

Impact Report, Twenty Twenty-Four

ADELAIDE FRINGE

Sixteen February to Seventeen March Twenty Twenty-Four

Principal Partner Bank S A

NIINA MARNI

Adelaide Fringe acknowledges the Kurna Yerta Miyurna First Nations peoples and their enduring connection to the ancestral lands and waterways upon which Fringe operates. These lands were never ceded and hold immense significance for the living Kurna people today. We extend our respects to Kurna Elders past, present, and emerging, recognising their wisdom and leadership within the community.

FIRST NATIONS STORIES

First Nations Cultural Tours

To mark the opening of the twenty twenty-four Adelaide Fringe, free First Nations Cultural Tours were held at the Adelaide Botanic Gardens on Sunday Eleven February. More than five hundred attended to learn about the spiritual and cultural connection to Country of First Nations people on an enriching and intimate Aboriginal Cultural Tour, including a smoking ceremony and Welcome to Country before exploring native plants, bush tucker and learning about the social history of Australia's First Peoples.

ABORIGINAL AND TORRES STRAIT ISLANDER AWARD

Congratulations to 'Trails End' for being awarded the Aboriginal and Torres Strait Islander Award. 'Trails End' is proudly led by a team of Aboriginal creatives, this one-act play explores issues of family and identity, and shares an all-too common experience of cultural dissonance in modern Australia.

NATURAL WONDERS

Adelaide Fringe's Signature Project, 'Natural Wonders' featured original work 'The Spirit Lives On' by Ngarrindjeri woman, Nicole Gollan.

CULTURAL LEARNING STRATEGY

In twenty twenty-three Adelaide Fringe launched our Cultural Learning Strategy. Adelaide Fringe Aboriginal and Torres Strait Islander Cultural Learning Strategy aims to promote and celebrate the rich and diverse cultures of Australia's First Nations peoples. This strategy acknowledges and respects the sovereignty, history, and ongoing contributions of Aboriginal and Torres Strait Islander communities. By incorporating cultural learning initiatives, Adelaide Fringe aims to foster greater understanding, appreciation, and engagement with Indigenous cultures among staff, volunteers and key stakeholders.

OUR COMMITMENT TO RECONCILIATION

Adelaide Fringe is committed to amplifying First Nations voices in the Arts. Our vision for Reconciliation is to play our role in advancing a unified, just and respectful nation, through the use of inclusive Art in all its mediums. We are committed to creating space to listen, unlearn, and relearn true Aboriginal and Torres Strait Islander stories. To hear Aboriginal and Torres Strait Islander voices. To pay respect to, celebrate and champion Aboriginal and Torres Strait Islander cultures and customs.

EIGHTY-EIGHT FIRST NATIONS SHOWS IN THE TWENTY TWENTY-FOUR FRINGE PROGRAM (SIX PERCENT OF THE PROGRAM)

One hundred and thirteen thousand, eight hundred dollars in grants went to First Nations shows (ten point four percent of all grants awarded).

CONTENTS

Page Two	Ticketing
Page Three	Economic Impact
Page Four	Venues
Page Five	Artists and Shows
Page Six	Philanthropy and Awards
Page Seven	Honey Pot and Finance
Page Eight	Social impact
Page Nine	Media Outcomes / Partnerships

ADELAIDE FRINGE TWENTY TWENTY-FOUR AT A GLANCE

ONE THOUSAND FOUR HUNDRED AND EIGHTY-FOUR: REGISTERED SHOWS

FIVE HUNDRED AND FORTY-SIX: VENUES

ONE MILLION: TICKETS SOLD

FIVE MILLION: ATTENDANCES

TWENTY-FIVE POINT SIX MILLION DOLLARS: TOTAL BOX OFFICE VALUE PAID OUT TO ARTISTS AND VENUES

FOUR THOUSAND, FIVE HUNDRED AND TWENTY-NINE DOLLARS: AVERAGE VISITOR SPEND

ONE HUNDRED AND FORTY-NINE MILLION DOLLARS: TOTAL EXPENDITURE GENERATED TO S A

THIRTEEN THOUSAND, FIVE HUNDRED AND FIFTY-THREE: DIRECT AND INDIRECT JOBS CREATED

ONE HUNDRED AND TWENTY-ONE MILLION DOLLARS: NEW MONEY TO S A

THREE HUNDRED AND SIX THOUSAND, THREE HUNDRED AND EIGHTEEN: VISITOR NIGHTS CREATED

FIVE MILLION: WEBSITE SESSIONS

TWO POINT THREE MILLION: UNIQUE WEBSITE VISITORS

ONE HUNDRED AND EIGHTY-SEVEN MILLION DOLLARS: TOTAL MEDIA VALUE

TWO HUNDRED AND EIGHTY-FIVE MILLION: TOTAL MEDIA REACH

TICKETING

Ticket sales and box office have more than doubled in the last decade. Box office is not kept by Adelaide Fringe – it is paid out to artists and venues.

