WELCOME

FRINGE WORLD acknowledges the Whadjuk People of the Noongar Nation as the traditional custodians of the land on which we Fringe and pay our respects to elders past, present and emerging.

FRINGE WORLD’s Impact Report has annually tracked the outcomes of the Festival since 2012 using methodology developed with BOP Consulting UK - a leading international agency for cultural impact reporting. The findings of the Report show that the Festival’s positive impact across cultural, social, civic and economic terrains are ongoing with positive indicators for further growth in the scale and reach of its programs.

Across a global landscape of more than 200 Fringe festivals where all of the largest are experiencing significant annual growth, FRINGE WORLD maintained its status in 2019 as the third-largest Fringe on the planet.

In tough economic times in Western Australia, FRINGE WORLD experienced strong box office sales growth of more than 15% with over $121 million in ticket sales. Although total attendance at the Festival dropped in 2019, attendance at ticketed events increased by almost 50,000. This strong sales growth in combination with a decrease in the total number of events and seats on sale across the Festival equated to an increase in average sales across all Fringe shows to 59%, a strong result for participating artists.

FRINGE WORLD’s broader economic impact continues to be significant. Again, the stimulated spend and impact generated by the Festival surpassed the $100 million mark. For every $1 invested by the WA state government in Fringe, $80.17 was stimulated and spent in the local economy with 2,205 FTE jobs being created through this activity.

For WA artists, FRINGE WORLD continues to be the largest annual performance platform occurring in the local cultural ecology. Over 3,500 artists participated in the Festival and more than 74% of them were from WA. In 2019 the Festival delivered more than $10 million in box office returns to artists and arts companies. Artist satisfaction statistics continue to be high and interstate and overseas artists continue to be strong ambassadors for Perth, WA and FRINGE WORLD Festival.

FRINGE WORLD continues to attract new audiences alongside annually returning audiences across all demographics. The strongest growth in sales in 2019 came from the 60+ and 18-23 year old age groups and 31% of Festival attendees are now doing so with a child or teenager – a strong indicator that the Festival’s focus on programs for young people and young families is succeeding in attracting new audiences and extending Fringe’s reach.

FRINGE WORLD delivers positive social impact both by attracting a large and diverse population to the capital city as well as stimulating Fringe activations across the greater metropolitan area and regional centres. In 2019, Fringe venues were located in 39 different suburbs.

The other year-round programs that FRINGE WORLD produces continues to be a highly successful way for the Festival to maintain an extended relationship with its market and a key alternate revenue stream to support Fringe programs.

FRINGE WORLD is one of the largest avenues through which Western Australians actively participate in the cultural life of the state. All statistics across social cohesion, community engagement, city vibrancy and civic pride impact analysis areas continue to register in the high 80 and 90 percentile range.

It’s a Festival that the population feels a sense of ownership towards and takes pride in being part of.

The Festival has grown a critical mass of loyal local diverse consumers and is now in a position to implement key strategies that will stimulate new awareness and market attraction interstate and overseas if necessary levels of state support can be secured.
Hello from Amber Hasler  
FRINGE WORLD FESTIVAL DIRECTOR  
ACTING ARTRAGE CEO  
APRIL - AUGUST 2019

‘Kaya! It gives me great pleasure to say hello and welcome you to the 2019 FRINGE WORLD Impact Report! The creation of the Report after the Festival each year is a time of great reflection when we get to review the successes of the year that’s been as well as the ways in which we can continue to improve this great Festival and the other programs Artrage supports and presents throughout the year.

Much like the Festival, it’s a team effort putting the Report together and I want to thank everyone involved, from the thousands of Fringe fans and artists who took the time to complete the extensive post-Festival surveys through to the CEOs, both retired and incoming, who have contributed to the Report and the plans for future growth and development it captures.’

Cheerio from Marcus Canning  
ARTRAGE CEO  
MARCH 2002 - MARCH 2019

‘I want to ink my thanks to the team and Board for helping to make 2019 a sensational year and Festival to go out on, especially those who I’ve had the enormous fortune to be working with for the last decade, some even longer, in particular Amber Hasler, Katie Dixon and Jo Hos. I also wanted to give departing acknowledgement to the dedication and verve of the previous Artrage CEOs and Directors from across Artrage’s 35 year history: Ian Lilburne and Peter Grant and to the Artrage Chairs I’ve worked with over the last 17 years including Bec Dean, Martin Sims, Ali Sumner, Ahmad Abas and Anthony Robinson alongside all the Honorary Artrage Life Members who continue to support the organisation. One brilliant individual that we all owe a lot to is Barry Strickland and his contribution to the FRINGE WORLD plan and its launch in 2011. Exceptional, talented people who are passionate about making WA better have been behind the success of this organisation since the beginning and its been a pleasure and a privilege to work alongside them all.

Launching and rapidly growing such a game-changer of a festival together has been a thrilling adventure. To have assisted Artrage to grow its annual turnover of less than $350K in 2002 to over $25 million in 2019 will continue to be a source of great pride. The fact that core funding from the Department of Culture and the Arts never grew all that much over those 17 years will always be one of my greatest disappointments. FRINGE WORLD will continue to develop successfully into the future because the people of Perth love it and take great pride in it being a part of who we are. It will continue to attract the most colourful talent from around the world and be a fertile ground from which our local artists can be launched onto the world stage. It’s a great time to welcome the next Artrage head – the organisation has never been stronger and the future is looking dazzlingly bright for FRINGE WORLD.’

Welcome to  
SHARON BURGESS  
ARTRAGE CEO  
COMMENCING SEPTEMBER 2019

‘I am honoured to have been appointed as the new CEO of Artrage, a company I have always admired. I look forward to building on the exceptional work by Marcus Canning and continuing to shape and grow Artrage’s position in the cultural landscape of WA and beyond. I am excited to be working with the Artrage staff and Board, who are an incredibly dedicated, hard-working and passionate team, committed to the organisation and its purpose to enrich and evolve the culture of Western Australia. I’m thrilled to make Perth my home once I wrap up my final Assembly program at the Edinburgh Fringe and can’t wait to work with the artists and audiences in Perth who create such an inspiring, creative destination’

Ms Burgess is one of the leading lights of the international Fringe network and a current Board member of the Edinburgh Festival Fringe Society. For the last decade she’s been a driving force behind some of the ‘Big Four’ venue producers at Edinburgh Fringe including Managing Director of Assembly Hall for the last six years, and Business Development and General Manager at The Gilded Balloon for the four years prior.

Assembly are one of the largest and oldest multi-venue producers at Edinburgh Fringe and in 2018 ran 28 different venues that hosted up to 225 shows a day across all genres, issuing over half a million tickets across its Festival season. Ms Burgess was also a key producer behind Scotland’s 2014 nationwide Hogmanay celebrations that covered four major cities.

Ms Burgess has had a direct connection to FRINGE WORLD over its history having produced tours from the UK to Perth and Adelaide Fringe a number of times during the Festival’s growth.
WHAT IS FRINGE WORLD?

Since the pilot year in 2011, FRINGE WORLD has grown a strong and vibrant place in the Perth summer calendar and collective psyche. A new addition to the FRINGE WORLD Vision for 2020 speaks to the extended ambitions of the Festival moving forward. The aspiration to make FRINGE WORLD the Edinburgh Fringe of Asia aligns with broader state strategies to strengthen ties with our closest neighbours and welcome new visitors to experience all that Perth and WA offers.

Edinburgh Fringe is the original and largest Fringe in the world and having run for 77 years, is the oldest. Close to 3 million tickets are annually sold at Edinburgh Fringe to visitors from around the world. These are numbers for Perth to aspire to, but given FRINGE WORLD grew rapidly to become the world's third largest only five years from launch, they are not overly ambitious, especially given the concurrence of the Fringe alongside the Perth Festival during the city's buzzing summer festival period.

