven Hundred Thousand Dollars

Two Thousand and Twenty-Three: Twenty-Five Million One Hundred Thousand Dollars (increased by twenty-seven percent)

Twenty-four million dollars paid directly to Artists and Venues

Nineteen million eight hundred thousand dollars is spent/ retained in S A

Eighty percent of visitor respondents agreed that they would attend Fringe again.

Seventy-three percent of S A respondents who bought tickets thought Fringe was good or very good value for money.

AVERAGE HOUSE SOLD BY CAPACITY OF VENUES

One to Fifty:	Sixty-Three percent
Fifty-One to One Hundred:	Forty-Six point Five percent
One Hundred and One to Three Hundred:	Forty-One point Six percent
Three Hundred and One to Five Hundred:	Forty-Three point Five percent
Five Hundred and One to One Thousand:	Forty-Six point Four percent
Over One Thousand and One:	Forty-Seven percent

AUDIENCE ORIGIN

TICKETS SOLD TO SOUTH AUSTRALIANS: Eight Hundred and Ten Thousand Seven Hundred and Forty-Two

TICKETS SOLD TO INTERNATIONAL VISITORS: Eighty-Six Thousand and Seventy-Nine

TICKETS SOLD TO INTERSTATE VISITORS: One Hundred and Four Thousand and Ninety-Five

TICKET SALES BY LOCATION

CITY: Eighty-four percent of tickets available across the whole festival, with eighty-five percent of tickets sold

SUBURBAN: Eleven percent of tickets available across the whole festival, with ten percent of tickets sold

REGIONAL: Five percent of tickets available across the whole festival, with five percent of tickets sold

AVERAGE HOUSE CAPACITY: Forty-four percent (increased by two percent)

TICKET SALES BY GENRE

CABARET: Eleven point Seven percent of program, forty-four percent average house, twelve point one percent of tickets sold

CIRCUS: Nine point one percent of program, forty percent average house, eight point four percent of tickets sold

COMEDY: Twenty-five point four percent of program, forty-four percent average house, twenty-four point three percent of tickets sold

DANCE: Two percent of program, forty-five percent average house, two point two percent of tickets sold

EAT AND DRINK (New): Zero point seven percent of program, forty-five percent average house, zero point nine percent of tickets sold

EVENTS: Four point seven percent of program, forty-one percent average house, four point two percent of tickets sold

FILM AND DIGITAL: Zero point three percent of program, thirty-nine percent average house, zero point two percent of tickets sold

INTERACTIVE: Seven point one percent of program, forty-nine percent average house, nine point one percent of tickets sold

KIDS AND FAMILY: Six point five percent of program, forty-two percent average house, five point seven percent of tickets sold

MAGIC: Six point six percent of program, forty-six percent average house, fourteen point five percent of tickets sold

MUSIC: Fourteen point two percent of program, forty-six percent average house, fourteen point five percent of tickets sold

THEATRE AND PHYSICAL THEATRE: Eleven point three percent of program, forty-five percent average house, eleven point five percent of tickets sold

VISUAL ARTS AND DESIGN: Zero point one percent of program, forty-three percent average house, zero point one percent of tickets sold

WORKSHOPS AND TALKS: Zero point three percent of program, forty-two percent average house, zero point two percent of tickets sold

DAILY TICKET SALES

Twenty-six percent of tickets sold prior to season

Seventy-four percent of tickets sold during season

FRINGE IS A THIRTY-THREE MILLION ECO-SYSTEM

The eco-system of Adelaide Fringe is thirty-three million dollars each year. Thirteen percent of this comes from the State Government, thirteen percent is from a combination of partnerships, ticketing fees, registrations, advertising sales, merchandise and philanthropic donations. Seventy-six percent of the Fringe eco-system is generated from the Box Office. The artists, presenters, venues and producers invest their funds up-front to put on shows and activations and aim to recoup their costs from Box Office.

The Adelaide Fringe H Q delivers the program in print and online, rolls out the marketing campaigns, provides services for artists & venues as well as the Honey Pot marketplace, ticketing platform, Box Office and call centre services and disperses grants to artists, venues, producers and communities.