NUMBER OF TICKETS SOLD

Year twenty fourteen = From four hundred and forty-seven thousand

Year twenty twenty = Grew to one million, forty thousand, three hundred and five

BOX OFFICE INCOME PAID OUT TO ARTISTS AND VENUES

Year twenty fourteen = From eleven point three million dollars

Year twenty twenty = Grew to twenty-five point six million dollars

SHOWS BY PRICE

Adelaide Fringe aims to be the most inclusive festival in the world. Part of that is keeping the ticket price affordable.

Free events:	Nine percent
Less than twenty dollars	Thirteen percent
Twenty-one to forty dollars:	Sixty-four percent
Forty-one to sixty dollars:	Ten percent
Sixty-one to eighty dollars:	Two percent
Eighty-one dollars and above:	Two percent

Average ticket price is thirty-two dollars

The majority of Fringe tickets available are under forty dollars.

ECONOMIC IMPACT

ONE HUNDRED AND FORTY-NINE MILLION DOLLARS TOTAL EXPENDITURE GENERATED TO S A

Adelaide Fringe twenty twenty-four delivered a return on investment of thirty-three dollars of funding from the State Government.

From the State of Adelaide Fringe back to the State thanks to Adelaide Fringe.

JOBS CREATED HAS INCREASED TEN-FOLD IN TEN YEARS

Year twenty Fourteen: From one thousand, nine hundred and thirty jobs

Year twenty twenty-four: Grew to over thirteen thousand jobs

TOURISTS

Tourists attending Fringe has grown five-fold in the last ten years, and visitor nights have increased five-fold, with new money to the state increasing per year ten-fold.

Average stay of tourists at Adelaide Fringe has increased from two nights in twenty fourteen to seven nights in twenty twenty-four.

ONE HUNDRED AND ONE MILLION DOLLARS NEW MONEY TO S A

Year twenty Fourteen: From eighteen million dollars

Year twenty twenty-four: Grew to one hundred and twenty-one million dollars

FOUR THOUSAND, FIVE HUNDRED AND TWENTY-NINE DOLLARS AVERAGE SPEND PER TOURIST

Year twenty Fourteen: From five hundred and twelfth dollars

Year twenty twenty-four: Grew to four thousand, five hundred and twenty-nine dollars

THREE HUNDRED AND SIX THOUSAND, THREE HUNDRED AND EIGHTEEN VISITOR NIGHTS HAS INCREASED FIVE-FOLD IN TEN YEARS

Year twenty Fourteen: From sixty-one thousand, two hundred and seventeen

Year twenty twenty-four: Grew to three hundred and six thousand, three hundred and eighteen

VENUES

C B D

One hundred and sixty-eight: Venues

One thousand and twenty-six: Fringe Shows (thirty-one percent of venues)

Suburban (inner and outer metro)

Two hundred and forty-one: Venues

Four hundred and eighty-four: Fringe Shows (forty-four percent of venues)

Regional

One hundred and thirty-seven: Venues

One hundred and seventy-two: Fringe Shows (twenty-five percent of venues)

AVERAGE HOUSE SOLD BY CAPACITY OF VENUES

One to fifty venue capacity: Sixty-six percent average house sold

Fifty-one to one hundred capacity: Forty-eight percent average house sold

One hundred and one to three hundred capacity: Forty-one percent average house sold

Three hundred and one to five hundred capacity: Forty-five percent average house sold

Five hundred and one to one thousand capacity: Forty-six percent average house sold

One thousand and one and above capacity: Sixty percent average house sold

Average house capacity = Forty-eight percent

C B D SPOTLIGHT

Foot traffic in different areas of the city

Unique visitors over the weekend compared to twenty twenty-three.