Complementing each other perfectly, the two festivals together make it the best time of year to be in Perth, and Perth the best place to be on the planet. Whilst Perth Festival offers top-shelf culture and high arts, Fringe is all about big variety and offering something for everyone including comedy, circus, theatre, visual arts, music and musicals, film, dance, cabaret and everything outside and inbetween. Shows are presented by WA artists alongside performers from all over the world. It’s where you can see emerging local artists showing for the first time right next door to international superstars of the Fringe circuit.

FRINGE WORLD is known for its transformation of public spaces with lots of ‘pop-up’ venues and hubs alongside performances staged in regular arts venues as well as non-traditional arts venues throughout the city and surrounds including pubs, clubs, restaurants, bars, shops and cafes. It’s a very relaxed and welcoming festival. Audience members are not expected to ‘frock up’ to attend and this friendly atmosphere has a history of attracting a wide diversity of punters, many of whom don’t usually engage with the arts.

FRINGE WORLD is open-access which means anyone can participate and have a go. Participants pay a registration fee, find a spot in a venue and they’re in. It’s up to individuals, companies and venues to choose to take part.

FRINGE WORLD does operate a bit differently from the traditional Edinburgh Fringe model however. In Edinburgh, the festival provides a marketing and ticketing platform and isn’t involved in any venues or programs directly.

In contrast, FRINGE WORLD provides the same umbrella services, but also has skin in the game, with about half of the shows in the Festival presented at venues in FRINGE WORLD hubs such as The Woodside Pleasure Garden, pop-ups in Perth Cultural Centre and in 2019, The Ice Cream Factory and Yagan Square.

This is one of the key reasons why the Festival has been able to grow so fast over the last seven years, essentially fuelling its own growth through sales rather than primarily relying on government and corporate support.

The other half of the Festival occurs through independent programs in venues right across the metropolitan area that the Festival does not directly manage.

The organisation behind FRINGE WORLD is Artrage Inc, a not-for-profit registered charity that was founded in 1983, making it one of the oldest arts organisations in the State.

According to the Business News BNiQ Arts and Culture 2019 Report, in the State arts and cultural landscape Artrage is currently ranked 1st in relation to total patron engagement and 2nd in terms of annual turnover but with only 5% of annual revenue made up of State funding, it is ranked 11th in relation to levels of State Government investment.

With increased funding, Artrage and FRINGE WORLD are geared to deliver even more for the people of Western Australia as the Festival commences to build FRINGE WORLD as the Edinburgh Fringe of Asia within a 10+ year timeline.
2019 AT A GLANCE

$46 MILLION
PAID OUT TO ARTISTS & ARTS COMPANIES SINCE 2012

$100,206,344
ECONOMIC IMPACT

$16,754,512
2019 INTRASTATE, INTERSTATE + OVERSEAS VISITOR EXPENDITURE

857,747
ATTENDANCE AT FREE + TICKETED EVENTS

414,905
ATTENDANCE AT TICKETED EVENTS

674
EVENTS

169
VENUES

5,561
INDIVIDUAL PERFORMANCES

99%
OF THE SURVEYED AUDIENCE PLAN TO ATTEND AGAIN IN 2020

$12,129,733
SPENT AT THE BOX OFFICE

$32.25
AVERAGE TICKET PRICE

59%
AVERAGE BUMS ON SEATS

2.205
ESTIMATED FTE JOBS CREATED

26,273
ESTIMATED VISITOR BED NIGHTS

3,574
ARTISTS

74%
WA

17%
INTERSTATE

9%
INTERNATIONAL

96%
OF ARTISTS WOULD RECOMMEND PERTH AS A PLACE TO VISIT

95.4k+
EMAIL SUBSCRIBERS

56k+
FACEBOOK FANS

23.3k+
INSTA FOLLOWERS

1,640,463
WEBSITE SESSIONS | 18.10.18 - 17.2.19

$10,081,512 WORTH OF MEDIA COVERAGE REACHING AN AUDIENCE OF 59,673,538

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$10,081,512 WORTH OF MEDIA COVERAGE REACHING AN AUDIENCE OF 59,673,538
**2019 FINANCIAL BREAKDOWN**

**TOTAL 2019 INCOME**

- $25 MILLION
- Donations: 78%
- In-kind Sponsorship: 10%
- Cash Sponsorship: 6%
- State Funding: 5%
- Box Office Revenue: 45.5%
- Food + Beverage Sales: 13.9%
- Transaction + Ticketing Fees: 8.1%
- Management Fees: 6.0%
- Cash Sponsorship: 4.5%
- Advertising + Promotions: 4.0%
- Local Gov. Sponsorship: 1.3%
- Venue Hires: 1.3%
- Festival Registrations: 1.3%
- Merchandise + Sales: 0.8%
- Consultancy Fees: 0.4%
- Donations: 0.2%
- Other Earned Income: 0.1%

**TOTAL 2019 EXPENDITURE**

- $24.9 MILLION

**KEY TAKEAWAYS FROM THIS BREAKDOWN IN RELATION TO FRINGE WORLD AS A BUSINESS:**

- FRINGE WORLD RELIES STRONGLY ON SALES FROM BOX OFFICE, BAR AND TICKETING FEES to survive and subsidise Festival participation for artists.
- ALMOST HALF OF TOTAL TURNOVER IS PAID OUT TO ARTISTS and arts companies, along with the costs of building and running the pop-up Festival hubs.
- Management and administration costs are comparatively small and lean.
- Marketing costs are large, but are made up of significant in-kind.
- That FRINGE WORLD manages to deliver such significant value to WA WITH ONLY 5% STATE FUNDING.
- Management and administration costs are comparatively small and lean.
- Marketing costs are large, but are made up of significant in-kind.
- That FRINGE WORLD manages to deliver such significant value to WA WITH ONLY 5% STATE FUNDING.
In terms of total box office sales and audience reach, in 2019 FRINGE WORLD maintained its position as Western Australia’s largest annual event.

This audience reach is defined by the popularity of the Festival and its diverse offerings across the broadest of demographic spectrums with ticket sales originating from every residential postcode in the Perth metropolitan area and representative of all age segments.

Audience statistics are derived from FRINGE WORLD’s own ticketing system data and from close to 4,500 audience surveys completed by individuals.

The Festival recorded increased ticket sales across all age demographics, with the largest growth in people aged 60+ (up 31%) and 18-23 year-olds (up 35%). Due to the large year-on-year increase in sales from 60+ year-olds, greater segmentation of this age group was introduced in 2019 analysis and reportage.

The largest number of sales still occur in the 30-35 year-old bracket with the median age of all sales sitting in the 42-47 bracket.

The Fringe continues to attract both new audiences alongside growing its loyal audience base with 90% of surveyed audiences indicating that they have attended two or more annual Festivals. In contrast to this, 52% of accounts on FRINGE WORLD’s ticketing system were new customers in 2019 – an indication that audience surveys are more likely to be completed by audiences that have attended multiple Festivals.

The growth in audiences that were accompanied by a child or teenager (31% in 2019) is testament to the traction of FRINGE WORLD’s ongoing development of children and young family programs.
**TICKETED ATTENDANCE BY AGE**

Fringe is an appealing offering to all age demographics. In 2019 the Festival recorded the biggest increase in growth with people aged 60+ (31%) and 18-23 year-olds (35%).

The 2019 survey allowed for greater segmentation of 60+ demographics.

**MEDIAN AGE COMPARISON**

**AUDIENCE OCCUPATION**

“TO EVERYONE THAT SAYS PERTH LACKS CULTURE, I PRESENT TO YOU FEBRUARY, SPECIFICALLY THE MAGIC PERIOD WHERE FRINGE AND THE PERTH FESTIVAL CROSS OVER FOR ONE-AND-A-HALF GLORIOUS WEEKS OF ART, CREATIVITY AND COLOUR”

- Max Veenhuyzen, Broadsheet Perth Editor, A Music Phenomenon is Coming, Fringe Picks, Perth Festival’s Provocative Artist in Residence, Beautiful Local Bed Linen, Broadsheet EDM, 6 Feb 2019.