TWENTY-FIVE POINT MILLION ONE HUNDRED THOUSAND DOLLARS BOX OFFICE:
Adelaide Fringe ticket income is held in trust and is paid out to the thousands of participating artists, presenters, producers and venues. Adelaide Fringe retains a five percent inside fee on tickets to contribute to the costs of the ticketing staff, box offices, call centre and ticketing platform (front end and back end).

Some artists and venues break even in Fringe and some do not. When there are profit margins, they are very slim. There is commitment across the board to keep Fringe tickets affordable and because the costs are recovered through Box Office it is important to minimise presentation costs. The biggest threat facing Fringe artists and venues will be from costs of putting on the shows increasing, which in turn will push up the ticket prices. Keeping the presentation costs as low as possible helps keep ticket prices affordable for the Fringe audiences and in turn helps artists and venues to break even. Adelaide Fringe through donations to the foundation also disperses grants to help offset presentation costs as much as possible.

FRINGE IN THE ADELAIDE CBD

Eight hundred sixty-nine Fringe shows in two hundred and six C B D Venues

A special thank you to our Major Partners, City of Adelaide and the Adelaide Economic Development Agency for helping us create an exciting, thriving environment throughout the season for all to enjoy.

For every single dollar that City of Adelaide spends on our partnership, we return one hundred and ninety-six dollars in total economic expenditure in the C B D.

TOTAL EXPENDITURE GENERATED IN THE CITY OF ADELAIDE: Fifty-Eight Million Seven Hundred Thousand Dollars (increased by forty percent)

Ninety-three percent of S A residents indicated that they had good or excellent experiences in the C B D.

INTERSTATE AND OVERSEAS BED NIGHTS CREATED WITHIN THE C B D: Seventy-two thousand five hundred (increased by twenty-nine percent)

Eighty percent of survey respondents undertook leisure activities in the C B D (went to a bar, restaurant etc.) when attending Fringe.

“Congratulations on spreading the Fringe programming across the C B D, the metro area and regional cities. The traditional epicentre in the east often forgets the West End (where my business is based). I'm excited to see the West Village become a hub and hope it expands in future years!”

“We have a few businesses in various areas in the C B D and we welcome Adelaide Fringe. It makes a huge, positive impact on our businesses, our team work, our personal view of, and pride in our hometown and our mental health.” - Business Impact Survey respondents

FRINGE IN THE SUBURBS AND REGIONS

Four hundred and fifty-six Fringe Shows in two hundred and eleven Suburban Venues and one hundred Regional Venues

Adelaide Fringe collaborates with councils, regions and communities to deliver the festival to as many people as possible, providing more opportunities for all demographics to engage with the arts.

A special thank you to our Supporting Partner, Office for Ageing Well.

ECONOMIC IMPACT

TOTAL EXPENDITURE GENERATED TABLE

*this does not include \$38.7 million total wellbeing value

Twenty Nineteen:	Ninety-five million one hundred thousand dollars
Twenty Twenty:	Ninety-six million seven hundred thousand dollars
Twenty Twenty-One (Covid):	Fifty-six million three hundred and ninety thousand dollars
Twenty Twenty-Two (Covid):	Seventy-four million nine hundred thousand dollars
Twenty Twenty-Three:	One hundred and five million five hundred thousand dollars (increased by forty percent)

NEW MONEY TO S A

Eighty-four million three hundred thousand dollars (increased by sixty-eight percent)

DIRECT AND INDIRECT JOBS CREATED

Nine thousand eight hundred and thirteen (increased by fifty-six percent)

VISITORS ATTRACTED TO S A

Twenty Nineteen:	Thirty-four thousands nine hundred and twenty-one
Twenty Twenty:	Thirty-two thousands four hundred and thirty-three
Twenty Twenty-One (Covid):	Twenty-six thousands, six hundred and forty-nine
Twenty Twenty-Two (Covid):	Thirty-two thousands and eleven
Twenty Twenty-Three:	Forty-five thousands two hundred and fourteen (increased by forty-one percent)