City Wide =

Twenty twenty four Friday to Sunday: increased by ten percent

Twenty twenty four Friday to Sunday, Four P M to midnight: increased by twenty-eight percent

East End =

Twenty twenty four, Friday to Sunday: increased by thirty-one percent

Twenty twenty four, Friday to Sunday, Four P M to Midnight: increased by twenty-three percent

West End =

Twenty twenty four, Friday to Sunday: increased by eighteen percent

Twenty twenty four, Friday to Sunday Four P M to Midnight: increased by twenty-three percent

Source: A E D A

Seventy-two point seven million dollars total expenditure generated in the City of Adelaide

Adelaide Fringe saw between one point three million to one point four million visitors to the city every week during the festival, significantly up on every other week of the year.

UNIQUE VISITORS TO THE CITY OF ADELAIDE

There was a dip in week four, weekend visitors due to extreme heatwave.

GROWTH OVER TEN YEARS FOR TOTAL ATTENDANCES

Year Twenty fourteen = From two point three million

Year Twenty twenty = Grew to five million

ARTISTS AND SHOWS

One thousand four hundred and eighty-four: Shows

Nine hundred and sixty-two: Premieres (Including three hundred and sixty-six world premieres)

Show Origin:

Seven hundred and eleven: S A

Four hundred and eighty-two: Interstate

Two hundred and ninety-one: International

PROGRAM DIVERSITY – EVENTS FEATURING:

Indigenous Performers or Creatives

Eighty-eight, at five-point nine percent

L G BTQ I A Plus Performers or Creatives

Four hundred and seventy-four, at thirty-one-point nine percent

Performers or Creatives with Accessibility Requirements

One hundred and forty-seven, at ten percent

Performers or Creatives from Culturally and Linguistically Diverse Backgrounds

Two hundred and eighty-one, at twenty percent

More than fifty percent Female Involvement

Five hundred and ninety-four, at forty percent

ARTIST SUPPORT PATHWAY

Adelaide Fringe supports artists in ways that impact beyond box office settlements.

Emerging Artists less than five years:

Thirty-two percent of Adelaide Fringe participants

Mid-Career Artists five to ten years:

Forty-five percent of Adelaide Fringe participants

Established Artists more than ten years:

Twenty-three percent of Adelaide Fringe participants

Fringe Fund Grants

Adelaide Fringe Awards program

Professional Development Series

Adelaide Fringe Ambassador Program

Industry collaborations, mentorships and residencies

One to one pre-season marketing, producing and touring calls

Honey Pot International Arts Marketplace

Resources, how-tos, templates, advice and information on the Artist and Venues

Registration platform

Touring outcomes

Audience development

Industry advocacy

* Figures compiled from Participants Survey and Fringe Fund applicant data.

PHILANTHROPY AT FRINGE

Our vision is to make Adelaide Fringe the most inclusive festival in the world. We raise money to distribute Fringe tickets to communities experiencing disadvantage and provide grant opportunities for artists, producers and venues to reduce barriers for all to participate in Adelaide Fringe. With these opportunities, we aim to elevate diverse voices, and support all forms of expression, which enrich our festival offering. This has been made possible thanks to donations from our Donor Circle, our Giving Day Partners, support from the S A Government and the generosity of our Fringe community.

One million, ninety-four thousand, one hundred and six dollars' worth of grants were dispersed to artists, venues and producers

Two hundred and sixty-nine shows in the program were supported by grants

One hundred and one thousand dollars was raised on our second annual Giving Day

One hundred and twenty-nine, two hundred and seventy-three dollars' worth of tickets were purchased for communities and school groups who would otherwise not be able to attend Fringe

Five thousand seven hundred and ninety-three People supported (tickets)

Sixty-eight schools supported – equity tickets

Fifty-two organisations supported

Thanks to Fringe Community Partner Lumo Energy S A, Uraidla Hotel and M G A Whittles Community Foundation for matching donations on Giving Day. Special thanks to Lutheran Care for their continued support of the Community Fund, helping us reach more people than ever. Thanks to Novatech for their Arts Innovation Fund to support venues.

Adelaide Fringe Donor Circle is a community of like-minded individuals who are committed to making arts unlimited. Find out more about the Donor Circle [here](#).

Walter, a Lutheran Care Emergency Relief and Accommodation client said “When we were given the Fringe tickets my son shot his hands up in the air in such delight and with such excitement in his eyes, I couldn’t help but join in. I haven’t seen a happy reaction like that for such a long time. Thank you so much.”

AWARDS AT FRINGE

Prize money worth a total of two hundred and eighty-three thousand dollars was awarded.