**OTHER AUDIENCE INSIGHTS**

Were accompanied to an event by a CHILD OR TEENAGER

**FRINGE WORLD 2019**

Greater Perth 2016 (ABS)
PERTH METROPOLITAN AUDIENCE DISTRIBUTION

Ticket purchasers come from households in every residential postcode in the Perth metropolitan area. FRINGE WORLD reaches more suburbs than any other Perth event!

TOP POSTCODES WITH HIGHEST TICKET SALES:
1. Karrinyup/Churchlands (6018)
2. Perth (6000)
3. Scarborough (6019)
4. Mt Lawley (6050)
5. Subiaco (6008)
6. Hamilton Hill/Spearwood (6163)
7. Wembley (6014)

VISITATION + REACH FROM INTERSTATE AND OVERSEAS

Fringe promotes Perth to the world through the visiting artists and audiences and the international and national engagement with our massive social reach.

NET PROMOTER SCORE

Net Promoter Score (NPS) is a performance metric used to rate a company’s customer service and how likely a customer would be to recommend a company to people they know.

A NPS above 50 is considered excellent and by comparison* Apple has a NPS of 47 and eBay has a NPS of 9.

26% Artists
1.5% Surveyed Audience

FRINGE WORLD FRIENDS

The FRINGE WORLD Friends program offers great Festival benefits plus year-round offers and insight to keep the good times rolling even after Fringe ends.

Our Friends are huge supporters of the Festival, seeing loads of shows and experiencing the widest variety of Fringe venues on offer.

4,800 FRIENDS

"I THINK IT HAS BEEN FANTASTIC FOR PERTH. WE LOVE IT AND I WANTED TO SUPPORT IT"
- 2019 FRINGE WORLD Friend from Fremantle.

OF ALL TICKET SALES are made by Friends!

*https://customer.guru/net-promoter-score/top-brands

79

17%
TOP 3 REASONS FOR ATTENDING AN EVENT

More people are attending because of our event offerings. This is great news for our artists!

<table>
<thead>
<tr>
<th>2018</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be ENTERTAINED</td>
<td>66%</td>
</tr>
<tr>
<td>To enjoy the FESTIVAL ATMOSPHERE</td>
<td>62%</td>
</tr>
<tr>
<td>To see a SPECIFIC SHOW</td>
<td>53%</td>
</tr>
</tbody>
</table>

PRIME MOTIVATOR FOR ATTENDING FRINGE

Fringe offers a range of experiences, but most people attend for the cultural experience.

<table>
<thead>
<tr>
<th>2018</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>To expose themselves / others to arts and CULTURAL EXPERIENCES</td>
<td>37%</td>
</tr>
<tr>
<td>To enjoy a DRINK AND/OR MEAL</td>
<td>9%</td>
</tr>
<tr>
<td>What would you have done had you not made this trip to FRINGE WORLD? (STAYED HOME)</td>
<td>67%</td>
</tr>
</tbody>
</table>


- 2019 Customer aged 30-35 from Glen Forrest.

TOTAL ATTENDANCE AT FREE AND TICKETED EVENTS

Total attendance has consistently grown year-on-year. The large spikes in attendance in 2016 and 2018 were due to free attendance at the opening of Elizabeth Quay and Noodle Palace free programs, respectively.

<table>
<thead>
<tr>
<th>Year</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>151,773</td>
</tr>
<tr>
<td>2013</td>
<td>215,956</td>
</tr>
<tr>
<td>2014</td>
<td>372,431</td>
</tr>
<tr>
<td>2015</td>
<td>660,093</td>
</tr>
<tr>
<td>2016</td>
<td>989,675</td>
</tr>
<tr>
<td>2017</td>
<td>758,184</td>
</tr>
<tr>
<td>2018</td>
<td>905,898</td>
</tr>
<tr>
<td>2019</td>
<td>857,747</td>
</tr>
</tbody>
</table>

POSITIVE WORD OF MOUTH DRIVES FRINGE WORLD GROWTH

52% of accounts on the FRINGE WORLD website were created by NEW CUSTOMERS in 2019.

90% have ATTENDED TWO OR MORE FRINGE WORLD FESTIVALS since it was established in 2011.

86% have VISITED MORE THAN ONCE during the 31 day Festival.

4.4 AVERAGE NUMBER OF TICKETS PURCHASED per customer account.

"I AM SO EMBARRASSED THAT I HAVE LIVED IN PERTH FOR 7 YEARS AND NEVER ATTENDED FRINGE. IT COMPLETELY DESTROYED MY SLEEP FOR THE MONTH OF FEBRUARY, AND I CAN’T WAIT TO DO IT AGAIN NEXT YEAR!"

- 2019 Customer aged 54-59 from Rockingham.


- 2019 Customer aged 30-35 from Glen Forrest.

"I AM SO EMBARRASSED THAT I HAVE LIVED IN PERTH FOR 7 YEARS AND NEVER ATTENDED FRINGE. IT COMPLETELY DESTROYED MY SLEEP FOR THE MONTH OF FEBRUARY, AND I CAN’T WAIT TO DO IT AGAIN NEXT YEAR!"

- 2019 Customer aged 54-59 from Rockingham.
From the first years of Impact Reportage, FRINGE WORLD has tracked the year-round cultural visitation habits of audiences. This is important as a means to not only understand the diversity of audiences attracted to the Fringe, but also to see how mainstream audience engagement with Fringe can effect cultural visitation to other arts and cultural experiences and venues throughout the year and over time.

Fringe continues to grow engagement with a non-traditional arts market and mainstream audience members, with Fringe being the primary form of annual live arts consumption for much of the audience base. The affordable offerings, relaxed environments, and diversity of entertainment offered are the primary reasons why Fringe continues to grow as an approachable platform for mainstream audiences to give cultural content a go.
AVERAGE CULTURAL VISITATION

OVER THE PAST 12 MONTHS HOW OFTEN DID YOU ATTEND AN ARTS OR CULTURAL EVENT?

Only 40% of the 2019 surveyed audience would be considered high cultural consumers, attending cultural events at least once a month. This figure is consistent with the previous year indicating that Fringe continues to attract a mainstream and non-traditional arts market. This result is good news for participating venues that are able to tap into this audience by presenting shows in the Fringe.

WHAT KINDS OF ARTS AND CULTURAL EVENTS DID YOU ATTEND IN THE LAST 12 MONTHS?

"THAT'S ONE THING I LOVE ABOUT FRINGE WORLD – FOR ONE MONTH OUR ART ISN'T SEEN AS "JUST A HOBBY". IT'S WHAT BRINGS PERTH TO LIFE, IT CREATES A SENSE OF COMMUNITY AND IS CELEBRATED." - SUN-MI CLYBURN FROM AUDIO THERAPY.
CULTURAL OUTCOMES

FRINGE WORLD seeks to attract as many people as possible to attend shows and live cultural experiences that they would otherwise not engage with. The reasons why most audience members are attracted to Fringe include the atmosphere and vibe, the variety of shows on offer and that the Festival brings Perth to life.

Many audiences have an appreciation for live performance, kicked off at Fringe, and this stimulates their desire to experience more cultural activities throughout the year - with flow-on benefits for the WA cultural community and sector.

In 2019, 92% of surveyed audiences indicated that engaging with Fringe makes them more likely to attend cultural events in the future with high percentages also indicating their likeliness to take more risks in the future with the types of works they see.
REASONS FOR ATTENDING

WHAT ARE YOUR FAVOURITE THINGS ABOUT FRINGE WORLD?