VISITOR BED NIGHTS CREATED

Twenty Nineteen:	One hundred and fifty thousand two hundred and fifty-seven
Twenty Twenty:	One hundred and fifty-four thousand four hundred and forty-two
Twenty Twenty-One (Covid):	One hundred and six thousand five hundred and eighty-five
Twenty Twenty-Two (Covid):	One hundred and seventy-eight thousand and fifty-five
Twenty Twenty-Three:	Two hundred and thirty thousand nine hundred and twenty (increased by thirty percent)

AVERAGE SPEND PER VISITOR

Twenty Nineteen:	Nine hundred and twelve dollars
Twenty Twenty:	One thousand six hundred and sixty-nine dollars
Twenty Twenty-One (Covid):	One thousand six hundred and sixty-seven dollars
Twenty Twenty-Two (Covid):	Two thousand two hundred and fifty-eight dollars
Twenty Twenty-Three:	Three thousand four hundred and twenty dollars (increased by fifty-one percent)

Adelaide Fringe is an economic powerhouse.

No other festival in South Australia has achieved such impressive results, delivering a significant Return On Investment of twenty-five dollars for every one dollar of funding from the State Government.

SIX THOUSAND, FOUR HUNDRED AND EIGHTY-FOUR ARTISTS

CELEBRATING DIVERSITY & INCLUSION

Adelaide Fringe twenty twenty-three comprises a diverse range of participants and programs, creating an equitable environment where all cultures are celebrated. This year's program had a very strong number of international shows. Participation by diverse international artists from all over the world has seen a huge increase.

Seventeen point nine percent of shows originated outside of Australia (increased by ten point five percent)

Forty percent of shows had fifty percent or more creatives who identify as female

Thirty-two percent of shows had creatives who identify as L G B T Q I A +

Three point two percent of shows had creatives who identify with a Lived Experience of Disability

One point seven percent of shows had creatives who identify as First Nations

ONE THOUSAND THREE HUNDRED AND FORTY SHOWS

EIGHT HUNDRED AND NINETEEN PREMIERS, INCLUDING TWO HUNDRED AND EIGHTY-FIVE WORLD PREMIERS

SHOW ORIGIN

SOUTH AUSTRALIA:	Six hundred and fifty-two
INTERSTATE:	Four hundred and forty-eight
INTERNATIONAL:	Two hundred and forty

FRINGE ARTISTS BY YEAR GRAPH

Twenty Fourteen:	Four thousand
Twenty Fifteen:	Four thousand
Twenty Sixteen:	Four thousand and four hundred
Twenty Seventeen:	Five thousand two hundred and fifty
Twenty Eighteen:	Six thousand nine hundred and twenty-nine
Twenty Nineteen:	Seven thousand and twelve
Twenty Twenty:	Six thousand seven thousand and twenty-four
Twenty Twenty-One (Covid):	Five thousand and forty-eight
Twenty Twenty-Two (Covid):	Five thousand eight hundred and twenty
Twenty Twenty-Three:	Six thousand four hundred and eighty-four

FRINGE SHOWS BY YEAR GRAPH

Twenty Fourteen:	Nine hundred and forty-three
Twenty Fifteen:	One thousand and fifty-eight
Twenty Sixteen:	One thousand one hundred and twenty-four
Twenty Seventeen:	One thousand one hundred and sixty
Twenty Eighteen:	One thousand two hundred and thirty-one
Twenty Nineteen:	One thousand three hundred and eighteen
Twenty Twenty:	One thousand two hundred and three

Twenty Twenty-One (Covid): Nine hundred and five

Twenty Twenty-Two (Covid): One thousand one hundred and ninety-six

Twenty Twenty-Three: One thousand three hundred and forty

FIVE HUNDRED AND SEVENTEEN VENUES

New Fringe venues have sprouted throughout the city, the suburbs and the regions in twenty twenty-three, spreading the festival atmosphere across the state. These new venues like Fool's Paradise, a precinct located at Tarntanyangga - Victoria Square and the Yurt at The Migration Museum demonstrate the ways culture can thrive at any given space.

Two hundred and six C B D Venues (forty percent of program)

Two hundred and eleven Suburban Venues (forty-one percent of program)

One hundred Regional Venues (nineteen percent of program)

C B D Venues

Sixty-five East End Venues (thirty-two percent of C B D Venues)

One hundred and forty-one Non East End Venues (sixty-eight percent of C B D Venues)

OUR SOCIAL IMPACT

POSITIVE WELLBEING

Adelaide Fringe is dedicated to bringing cultural, social and wellbeing influence to audiences and participants, and the broader S A community.