Thanks to all of our Award Partners:

Frank Ford A M

Sarah Rohrsheim

House of Oz

Arts South Australia

Bank S A

John Chataway

Kojo

Adelaide Critics Circle

Inspiring S A

Adelaide Festival Centre’s inSPACE Development Program

Australian Refugee Association

mindshare

MILKE

Leslie Thompson
Ray and Conrad Henley-Calvert
Matt Tarrant
Svigos and Dimond Families
k w p x
FRINGE WORLD
Melbourne Fringe
N Z Fringe Festival
Sydney Fringe
Fiji Airways and Fiji Fringe
Hollywood Fringe
My Plan Manager
Holden Street Theatres
Visualcom
Lumo Energy S A
the List
Adelaide Comedy
Hither and Yon
IVISION Laser

A full list of Adelaide Fringe Award winners can be found on our website. Scan the QR to see the full list or click [here](#).

HONEY POT

In twenty twenty-four, the Honey Pot International Arts Marketplace generated four hundred deals worth more than four million dollars. Touring deals are taking Adelaide Fringe artists across Australia in theatres, on cruise ships, on television, and to more than thirty countries around the world.

Value of touring deals done in the Honey Pot marketplace for Adelaide Fringe artists.

Year twenty twenty = One million dollars

Year twenty twenty-one = One point eight million dollars

Year twenty twenty-two = Two point five million dollars

Year twenty twenty-three = Three million dollars

Year twenty twenty-four = Four point one million dollars

TWENTY TWENTY-FOUR BUYERS/DELEGATES

Three hundred and seventy: Delegates (one hundred and fifty-five were international)

Honey Pot was supported by The Department of Premier and Cabinet through Arts South Australia, The Australian Government through its arts funding and advisory body Department of Foreign Affairs and Trade - Australia-Korea Foundation and the Canadian Government.

FINANCES

The income in Adelaide Fringe ecosystem is generated in the following ways:

Box Office Income paid out to artists and venues: Sixty-seven point twenty-four percent

Sponsorship: Eight point seven percent

S A Government: Twelve point ninety-six percent

Ticketing: Six point nineteen percent

Registrations: One point eighteen percent

Sales: Two point forty-eight percent

Donations: One point twenty-four percent

SOCIAL IMPACT

Fifty-two million dollars in wellbeing value generated for S A.

Ninety-three percent of S A respondents indicated the Fringe is culturally important to them.

Ninety-four percent of S A respondents indicated that attending the Fringe had positive or very positive impacts on mental health and social connectivity.

KEY SOCIAL IMPACT ACHIEVEMENTS TWENTY TWENTY-FOUR

One hundred and thirty-nine shows from creatives with a lived experience of disability

One hundred and forty-seven shows with access provisions

Three thousand, eight hundred and nine Companion Card tickets issued

Three thousand Access guides distributed

One hundred Visitors to the S A CARE Carers Lounge

Fifty Artists with disability financially supported to share their experience

Three thousand, seven hundred and fifty-three Volunteer hours contributed

- Visual Communication Boards available at Box Office.
- Hearing loops were available at FringeWORKS and Box Office.
- Culturally and/or Linguistically diverse shows icon introduced.

- Hidden Disabilities Sunflower Members.
- Three Deaf Gain commissioned videos to explain how to book shows to Adelaide Fringe.
- Promotion of Fringe to new international students via Study Adelaide.
- Promotion of the Australian Film Diversity and Inclusion Foundation Performing Arts Showcase.
- Participation in MOSAIC Multicultural Festival.

The above activity was made possible by the contribution of our Disability, Access and Inclusion External Advisory Committee and Multicultural Inclusion External Advisory Committee.

MEDIA OUTCOMES

SOCIAL MEDIA

Facebook

One hundred and sixteen thousand followers
 One hundred and eighty-one point seven thousand profile visits
 Two point three million reach

Instagram

Fifty-seven thousand, two hundred followers
 Ninety thousand point and one hundred profile visits
 Four hundred and fifty-six thousand and seven hundred reach

LinkedIn

Ten thousand and six followers
 Four thousand, six hundred and sixty-two page views

X

Sixty-three thousand, five hundred followers

TikTok

One thousand, three hundred and thirty-nine followers

EMAIL

One hundred and eighty thousand total email databases

Fringe eNews

Forty-seven point sixty five percent open rate
 Two point nine eight percent click through rate

Member eNews

Fifty-eight point twenty-five percent open rate
 Eight point fifty-seven percent click through rate

Industry Benchmark

Forty-one point thirty-one percent open rate
 Three point one percent click through rate

WEBSITE

Five million Website Sessions (nineteen percent increase on year twenty twenty-three)
Seventy-four percent S A
Twenty percent Interstate
Six percent International

Two point three million Unique Website Visitors (eleven percent increase on year twenty twenty-three)
Sixty-seven percent S A
Twenty-five percent Interstate
Eight percent International

PARTNERSHIPS

Adelaide Fringe Partnerships are true collaborations and are vital to the continued positive impact Fringe has on artists, communities and wider South Australia. Adelaide Fringe aims to provide return on investment for Partners where objectives range from commercial return and community engagement, to stakeholder benefits and networking opportunities.