<table>
<thead>
<tr>
<th>Atmoosphere + Vibe</th>
<th>Variety of Shows</th>
<th>That it brings the Streets of Perth Alive with people and entertainment</th>
<th>That it brings Arts + Culture to Perth</th>
<th>Affordability of shows</th>
<th>Variety of venues</th>
</tr>
</thead>
<tbody>
<tr>
<td>87%</td>
<td>79%</td>
<td>72%</td>
<td>60%</td>
<td>57%</td>
<td>40%</td>
</tr>
</tbody>
</table>

INCREASED ACCESS TO ARTS EVENTS

Fringe is a great value entertainment option with a 2019 Festival average ticket price of $32.25

The free event offering at the Festival adds to pop-up hub environments such as The Woodside Pleasure Garden, with the 2019 Festival featuring 79 free events.

New to 2019 was Fringe Fridays and Fringe Sundays, presented thanks to the City of Perth. Fringe Fridays at the Twilight Hawkers Market featured buskers entertainment and Fringe Sundays featured free performances by Fringe artists, as teasers and tasters for what was on in the Fringe.

"AS FIRST TIME FRINGE GOERS, WE WERE THRILLED BY FRINGE WORLD AND ABSOLUTELY LOVED EACH SHOW WE ATTENDED. FRINGE IS NOW WELL AND TRULY INCLUDED IN OUR CALENDAR!"

- 2019 Customer aged 42-47 from Applecross

ENCOURAGE GREATER CULTURAL PARTICIPATION IN FUTURE

Fringe is increasing the likelihood that audiences will engage with arts at other times during the year.

<table>
<thead>
<tr>
<th>Plan to attend Fringe World again in 2020</th>
<th>Believe their Fringe World visit has made it more likely they would attend more arts events in the future</th>
<th>Will take greater risks and see less well known arts events in the future</th>
</tr>
</thead>
<tbody>
<tr>
<td>99%</td>
<td>92%</td>
<td>84%</td>
</tr>
</tbody>
</table>

DISTINCTIVENESS AND QUALITY

Fringe brings the streets alive with quality arts events presented by Western Australian performers alongside artists from around Australia and the world.

"THANK YOU FRINGE FOR CONNECTING MY HEART AND SOUL BACK TO OUR WONDERFUL CITY. EACH EXPERIENCE WAS UNIQUE AND ALWAYS PUT A HUGE SMILE ON OUR FACES. OUR CITY IS AWESOME!"

- 2019 Customer aged 49-53 from Balchura
SOCIAL OUTCOMES

FRINGE WORLD delivers positive social impact both by attracting a large and diverse population to the capital city and its entertainment precinct as well as stimulating Fringe activations in a wide array of different locations across the greater metropolitan area and in regional centres.

FRINGE WORLD also promotes Perth and Western Australia to the world contributing strongly not only to ‘brand Perth’, but more broadly to ‘brand WA’.

The areas where FRINGE WORLD delivers its most meaningful social impact are linked to the fact that the Fringe has cemented a place in the ‘hearts and minds’ of a large percentage of the Perth population.

FRINGE WORLD increases social cohesion and civic pride through being one of the largest avenues through which Western Australians actively participate in the cultural life of the state.

It’s a Festival that the population feels a sense of ownership towards and takes pride in being part of.
This year more than ever before it felt like every suburb and local community embraced all that the Fringe has to offer with shows performing in Fringe venues located in 39 residential suburbs.

Between the City and Northbridge was Fringe’s newest hub, Yagan Square and just down the road Perth’s favourite Fringe playground, The Woodside Pleasure Garden, boasted the biggest variety of shows in the Fringe. Northbridge was also home to Fringe Central at the Perth Cultural Centre and The Ice Cream Factory.

Outside of the hubs, there were hundreds of quality Fringe shows taking place in new and fabulous venues all over the city and Northbridge, including Ace’s at The Maj and The Blue Rooms Theatre’s handpicked theatre and performance program Summer Nights.

FRINGE WORLD’s reach extends far beyond the Perth CBD with the Festival providing the perfect excuse to explore the ‘burbs and beyond! Returning for bigger and better programs in 2019 were Scarborough’s Sunset Veranda and Midland’s Pickled Swan. New to 2019 were the Subilicious program in Subiaco, Wonderland at WonderBeam in Bassendean and Fringlewood free variety shows in Inglewood.

Regionally, there was a bigger program of Funtavia in Geraldton and the Outer Fringe tour visited Merredin, Northam, Ravensthorpe and Katanning.

“THERE IS NO BETTER TIME TO BE IN PERTH THAN DURING FRINGE. THE CITY COMES ALIVE AND IS SO VIBRANT. IT’S SO WONDERFUL TO SEE SO MANY PEOPLE OF ALL AGES OUT AND ABOUT THROUGHOUT THE WEEK, ENJOYING PERTH.”

- 2019 Customer aged 36-41 from Carine.

"IF YOU’RE LOOKING FOR A CITY THAT’S HIP, COOL AND VIBRANT, THEN PERTH IS THE ONE. FRINGE WORLD MAKES IT EVEN MORE SPECIAL."
PERCEPTIONS OF SAFETY

AUDIENCES AGREE THAT FRINGE WORLD HAS CONTRIBUTED TO THEM FEELING SAFER IN NORTHBRIDGE AND THE PERTH CITY CENTRE.

FRINGE WORLD brings to Northbridge and Perth CBD people from all ages and backgrounds including baby boomers, families with young children and everything in between. The critical mass and diversity of audience visiting the area is one of the reasons why people feel safer when Fringe is on.

Fringe is the best time to visit Northbridge and Perth CBD, with visitors able to see and experience the area in its best possible light.

The positive experience that audiences have at Fringe has a flow-on benefit for retailers and businesses in the precinct, not only through the direct visitation and spend during the Festival but also through the increased awareness with an audience that would not traditionally patron the area leading to increased visitation at other times in the year.

AUDIENCES AGREE THAT FRINGE WORLD HAS CONTRIBUTED TO THEM FEELING SAFER IN NORTHBRIDGE AND THE PERTH CITY CENTRE.

70%

2012 2019

Agree that FRINGE WORLD has CONTRIBUTED TO THEM FEELING SAFER IN NORTHBRIDGE AND THE PERTH CITY CENTRE.

55%

99%

2019

Agree that FRINGE WORLD SHOULD CONTINUE TO BE PRESENTED in the foreseeable future.

Think that FRINGE WORLD is SOMETHING THEY WOULD LIKE TO DO ANNUALLY.

97%

Agree that the STATE GOVERNMENT SHOULD SUPPORT THE FRINGE so that it can continue to benefit the Western Australian community.

78%

Think FRINGE WORLD IS ONE OF THE TOP 5 BEST THINGS ABOUT PERTH.

Hearts and Minds

For a Festival that has just celebrated its eighth birthday, the positive public sentiment that it has achieved is large. The hundreds of thousands of audience members who have attended FRINGE WORLD since 2012 know the value of the Festival, which is well on its way towards embedding itself in the hearts and minds of all Western Australians.

2019 TOTAL INCOME BREAKDOWN

Artrage Inc. (the company behind FRINGE WORLD) is currently ranked 1st in relation to total patron engagement, 2nd largest arts/cultural organisation in the State in terms of operating expenditure but in contrast to its success and audience engagement results, the ranking is 11th in relation to State Government investment.

That FRINGE WORLD manages to deliver such significant value to WA with only 5% State Government funding is a testament to the capacity of Artrage Inc.

5% - FRINGE WORLD ANNUAL REVENUE CONTRIBUTED BY STATE GOVERNMENT.

Sales Revenue  Inkind Sponsorship  Cash Sponsorship  State Funding  Donations

Please refer to page 12 for full breakdown.

"VISITING PERTH FOR FRINGE EVERY YEAR SINCE 2012, DIETER HAS SEEN THE FESTIVAL’S GROWTH FIRST HAND.

"IT’S AMAZING HOW MUCH THE CITY SUPPORTS THE FRINGE," SHE SAYS.

"THERE IS SO MUCH LOVE FOR THE FESTIVAL AND I THINK THAT’S A BRILLIANT THING.