THIRTY-EIGHT MILLION SEVEN HUNDRED THOUSAND DOLLARS IN WELLBEING VALUE GENERATED FOR S A

*this does not include one hundred and five million five hundred thousand dollars total expenditure generated

One in two South Australians are estimated to have attended a Fringe event in twenty, twenty-three!

Sixty-one point five percent of S A based respondents agreed with a statement that the Fringe is important to them and their family in the way they feel about living and working in S A

Sixty-three percent of artists said that one of their main objectives was to perform to new audiences and eighty-six percent said they successfully achieved that

Ninety-three percent of S A respondents indicated that the Fringe was culturally important to S A

Ninety-four percent of Adelaide Fringe H Q staff can be their authentic self at work

Seventy-nine percent of artists had a good to excellent experience

Sixty percent of S A respondents indicated that attending the Fringe had positive impacts on mental health and social connectivity

Ninety-three percent of S A respondents agreed that the Fringe is a core avenue by which they get to enjoy the arts and cultural experiences they desire

“Adelaide Fringe have been a breeding ground for innovative thinking, i don’t think you’ll ever see a festival with this kind of diversity, and i say diversity not as in the marketing copy, but actual true underground work, you will see the spectrum of gender and colour, the complexity around of the work and conversation of inclusion.” - Kween Kong

SUSTAINABILITY

Adelaide Fringe is the first festival in S A to launch its Sustainability Action Plan (S A P) following the commitment to the United Nations Sustainable Development Goals in May twenty, twenty-one. Our Sustainability Committee will continue to generate positive social and environmental change, whilst reducing our environmental impact. Adelaide Fringe is also now working with Festival City Adelaide to inspire a state-wide strategy to be adopted by other festivals.

Congratulations to Biophilia on winning the twenty, twenty-three Sustainability Award. The immersive multidisciplinary photography and movement installation prompted audiences to look inwards and consider their relationship to the natural world within today’s fast paced and consumption driven society.

ACCESSIBILITY

Adelaide Fringe is committed to eliminating disability discrimination and promoting the recognition of the rights of people with disability within the Fringe eco-system. In collaboration with our Accessibility Partners including Deaf Connect, Guide Dogs, Autism S A, Push Mobility, and Access2Arts, and through consultation with J F A Purple Orange, we've worked to ensure the journey of Fringe is as welcoming and accessible as possible.

This year, our accessibility achievements include:

- Inclusion of Disability Pride Flag Icon for shows with creatives who identify as, or a theme of D/Deaf and/ or Lived Experience of Disability
- Creation of three new Access icons to overhaul venue listings accessibility information
- Launch of the Disability Access and Inclusion Plan (D A I P) to improve access and participation for people with disability
- Creation of Access Information Videos for Gluttony and The Garden of Unearthly Delights to improve accessibility across the festival.

The videos for Gluttony and The Garden of Unearthly Delights were great, well done! It was slow panning and exactly the type of access information we were after, i.e. showing us the staff uniforms so we know who and how to ask for help. – Fringe attendee with accessibility needs

All of our volunteers were provided with Human Guide Training (Guide Dogs S A / N T), Autism Awareness Training (Autism S A), Deaf Awareness Training (Deaf Connect).

One of thirty-six puppies from our Accessibility Partner, Guide Dogs, was named Kweenie, after twenty, twenty-three Ambassador Kween Kong. Kweenie has begun training to become a Guide Dog, Assistance Dog, or Facility Dog in S A.

Two thousand two hundred and ninety-four companion card tickets were issued in twenty twenty-three.

SHOWS WITH:

Audio Description – Thirteen

Auslan Interpreted – Sixty-One

Relaxed Performances – Fifty-Five

Congratulations to Sheltered, an event showcase on perceptions of disability, for being awarded Adelaide Fringe Access Award. Sheltered was also presented the Best Theatre and Physical Theatre Award during Week One Fringe awards.