In a recent Partner survey, Adelaide Fringe Partners returned an average of eighty-three percent satisfaction rate.

TWENTY TWENTY-FOUR HIGHLIGHTS

Principal Partner Bank S A celebrated nineteen years of Partnership with Adelaide Fringe, following the signing of a new three-year deal. Engagement with Bank S A cardholders is at an all time high, with eighty-four percent more Bank S A cardholders purchasing Fringe tickets in twenty twenty-four than the previous year.

In its fourth consecutive year as Community Partner, Lumo Energy S A reported that their alignment with Fringe through the Volunteer Program, Lumo Flash Sale and Giving Day matching partner assisted with brand awareness and encouraged brand association with the local community; contributing to Lumo Energy S A's award from Canstar Blue for Most Satisfied Customers twenty twenty-three Electricity Providers – S A.

“As an energy retailer, Lumo Energy S A is committed to giving back to the community; empowering and thanking audiences, artists and volunteers who make Adelaide Fringe the biggest arts festival in the Southern Hemisphere. It's inclusive, it's friendly and it's fun. All the things we value as a brand” Mary Balassopoulos, Lumo Energy S A.

Partner of eleven years, U Park saw a ninety percent increase in C B D bookings throughout the five weeks of Fringe compared to twenty twenty-three. In their first year of partnership with Adelaide Fringe, I H G Hotels and Resorts reported a thirteen point five percent increase on room nights booked during the same Fringe period as the previous year.

THANK YOU

Our Partners share our values, and with their continued support we are able to pursue our mission of being the most inclusive arts festival in the world.

PRINCIPAL PARTNER:

Bank S A

GOVERNMENT PARTNERS:

Government of South Australia
Adelaide South Australia

COMMUNITY PARTNERS:

LUMO Energy S A

INNOVATION PARTNERS:

Novatech creative event technology

MAJOR PARTNERS:

J C Decaux
InDaily
Mix One Zero Two Point Three
Network Ten

I C T PARTNER:

Auswide Corporate

FESTIVAL PARTNERS:

MARAS Group
Jarvis Subaru
Adelaide Airport
City of Adelaide
U Park
G F G Alliance
University of South Australia

SUPPORTING PARTNERS:

Crowne Plaza Adelaide
I H G Hotels and Resorts
Robert Walters
Dentons
Accenture
City Rural Insurance Brokers
Hither and Yon
Bowden Brewing
VisualCom Print and Signage Solutions
Lane Communications
Kwasi
k w p x
Lutheran Care
Office for Ageing Well and Seniors Card
Glam Adelaide
The Note
Forty-four Adelaide Community Television

Behind Closed Doors, leadership development for women
The University of Adelaide;

ACCESSIBILITY PARTNERS:

Breakthrough mental health research foundation
Guide Dogs
Access Two Arts
Autism S A
Deaf Connect
S A Care;

PHILANTHROPY PARTNERS:

James and Diana Ramsay Foundation
Nunnn Dimos Foundation, Luceat Lux Vestra;
Arts Unlimited
M G A Whittles Community Foundation

AWARD PARTNERS:

Frank Ford A M
Sarah Rohrsheim
House of Oz
Arts South Australia
Bank S A
John Chataway
Kojo
Adelaide Critics Circle
Inspiring S A
k w p x
Adelaide Festival Centre's inSPACE Development Program
Australian Refugee Association
mindshare
MILKE
Leslie Thompson
Ray and Conrad Henley-Calvert
Matt Tarrant
Svigos and Dimond Families
FRINGE WORLD
Melbourne Fringe
N Z Fringe Festival
Sydney Fringe
Fiji Airways and Fiji Fringe
Hollywood Fringe
My Plan Manager
Holden Street Theatres
Visualcom
Lumo Energy S A
the List
Adelaide Comedy
Hither and Yon
IVISION Laser