"I'M REALLY EXCITED TO BRING THE SHOW IN ITS NEW FORM TO PERTH, THE PLACE WHERE IT ALL BEGAN." - BERNIE DIETER FROM LITTLE DEATH CLUB"

Simon Collins, Genes and gin drive cabaret queen Bernie Dieter 7 January 2019, thewest.com.au
As with last year, the Festival continues to see artists, companies, producers and presenters returning every year and the survey feedback from participating artists indicates that the majority of participating artists achieve their goals at FRINGE WORLD.

Importantly, the FRINGE WORLD record is one of high audience attendance across the widest array of shows, and in 2019 the average session attendance across all shows in the Fringe was 59%. This is significantly higher than the average attendance at other large Fringe festivals around the world.
ARTIST OVERVIEW

3,574 ARTISTS

"FRINGE WORLD PROVIDES A PLATFORM FOR ARTISTS (PARTICULARLY LOCAL ARTISTS) TO EXPAND AND EXPLORE. IT HAS CREATED AN AUDIENCE AND AN ATMOSPHERE THAT HAS CHANGED THE CULTURAL LANDSCAPE OF A PERTH SUMMER. IT BRINGS OUR CITY TO LIFE AND AS AN ARTIST, I’M GRATEFUL."

- 2019 Artist Sofia Pratt

ARTIST AGE RANGE

ARTIST FEEDBACK

- 2019 Artist Killian Harty

"I ALMOST DIDN’T DO FRINGE THIS YEAR BUT WITH A LITTLE ENCOURAGEMENT FROM THE RIGHT PEOPLE AT THE RIGHT TIME I FULLY IMMERSED MYSELF IN IT WITH 2 SHOWS. IN THE LONG RUN I REALLY THINK THIS WILL STAND TO ME AS AN ARTIST. MY OWN SHOW HUGE AUSTRALIA, DID MUCH BETTER THAN I EXPECTED AND I ACHIEVED MY GOALS WITH IT. I EVEN SURPASSED THEM TO MY PLEASANT SURPRISE. AS AN ACTOR IN A NATIONAL PARK I WAS GRATEFUL TO BE SURROUNDED BY SUCH A TALENTED GROUP OF PROFESSIONALS AND BEING ON STAGE AT THE BLUE ROOM THEATRE WAS A DREAM COME TRUE ESPECIALLY IN A PRODUCTION WHICH TIED TOGETHER THE SHARED EXPERIENCE OF IRELAND AND ABORIGINAL AUSTRALIA SO WELL."

- 2019 Artist Killian Harty

EVENT GENRE SPLIT
Financial Returns

$10 million was delivered to artists & arts companies in gross box office returns and fees.

How Artists are Supported at Fringe World

The open-access Fringe platform is one that allows for incredible opportunities for artists and arts companies who are ready for the challenges of a large Fringe festival. Anyone who pays a Fringe registration for their show and finds a spot in either a Fringe World hub venue or independent venue is part of the Festival.

A large Fringe like Fringe World is a competitive marketplace for participating shows where the rewards can be great, but there is always risk that a show will not sell as well as the participant hoped. As such, artists need to make informed decisions about whether the Festival is the right place for their work, what the risks might be, what support is provided and ultimately whether they are able to present and manage all aspects of putting on their show including financial, administrative and marketing management.

Fringe World Hub Venues

For artists and companies that apply and are successful to get a spot in a Fringe World hub venue managed by the Festival, all venue technical, front-of-house and back-of-house support is supplied. No upfront or hire fee is associated with these services, but Fringe World takes 32% of each ticket sold to recoup some of these costs, which are subsidised heavily from other revenue streams. This means the risk is shared and the artist doesn’t have enormous upfront costs to cover before their season.

Fringe World Artist Services

Regardless of whether the artist is in a Fringe World hub venue or an independent venue, Fringe World provides a range of support services and opportunities to all participating artists and companies, some of which are outlined below.

Fringe Informs Artists

Extensive information is provided to anyone thinking about participating so they know what to expect and can make considered decisions. The Artist Registration Pack is the first thing that artists receive before registering with the Festival and it includes sales performance summaries across the spectrum of shows in the Fringe and key financial facts. This information is provided so that artists can set their expectations and sales projections at realistic levels, budget accordingly, make informed decisions about whether Fringe is the best platform for their work, decide what their goals are for their season and how they plan to reach them.

Fringe Delivers a Big Marketing Campaign

Whilst it is the artists and independent program presenters that promote and market their shows, Fringe World markets the Festival overall including delivering an extensive advertising campaign, website and sales platform, producing key print materials such as the Festival Guide and delivering social, digital, outdoor and media campaigns.

Fringe Provides Sales Services

The main interface between artists and the Fringe is through the online Artist & Venue Registration System (AVR). This is a sophisticated tool developed by Adelaide Fringe and used by Fringe World. It’s where participants send and receive all relevant information about their show. It integrates with all marketing and sales channels including the ticketing system, allowing artists to receive up to date sales reportage for their season, take part in daily sales programs, in real-time such as RushTix and for settlements to be processed in a fast and efficient way.

Fringe Provides Freebies & Discounts

The Fringe World Artist Pass gives all artists free entry to ticketed events (a benefit we believe is unique to Fringe World), food and beverage discounts at key local businesses plus entry into The Budge Smuggler Fringe World Artist Club where food and beverage prices are heavily subsidised by Fringe and key partners.

Fringe Supports Reviews

The Fringe marketing and PR teams aim to get as many shows reviewed as possible by WA media publications to help artists sell their Perth season and for use on future touring seasons. Fringe World also launched and manages FringeFeed.com.au as a means to get more shows reviewed and profiled in the limited media landscape of Western Australia.

Little Death Club. Photo by Cam Campbell.
FRINGE TAKES ON BOARD FEEDBACK

The Festival annually surveys participating artists and venues. Some of the results are shared in this Impact Report, others feature in direct artist communication and are utilised by the Festival to inform planning and continuously improve the offering for artists.

A key theme in feedback annually is about participation affordability and Fringe strives to make the Festival affordable for artists.

Current registration, ticketing fees and box office splits are set at levels that are as low as possible, whilst maintaining Fringe viability.

The Festival acknowledges that it can do more to support artists and is exploring a range of options for the future. Any significant new artist support measures would necessitate new funding to the Festival organisation.

"FRINGE 2019 WAS A SIGNIFICANT MOMENT IN MY LIFE AS AN EMERGING ARTIST AND AS A PERSON. IT SHOWED ME HOW IMPORTANT ART IS; AND HOW IT CAN BRING A WHOLE CITY TOGETHER."

- 2019 Artist Domenic Scriva - REST by WAYTCo

"ONCE AGAIN, AN ABSOLUTE PLEASURE TO BE INVOLVED IN THIS EXCITING FESTIVAL THAT HELPS PERTH SHINE ON THE WORLD STAGE, AND GIVES ANY ARTIST, WHETHER UPCOMING OR WELL ESTABLISHED, THE CHANCE TO PARTICIPATE."

- 2019 Artist Matt Hale - Comedy Hypnotist Matt Hale’s Feelgood Factory

"IT WAS AN OUTSTANDING OPPORTUNITY TO SHOWCASE ‘BE MORE CHILL’ TO A MUCH LARGER AND MORE DIVERSE AUDIENCE THAN WE USUALLY EXPERIENCE WHilst PERFORMING IN LOCAL COMMUNITY THEATRE IN PERTH. I THOROUGHLY RECOMMEND BEING PART OF A FRINGE WORLD SHOW IF YOU CAN, JUST FOR THE THRILL AND ENJOYMENT OF APPRECIATIVE AND OPEN-MINDED AUDIENCES."