FRINGE VOLUNTEERS

One hundred and forty volunteers

One thousand, five hundred and thirty-five hours

Adelaide Fringe does not engage volunteers in roles that should be paid. The volunteer program is about reducing isolation in the community, and we run weekly social gatherings to connect volunteers.

Adelaide Fringe would like to thank the one hundred and forty incredible and diverse Fringe Volunteers who contributed a total of one thousand five hundred and thirty-five hours this season. More than half of these volunteers have returned from previous years, with sixty fresh faces joining in twenty, twenty-three. The Adelaide Fringe Volunteer Program is proudly supported by our Community Partner, Lumo Energy S A.

The Volunteer of the Year Award presented by Lumo Energy S A was awarded to Judi McLachlan for her outstanding engagement and contribution to Adelaide Fringe twenty, twenty-three. Judi was ever ready to try new experiences whilst on shift, being a role model to the new volunteers.

"I believe volunteering is very important for social connectedness. It helps people to engage with others where they might be otherwise intimidated or afraid to." - Adelaide Fringe Volunteer

SCHOOLS PROGRAM

The Adelaide Fringe Schools Program provides a personalised booking service for teachers organizing Fringe experiences for their students. All Fringe artists were given the opportunity to opt-in to provide discounted tickets on their shows that are appropriate for young people aged between 2-18 years. In addition, Adelaide Fringe offers an Equity discount for category 1-4 schools. There were 193 shows listed with 4,715 tickets sold in 2023.

Thanks to Major Partner Foodland, 150 students from Kilkenny Primary School won a day at Fringe where they saw a performance and participated in engaging workshops, learning new creative skills with artists.

Four Thousand Seven Hundred And Fifteen Tickets BOOKED BY SCHOOLS

One Hundred And Ninety-Three Shows IN THE SCHOOLS PROGRAM

Ninety-Four Schools ATTENDED FRINGE (up by forty-five percent)

This experience had such a positive impact on student wellbeing and learning outcomes and really opened their eyes to the fact that there is more out in the world than just literacy and maths. We are grateful to have been a part of this experience and hope there are more opportunities like this around in the coming years. - Kilkenny Primary School

TWENTY, TWENTY-THREE AMBASSADORS

“Adelaide Fringe has always been close to my heart and I absolutely loved my time being an Ambassador for twenty, twenty-three. I’m so thrilled to join and be a part of the Fringe family and a legacy of Ambassadors who are examples of what this festival champions; artists, trail blazers, and leading mould breakers - making a difference with their platforms. There were so many collaborations, so much creativity, and the love and support is always overflowing during Fringe season. Thanks to the South Australian Tourism Commission’s support for the arts. We were proud to have an Auslan Interpreted session for our show ‘B.A.Bz World Tour’ to make this calibre of drag more accessible. I’m immensely honoured and thankful for this opportunity and I will forever be an Ambassador of this incredible festival.” – Kween Kong

“I’ve been absolutely thrilled to be involved as an Ambassador for Adelaide Fringe twenty, twenty-three, in the tenth anniversary year of the ambassador program supported by S A T C. The Fringe is a wonderful arts utopia with the best local, national and international artists and I hope very much to come back on future tours!” – Sarah Millican

“Being part of the Ambassador program is a huge honor. Having performed for over fifty years, I am a firm advocate that Adelaide Fringe is committed to nurturing and providing a platform for fellow artists to shine. More than ever we need to protect free artistic expression for all.” – Penny Arcade

FLEURS DE FRINGE BY ALANA NAYLOR

The twenty twenty-three Adelaide Fringe poster was designed by graphic designer and digital illustrator, Alana Naylor. Her distinctive vector style which accurately encapsulates this year's theme 'sunshine after the rain' progressed further into a genre-defying visual art exhibition, Project Play. Project Play was held at The Lab, an immersive venue space surrounded by L E D screens.

"Hosting my first solo exhibition was more challenging than I even imagined. I had to learn to be comfortable with the uncomfortable as I took a leap into the digital space. I'm incredibly grateful I was surrounded by so many like-minded and talented creatives, who supported me and led me towards my goal. For me, that's what Adelaide Fringe is all about; inspiring creativity, engagement and learning through the joy of bringing artists, audiences, venues and communities together." – Alana Naylor

The poster competition at Adelaide Fringe has been a long-standing exceptional opportunity for the arts community since nineteen seventy-four. Twenty twenty-four will mark the fiftieth anniversary of the poster competition which champions local, emerging and visual artists.

HONEY POT

Honey Pot is Adelaide Fringe's International Arts Marketplace

NUMBER OF DELEGATES IN THE LAST FIVE YEARS GRAPH

Twenty Nineteen:	Two hundred and fifty-six
Twenty Twenty:	Two hundred and ninety-eight
Twenty Twenty-One (Covid Year):	Two hundred and thirty
Twenty Twenty-Two (Covid Year):	Two hundred and ten
Twenty Twenty-Three:	Three hundred and fifty-three

DOLLAR VALUE AND NUMBER OF DEALS DONE GRAPH

Twenty Nineteen:	One hundred and seventy-four deals with one million seven hundred thousand dollars
Twenty Twenty:	Eighty-eight deals with one million dollars
Twenty Twenty-One (Covid Year):	One hundred and ninety-five deals with one million eight hundred thousand dollars
Twenty Twenty-Two (Covid Year):	Two hundred and twenty-five deals with two million five hundred thousand dollars
Twenty Twenty-Three:	Three hundred deals with three million dollars

Over three hundred and fifty deals worth three million dollars are projected to be booked. Thirty percent of these are with S A artists.

Honey Pot was supported by The Department of the Premier and Cabinet through Arts South Australia, The Australian Government through the Australia Council for the Arts, its arts funding and advisory body Department of Foreign Affairs and Trade – Australia-Japan Foundation. Special thanks to The Crowne Plaza Adelaide.

WHERE ARE ARTISTS GOING?

- Ten percent of discussions/bookings are for artists to perform inbound (S A)
- One percent of discussions/bookings are for artists to perform intrastate (S A)
- Fifty-four percent of discussions/bookings are for artists to perform interstate (National)
- Thirty-five of discussions/bookings are for artists to perform internationally

INTERNATIONAL ENGAGEMENT

In the last five years Honey Pot has seen a fifty-nine percent increase in international delegates. Honey Pot's gateway to Asia continues to grow with twenty-seven percent of delegates coming from Asia.

INNOVATION AT FRINGE

Innovation is a core value at Adelaide Fringe and we've implemented an agile and inclusive model to help artists, producers and presenters thrive in South Australia's arts industry.

Electric Dreams - a conference and program in the interactive genre bringing together artists and creatives with researchers, developers, technologists, scientists and academics with an aim to open people's minds in creating immersive experiences across different mediums.

Anthropocene in C Major: a live AV orchestral performance that turns data into sound

Elsewhere in India: Traditional Indian folk music, dance, electronic music, digitised from museum collections in the UK and India

Temping: audience performing a strange and comic tale of an employee's life

VR Swings: Volo - Dreams of Flight: da Vinci-inspired virtual reality swing experience

Torrent: live performers in a spectacular digital world

SOCIAL MEDIA IMPACT

Our reach is high profile, direct and influential, with overarching campaigns connecting artists, venues, schools, universities, government, tourism and the general public.

FACEBOOK

Followers: Over one hundred and twelve thousand four hundred (increased by three percent)

Page Reach: One million six hundred thousand

Profile Visits: Over one hundred and thirty thousand

Facebook Advertising Results

Cost per result (website purchase) = One dollar and twelve cents

Cost per click = Ninety cents

Return on ad spend (R O A S) = Sixty-eight is to one ratio

Impressions = Sixteen million nine hundred thousand

INSTAGRAM

Followers: Over fifty-one thousand three hundred (increased by eleven percent)

Page Reach: Over five hundred and four thousand

Profile Visits: Over sixty-four thousand seven hundred

Adelaide Fringe is amongst the top ten most mentioned Australian brands on Instagram, according to data from AI analytics platform HypeAuditor reported in a Mumbrella article on thirtieth May twenty, twenty-three.