ATTENDANCE AT EVENTS WITH A PASS

19,738

ATTENDANCE AT TICKETED EVENTS WITH A PASS

BASED ON THE AVERAGE TICKET PRICE THIS EQUALS TO

$636,550

BENEFITS TO PASS HOLDERS THROUGH FREE ATTENDANCE

FRIDAY, SATURDAY and SUNDAY ATTENDANCE AT TICKETED EVENTS WITH A PASS

19,738

DEVELOPMENT OPPORTUNITIES

FRINGE WORLD is a key platform for touring artists to develop new work to present at other Festivals and venues around Australia and the world.

FRINGE WORLD stimulates this market through awards and affiliations and its participation in the World Fringe Alliance. Since 2012, FRINGE WORLD has awarded over 180 events with a total prize pool of $263,000. More than $217,000 of the total prize pool has been awarded directly to over 150 West Australian artists and companies. At the 2019 Festival, over $42,000 in cash prizes were awarded with $37,000 being awarded to WA Arts.

Through the ongoing success of the Fringe Fund initiative, two Martin Sims Awards were given in 2019 to two WA productions. Following their astounding FRINGE WORLD 2019 season, the wonder women of YUCK Circus take off with a season at Edinburgh Fringe, and a performance at Southbank for the Underbelly Festival as part of their whopping UK tour. Winners WAYTCo are currently planning further productions of REST.

Partnering Tour Ready Awards have again allowed the Festival to support successful productions to the West. In 2019 Fringe, Sydney Fringe Tour Ready Award brought children’s favourite Mr Gørski, and Melbourne Fringe Tour Ready Award brought talk of the town Cam Venn - Charles Horse Lays an Egg.

International and national festival directors view FRINGE WORLD as a marketplace and a breeding ground where new work is on offer and in 2019, Perth welcomed Directors and Programming Staff from Melbourne Fringe, Melbourne International Comedy Festival, Assembly Rooms in Edinburgh, Adelaide Fringe, Sydney Fringe and many others. With a strong contingent of Western Australian works making headlines during the Festival, there is much opportunity for our local artists to be profiled and stimulate touring opportunities.

PERTH PROFILE BOOSTED BY ARTISTS

"IT WAS AN OUTSTANDING OPPORTUNITY TO SHOWCASE ‘BE MORE CHILL’ TO A MUCH LARGER AND MORE DIVERSE AUDIENCE THAN WE USUALLY EXPERIENCE WHilst PERFORMING IN LOCAL COMMUNITY THEATRE IN PERTH. I THOROUGHLY RECOMMEND BEING PART OF A FRINGE WORLD SHOW IF YOU CAN, JUST FOR THE THRILL AND ENJOYMENT OF APPRECIATIVE AND OPEN-MINDED AUDIENCES."


Of artists agree that FRINGE WORLD IS AN IMPORTANT PLATFORM for their work in Western Australia.

Of participating artists RECOMMEND PERTH AS A PLACE TO VISIT.

96%

2018 2019

Of artists are likely to RECOMMEND FRINGE WORLD TO OTHER ARTISTS.

94%

2018 2019

Of artists agree the Festival PROVIDES AN OPPORTUNITY TO SHOWCASE THE WORK OF EMERGING ARTISTS.

83%

2018 2019

Of participating artists RECOMMEND PERTH AS A PLACE TO VISIT.

91%

2018 2019

Of artists are likely to RECOMMEND FRINGE WORLD TO OTHER ARTISTS.

86%

2018 2019
ARTIST PERFORMANCE EXPERIENCE

How many years have you been performing/presenting as an artist or presenter?

- 0-5 years: 53%
- 5-10 years: 47%
- 10+ years: 23%

Of artists that have participated in another fringe festival before: 36%

Which of the following best describes the personal financial benefit that you received?

- It was a good earner for me: 10% (2018), 21% (2019)
- I was happy with the amount but it could have been better: 12% (2018), 18% (2019)
- I was disappointed with the amount but still made something: 11% (2018), 11% (2019)
- I covered my costs only: 17% (2018), 18% (2019)
- I lost money: 12% (2018), 22% (2019)
- Other: 19% (2018), 32% (2019)

REASONS FOR PARTICIPATING

What were your primary aims in participating in Fringe World 2019?

- To expose my performance/project to new audiences: 67% (2018), 63% (2019)
- To develop my performance/project: 51% (2018), 57% (2019)
- Just for fun: 36% (2018), 46% (2019)
- To make money: 40% (2018), 23% (2019)
- To gain access to artistic networks: 23% (2018), 30% (2019)
- As a testing ground before taking the performance/project to other festivals: 18% (2018), 33% (2019)
- To gain access to media and promotional networks: 15% (2018), 10% (2019)
- To gain access to funding bodies/corporate partners: 2% (2018), 3% (2019)

ARTIST GOALS

How successful were you in achieving your primary aims at Fringe World 2019?

- I did not achieve my primary aims: 1% (2018), 5% (2019)
- 1: 28% (2018), 31% (2019)
- 2: 24% (2018), 30% (2019)
- 3: 19% (2018), 28% (2019)
- 4: 15% (2018), 31% (2019)
- 5: 11% (2018), 31% (2019)
- I definitely achieved my primary aims: 1% (2018), 3% (2019)
PARTNERSHIP ACTIVITY

FRINGE WORLD is a non-for-profit registered charity with a Purpose to enrich and evolve the culture of Western Australia.

FRINGE WORLD welcomes new partners every year alongside many that have been with the Festival since its inception. Their support is invaluable in supporting Fringe to deliver value and benefit to the Western Australian community.

FRINGE WORLD prides itself on delivering large value to its partnerships and in working closely with partners to bring their brands to life both during the Festival and through associated campaigns.

The following pages highlight some of the most interesting and engaging brand activations that FRINGE WORLD presented at the 2019 Festival in collaboration with its partners.
THE WOODSIDE PLEASURE GARDEN

This year, FRINGE WORLD’s largest and most popular outdoor hub returned newly energised thanks to additional support from Principal Partner, Woodside. The Woodside Pleasure Garden saw more than 290,000 attendees at the huge variety of shows, free entertainment, and more family friendly offerings than ever before.

290,000 ATTENDEES

FRINGE LOTTO

To amplify their long-term support of FRINGE WORLD, Principal Supporter Lotterywest teamed up with radio partner Nova 93.7 to produce the Fringe Lotto campaign, offering participants the opportunity to spin the wheel and get their fringe cut by a professional barber or a radio station host, and win $1,000.

The campaign made at least one impression on more than 453,000 Nova listeners and generated in excess of 90,000 in social media reach.

453,000 IMPRESSIONS ON NOVA LISTENERS / 90,000 SOCIAL MEDIA REACH

HELLO SUNSHINE

Back in 2017, FRINGE WORLD and Gage Roads co-developed Hello Sunshine—a sweet yet smashable cider that was debuted at the Festival and later commercially released. Thanks to our partnership with Gage Roads, part-proceeds from every cider sold goes back to the Fringe Fund, helping artists shine. The cider even won big at last year’s State Art and Cultural Partnership Honors, with Gage Roads and FRINGE WORLD taking out the Innovation and Entrepreneurship Award in recognition of Hello Sunshine being a unique way that FRINGE WORLD is able to support artists.

1 in 4 OF THE SURVEYED AUDIENCE PURCHASED MORE TICKETS BECAUSE OF FRINGEFEED.

WEBSITE SESSIONS

2018 2019

28,000+ 51,000+

1,000 FRINGE LOTTO PRIZES WERE WON

FRINGEFEED.COM.AU

Launched in 2018 thanks to support from Woodside, the Fringe news and reviews platform FringeFeed was further developed for the 2019 Festival to facilitate more show sales.

Engagement with the platform skyrocketed, with website sessions almost doubling to 51,000+ during the campaign period.

1,000 FRINGE LOTTO PRIZES WERE WON

28,000+

2018 2019 WEBSITE SESSIONS

38,000+ 28,000+

1 in 4 OF THE SURVEYED AUDIENCE PURCHASED MORE TICKETS BECAUSE OF FRINGEFEED.
FRINGE FRIDAYS & FRINGE SUNDAYS

The City of Perth this year supported FRINGE WORLD to present two free family programs – City of Perth Fringe Fridays at the Twilight Hawkers Market in Forrest Place, and City of Perth Fringe Sundays at Yagan Square. Both programs were a huge hit with more than 14,000 in attendance.