LINKEDIN

Followers: Over eight thousand four hundred (increased by eleven percent)

Profile Visits: Over two thousand

TWITTER

Followers: Over sixty-four thousand five hundred

#ADLFRINGE

Tagged: Over one hundred and twenty-three thousand

Followers are based on time of print while page reach and profile visits are statistics reflective during festival period.

MEMBERSHIPS

Fringe Memberships: Over seven thousand one hundred

Email Database: Over one hundred and seventy-seven thousand

MEDIA

TOTAL MEDIA VALUE: One hundred and sixteen million dollars

Media Value is calculated using A S R / A V E, social media volume & return on advertising spend across all media.

TOTAL MEDIA MENTIONS: Over eighteen thousand (increased by thirty-five percent)

TOTAL MEDIA REACH: Over one hundred and eighty-six million (increased by sixteen percent)

WEBSITE

UNIQUE VISITORS: Over two million two hundred thousand (increased by twenty eight point five percent)

- sixty-seven percent from S A
- twenty-two percent from Interstate
- eleven percent from International

SESSIONS: Over four million one hundred thousand (increased by forty percent)

- seventy-five percent from S A
- eighteen percent from Interstate
- seven percent from International

Website sessions and users are based on twenty-one March twenty twenty-two to nineteen March twenty twenty-three.

BRANDING ACROSS AUSTRALIA

Adelaide Fringe collaborates with our Partners to amplify the Fringe brand in South Australia and across the border.

Two hundred and forty thousand Official Fringe Guides were distributed through all ninety-four Foodland stores. Fifty cents from every Fringe Foodland bag sold in-store was donated to Arts Unlimited (the philanthropic arm of Adelaide Fringe).

The Adelaide Fringe T V C was featured in Virgin Australia Lounges across Australia for the month of Fringe.

J C Decaux were instrumental in rolling out Fringe collateral across street furniture, transport and billboard advertising.

Jarvis Subaru celebrated ten years of partnership with Adelaide Fringe with four branded Fringe cars transporting artists and staff across the state.

Lane Communications printed more than three hundred thousand copies of the Official Fringe Guide for distribution across suburban and regional South Australia, as well as a special interstate version that was distributed widely across Victoria and New South Wales.

Crowne Plaza Adelaide was the official home of our Honey Pot delegates and the many visitors who descended upon Adelaide during Fringe.

Visualcom once again delivered high quality production and fabrication of banners and signage which featured in abundance across the City of Adelaide.

PARTNERSHIPS

Our Partnerships are true collaborations. They are all about the power to make change together and are vital to the continued positive impact Fringe has on artists, communities and wider South Australia. Our integrated and bespoke approach to partnerships resulted in mutually beneficial campaigns and initiatives always centered around our shared values.

BANK S A

Bank S A has been our proud Principal Partner for eighteen years. Initiatives such as Bank S A Support Act, twenty-five percent off for cardholders and My Fringe Planner supports artists and audiences in enhancing their Fringe experience and making Fringe more accessible for all.

My Fringe Planner was used over two hundred and twenty-three thousand times in twenty twenty-three. (increased by forty-six percent)

VIRGIN AUSTRALIA

We welcomed a new Major Partner Virgin Australia, who supported our efforts to increase interstate visitation to Fringe (which we achieved with a forty-one percent increase). 'Fringe in The Sky', a special mid-air performance with Fringe artists was held on board a flight to Adelaide and the 'Virgin Australia Wonderful Hub' brought plenty of interactive experiences at Fringe Corner, encouraging Velocity Frequent Flyer sign-ups throughout the festival. The new two-year partnership with Virgin Australia will see the airline fly entertainers, artists and supporting crew from all over the country to Adelaide Fringe (with access to free baggage allowance!), making it one of the largest airline partnerships for a cultural event in Australia.

LUMO ENERGY S A

Community Partner Lumo Energy S A, once again supported a hugely successful Flash Sale campaign; providing discounted tickets for audiences without the artist losing out on the ticket price. Lumo also proudly supported our Fringe Volunteers who are integral in enhancing the Fringe experience for all. Lumo provided our one hundred and forty volunteers with exciting new t-shirts, a new info booth at Fringe Corner, an end-of-Fringe celebration and presented a Volunteer of the Year Award.

THE UNIVERSITY OF ADELAIDE

In partnership with The University of Adelaide, Adelaide Fringe promoted career opportunities within the arts in South Australia through internships, an Instagram takeover, and delivering a blog series by University of Adelaide Alumna and Fringe artist, Amelie Peters.

In addition to Virgin Australia, Adelaide Fringe welcomed six other new Partners including Australian Radio Network (A R N), Network Ten (both of whom were instrumental in attracting new interstate audiences), Drone Light Shows, Hither and Yon, the Note and Lutheran Care.

Adelaide Fringe hosts events throughout the year for partners to network with like-minded leaders and explore ideas to leverage their partnership. In twenty twenty-three, these exclusive events included: Partner Impact Celebration (June), 'Marketing Fringe' Workshop (September), Cheers and Connect (December), VIP Event (February) and Fringe Awards Ceremony (March).

The increased capacity and meaningful resources from our supportive Partners gave us access to new markets which propelled us further to draw the crowds and ultimately serve our artists, venues, producers and audiences. A record-breaking festival isn't possible

without the support of our Partners. We thank our Partners for their unwavering support and look forward to sharing future success together.

Sincere thanks to the Adelaide Fringe Board whose work makes this festival possible. Adelaide Fringe Board left to right: Tanya Hosch, Paul Hamra, Odette Pearson, Treasurer - Andrew Mailler, Van Tang, Dept Chair - David Pearson, Cathy Parker with Chair - Kate Costello and Nick Linke (both inset).

Our international connections grew in twenty twenty-three. We collaborated on the first Korean Season in Adelaide Fringe with thanks to Angella (Eun-joung) Kwon from Global Cultural exchange Committee / AtoBIZ Co.,Ltd and the Korean Culture and Arts Centers Association, a Spotlight on Taiwan with thanks to Hung Dance, Yilan International Arts Festival, David Chang, Mr Li and Lewis Major, and developed a reciprocal partnership with Sibiu Performing Arts Market in Romania.

THANK YOU

The support of our Partners helps us continue our mission to be Australia's biggest and most inclusive arts festival.

Principal Partner:
Bank S A

Government Partners:
Government of South Australia
South Australia Tourism Commission

Community Partner:
Lumo Energy S A

Major Partners:
Adelaide Economic Development Agency
City of Adelaide
Foodland
Virgin Australia

Media Partners:
J C Decaux
In Daily
Mix one zero two point three
Cruise one three two three
Paramount

I C T Partner:
Auswide Corporate

Festival Partners:
Maras Group
Jarvis Subaru
Business S A
Adelaide airport
City of Adelaide, U Park
Novatech
Drone Sky Shows
G F G Alliance

Supporting Partners:
Robert Walters
K w p x
Crowne Plaza
Dentons
Porter's Paints
Office for Ageing Well and Seniors Card
Pirate Life
Hither and Yon
Lane Communications
Visualcom
Channel forty-four
Kwasi

The University of Adelaide
The Note
Behind Closed Doors
Keolis Downer

Accessibility Partners:

Deaf Connect
Guide Dogs
Autism S A
Push Mobility
Access two Arts

Philanthropy Partners:

James and Diana Ramsay Foundation
Nunn Dimos Foundation
Adelaide Fringe Foundation
Lutheran Care
Wyatt Trust

Thank You To Our Awards Partners:

Adelaide Critics Circle, Adelaide Festival Centre, Arts South Australia, Department Of Premier And Cabinet, Bank S A, Frank Ford A M, Fringe World Perth, Graham F.Smith Peace Foundation, Holden Street Theatres, Inspiring S A, Lumo Energy SA, Matt Tarrant, Melbourne Fringe, Milke, Mindshare, N Z Fringe Festival, Svigos and Dimond Families, Visualcom.

Thank You To The Following For Their Support:

Access Hire South Australia, Adelaide Botanic Garden, Barossa Vintage Festival, Barry Burgan, J F A Purple Orange, Katalyst Interactive, Maurice Henderson, Maz McGann, Melbourne International Comedy Festival, Mogul Social, Nexstage, On My Mind, Reconciliation Australia, Reconciliation South Australia, Red Sixty-One, South Australian History Festival, Tjindu Foundation.