BACKSEAT GIGS + UBER PEDDLE

For the first time in 2019, FRINGE WORLD teamed up with Uber to help spread the Fringe love beyond our Festival sites and into the streets of Perth. Uber’s massively popular Backseat Gigs campaign reached close to 8 million people on social media and achieved in excess of 740,000 engagements.

Uber and FRINGE WORLD also teamed up to help audiences travel quickly between sites with Uber Peddle – a free rickshaw service running between The Woodside Pleasure Garden, FRINGE Central at Perth Cultural Centre and Yagan Square. The activation transformed the streets of Northbridge and extended the FRINGE WORLD and Uber brands beyond our hubs, as well as providing a practical transport solution for more than 5,000 FRINGE WORLD attendees.

Kleenheat

KLEENHEAT SIZZLE FACTOR

Proud WA brand Kleenheat came on board for their second year to present the Kleenheat Sizzle Factor: a handy rating tool which helps audiences navigate the program and figure out what to see. For the 2019 Festival, 68% of FRINGE WORLD’s surveyed audience were aware of the Sizzle Factor, and of this group, 79% found it useful in helping select what to see. Thanks Kleenheat!

68% OF FRINGE AUDIENCES ARE AWARE
79% FOUND IT USEFUL IN HELPING SELECT WHAT TO SEE

HOSTEL G

ARTIST CENTRAL

To celebrate their grand opening, Northbridge’s new Hostel G teamed up with FRINGE WORLD to offer our artists a place to call home this Festival. Artists made use of more than 3,200 bed nights in free or discounted rates accommodation at Hostel G, with 86% of surveyed guests agreeing that their stay was of good value. FRINGE WORLD also set up Artist Central – a place for artists to meet, mingle and collect their materials – in the Hostel G foyer during the Fringe.

MADFISH WINE TASTINGS

In the second year of partnership, the MadFish Wine Tastings returned to The Woodside Pleasure Garden giving punters the opportunity to quench their thirsts and sample some of the best wines that Western Australia has to offer.
MEDIA + MARKETING REACH

FRINGE WORLD delivers a comprehensive marketing and communications plan that targets the widest and most diverse audience of any arts and entertainment offering in WA.

The FRINGE WORLD marketing campaign runs for five months from October each year. Fringe has had great success at reaching an ever-increasing audience through delivering an enticing brand and marketing campaign that encompasses multiple websites, print, radio, TV, outdoor and cinema advertising campaigns.

New customer growth potential is strong with the Festival’s Net Promoter Score staying in the high 70’s over the last few years, indicating that FRINGE WORLD is an event that customers are highly likely to recommend to their friends and family.
Traditionally, a business targeting a mass market would use an agency to shape and implement marketing strategy and campaign with a large advertising budget. A traditional mode of marketing was never on the table for FRINGE WORLD, mostly due to budget constraints. A data-driven decision-making framework is what instead underpins the marketing strategy and the campaign elements are innovative, collaborative and cost-effective.

This involves in-house campaign management and working with local boutique design and PR contractors such as Studio Papa and Buzz Marketing. The in-house team grows for 4-6 months each year around the Festival and enthused emerging marketing personnel are targeted to contribute their fresh ideas and energy.

Collaboration with the Festival’s media partners adds enormous in-kind value to the campaign. Innovation manifests in driving spending behaviors once the main campaign is rolling and the advertising budget is locked; this involves email, digital and social marketing.

Cross promotion opportunities are maximised across each of the Artrage business units (i.e. Girls School Cinema, Rooftop Movies and FRINGE WORLD Festival), which combined have a massive digital reach: 40,000+ Instagram followers, 89,000+ Facebook followers and 170,000+ e-news subscribers.

Importantly, the Festival owns its ticketing data and is not beholden to a major ticketing conglomerate in order to maximize its customer data and stimulate sales.

NEW THIS YEAR:

In 2019, Fringe teamed up with Principal Media Partner, The West Australian to present the Fringe Buzz podcast! The podcast aired twice weekly and featured two festival artists per episode.
The Festival’s presence extends well beyond Perth, with FRINGE WORLD directly producing touring Fringe shows in Western Australia since 2011.

In 2019 the Outer Fringe tour that FRINGE WORLD presents reached Merredin, Katanning, Ravensthorpe and Northam. The Tour entertained more than 700 people with Fringe variety shows and workshops across 1500+kms through Western Australia’s Wheatbelt and Goldfield-Esperance regions.

Alongside the tour that FRINGE WORLD directly presents, there are independent presenters that have embraced the Fringe opportunity to deliver programs and shows in their communities. The best example of this is Geraldton’s Funtavia which had a bumper 2019 program due to the success and strength of the offering.
PLACES WHERE FRINGE SHOWS HAVE BEEN PRESENTED REGIONALLY SINCE 2011

- Broome
- South Hedland
- Karratha
- Exmouth
- Carnarvon
- Mullewa
- Geraldton
- Merredin
- Northam
- Perth
- Bunbury
- Katanning
- Ravensthorpe
- Esperance
- Bridgetown
- Hopetoun
- Albany
- Geraldton
- Outer Fringe
- Regional Fringe
ROOFTOP MOVIES + GIRLS SCHOOL CINEMA

In 2011, Artrage approached City of Perth Parking (CPP) with the idea to trial a rooftop cinema on their Roe Street carpark. Since then, Rooftop Movies has grown to become one of Perth’s iconic annual summer entertainment offerings and is often profiled internationally as one of the top ten best outdoor cinemas in the world.

In 2018, Artrage extended its boutique cinema offering into the winter months through launching the Girls School Cinema – located in the central hall of the Old Perth Girls School – an amazing heritage building that became a major Fringe venue during the 2019 Festival through the staging of the immersive theatre experience, *A Midnight Visit*.

Thanks to the support of Australian Development Capital, Girls School operates year-round outside the cinema season as a development space for Fringe artists and will be utilised as a major Fringe hub for the 2020 Festival.
“ABSOLUTELY LOVED MY FIRST EXPERIENCE AT GIRLS SCHOOL CINEMA HAVE ALREADY RECOMMENDED TO FRIENDS AND FAMILY! SUCH A GREAT ENVIRONMENT AND STAFF WERE ALL VERY FRIENDLY AND HELPFUL. WILL DEFINITELY RETURN THANKS!”
- Customer from Carine.

“ABSOLUTELY LOVED MY FIRST EXPERIENCE AT GIRLS SCHOOL CINEMA HAVE ALREADY RECOMMENDED TO FRIENDS AND FAMILY! SUCH A GREAT ENVIRONMENT AND STAFF WERE ALL VERY FRIENDLY AND HELPFUL. WILL DEFINITELY RETURN THANKS!”
- Customer from Carine.

“I ONLY JUST MOVED TO PERTH AND THIS IS ONE OF MY FAVOURITE THINGS TO DO IN THE CITY - IT’S MY KIND OF ‘NIGHT LIFE’ AND I’M SUPER GRATEFUL - IT’S ALWAYS FUN TO WATCH SOMETHING LIKE ‘SPICE WORLD’ WITH OTHER PEOPLE WHO LOVE IT :) SHOWS WE’RE NOT ALONE.”
- Customer from Hillarys.
ECONOMIC IMPACT

The estimated direct spend in the local economy stimulated by the FRINGE WORLD Festival was in excess of $72 million in 2019, which equates to an indirect impact of over $100 million.

The primary precincts where direct visitor expenditure occurs are in Perth and Northbridge, where the critical mass of Fringe activity occurs. The annual increase and spread of venues, hubs and other Fringe activity in other suburbs throughout the greater metropolitan area also leads to increased spend in these other areas by visitors to Fringe shows.

Although there is direct and flow-on benefit to businesses in these areas and to local WA businesses, companies and artists through the annual staging of the Festival, this is not primarily new money introduced into the Western Australian economy due to the majority of audience being local.

Where FRINGE WORLD attracts considerable new money into the local economy is through the large numbers of participants who travel from intrastate, interstate and overseas to present Fringe shows alongside visiting audience numbers.

The potential for far greater new money being spent in the local economy through increased interstate and international visitation at FRINGE WORLD will be achieved if the Festival receives the support necessary to deliver on its Vision to become the Edinburgh Fringe of Asia.
ECONOMIC IMPACT

FRINGE WORLD DELIVERED AN ESTIMATED SPEND OF MORE THAN $72.1 MILLION!

Including pre- and post-event expenditure in restaurants, bars and accommodation.

The economic impact of the Festival is also registered through direct spend to produce and present the 169 venues as well as spend by the 1101 intrastate, national and international visiting artists and participants of the Festival.

Additionally, the indirect effect of FRINGE WORLD on the Perth economy after application of relevant gross value added multiplier is over $100.2 million.

VISITOR EXPENDITURE BY SUBURB

WHERE WAS YOUR AVERAGE DAILY EXPENDITURE PRIOR TO AND AFTER ATTENDING A FRINGE WORLD VENUE?

(Choose up to 3)

- 8% OTHER
- 2% MIDLAND
- 5% SCARBOROUGH
- 8% MT LAWLEY
- 8% LEEDERVILLE
- 58% NORTHBRIDGE
- 68% PERTH CBD
- 10% FREMANTLE
- 1% ROCKINGHAM

OF CUSTOMERS LIVE IN THE PERTH METRO AREA

71%

77%

70%

71%

77%

65%

87%

91%

83%

ECONOMIC IMPACT

OF CUSTOMERS LIVE IN THE PERTH METRO AREA

79%

ECONOMIC IMPACT

BUSINESS IMPACT

Think FRINGE WORLD has a SIGNIFICANT POSITIVE IMPACT ON THEIR BUSINESS.

70%

Of the surveyed audience ATE AT A RESTAURANT before or after attending a FRINGE WORLD venue.

2% MIDLAND

8% MT LAWLEY

5% SCARBOROUGH

8% LEEDERVILLE

58% NORTHBRIDGE

68% PERTH CBD

10% FREMANTLE

1% ROCKINGHAM

WHERE WAS YOUR AVERAGE DAILY EXPENDITURE PRIOR TO AND AFTER ATTENDING A FRINGE WORLD VENUE?

(Choose up to 3)

8% OTHER

71%

71%

71%
VISITOR GROSS EXPENDITURE

In this section the calculations are made in order to estimate the gross expenditure by the Festival’s audience, a key component of the economic impact of FRINGE WORLD Festival. Of the audience surveys collected, the vast majority were completed by visitors who lived in the Perth metropolitan area (94.6%).

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>NUMBER</th>
<th>%</th>
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<tbody>
<tr>
<td>City of Perth</td>
<td>668</td>
<td>15.0%</td>
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<tr>
<td>Elsewhere in the Perth Metropolitan Area</td>
<td>3,549</td>
<td>79.6%</td>
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<tr>
<td>Elsewhere in Western Australia</td>
<td>172</td>
<td>3.9%</td>
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<tr>
<td>Elsewhere in Australia</td>
<td>40</td>
<td>0.9%</td>
</tr>
<tr>
<td>Overseas</td>
<td>28</td>
<td>0.6%</td>
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</table>

DAY VISITOR VS STAYING VISITOR

As per survey responses from previous years, most respondents were FRINGE WORLD ‘day visitors’ from Perth. It is worth noting that across festival years, there is an ever slightly upward trend in ‘day visitors’ from outside Perth.

<table>
<thead>
<tr>
<th>TYPE OF RESPONDENT</th>
<th>%</th>
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<tbody>
<tr>
<td>Day visitors (from City of Perth)</td>
<td>14.1%</td>
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<tr>
<td>Day visitors (from elsewhere in the Perth Metro Area)</td>
<td>76.9%</td>
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<tr>
<td>Day visitors (from outside Perth)</td>
<td>2.4%</td>
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<tr>
<td>Staying visitors (from City of Perth)</td>
<td>0.3%</td>
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<tr>
<td>Staying visitors (from elsewhere in the Perth Metro Area)</td>
<td>3.6%</td>
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<tr>
<td>Staying visitors (from outside Perth)</td>
<td>2.7%</td>
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</tbody>
</table>

Using our public survey response data, the gross daily expenditure during the average trip to FRINGE WORLD Festival was calculated for each type of visitor based on location of origin.

AVERAGE DAILY/NIGHTLY EXPENDITURE PER PERSON OUTSIDE FRINGE WORLD SPEND

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TOTAL AVERAGE DAILY SPEND</th>
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</thead>
<tbody>
<tr>
<td>City of Perth</td>
<td>$85</td>
</tr>
<tr>
<td>Elsewhere in the Perth Metropolitan Area</td>
<td>$87</td>
</tr>
<tr>
<td>Elsewhere in WA</td>
<td>$212</td>
</tr>
<tr>
<td>Elsewhere in Australia</td>
<td>$148</td>
</tr>
<tr>
<td>Overseas</td>
<td></td>
</tr>
</tbody>
</table>

To reach a gross visitor expenditure figure for the Festival duration, these daily averages were then multiplied by the average number of days (or paying nights in the case of accommodation) spent across the whole FRINGE WORLD Festival by each type of respondent.

NUMBER OF DAYS / NIGHTS ATTENDED

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>AVERAGE NUMBER OF DAYS ATTENDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Perth</td>
<td>6.2</td>
</tr>
<tr>
<td>Elsewhere in the Perth Metropolitan Area</td>
<td>5.2</td>
</tr>
<tr>
<td>Elsewhere in WA</td>
<td>4.0</td>
</tr>
<tr>
<td>Elsewhere in Australia</td>
<td>5.3</td>
</tr>
<tr>
<td>Overseas</td>
<td>5.0</td>
</tr>
</tbody>
</table>

Data on the total number of tickets sold overestimates the number of unique visitors, since most attend more than one event, over a range of days.

To estimate the number of unique festival visitors, the gross number of tickets sold plus estimated free attendance were split into different types of visitors (based on location) using the proportions from the audience survey.

These attendance figures by location type were then divided by the average number of events each type of visitor reported attending in the survey to reach an estimated number of unique visitors of each type. The number of unique visitors by type is shown in the following table, with a total unique visitation of 162,951 for purposes of economic impact analysis.

A key step in economic impact calculations is to assess the proportion of expenditure made by visitors that would have been spent in Perth in any case. To account for this, we apply a downwards additionality adjustment to the average expenditure per person figures based on statistics derived from survey answers.

Once gross visitor expenditure had been calculated for the average trip days in each category it was then multiplied by the unique visitor numbers in each category to reach an estimated total gross visitor spend of $58.5 million, with 75% spent by Perth based day trippers to the Festival. This is only fractionally lower than 2018’s figure of $59m.

ESTIMATED TOTAL GROSS SPEND

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TOTAL VISITORS</th>
<th>AVERAGE DAYS</th>
<th>AVERAGE SPEND PER DAY</th>
<th>ADDITIONALITY ADJUSTMENT</th>
<th>TOTAL SPEND</th>
<th>% OF OVERALL SPEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Perth</td>
<td>20,758</td>
<td>6.2</td>
<td>$85</td>
<td>29.7%</td>
<td>$7,690,445</td>
<td>13.2%</td>
</tr>
<tr>
<td>Elsewhere in the Perth Metropolitan Area</td>
<td>131,340</td>
<td>5.2</td>
<td>$87</td>
<td>26.1%</td>
<td>$43,910,062</td>
<td>75.1%</td>
</tr>
<tr>
<td>Elsewhere in Western Australia</td>
<td>8,366</td>
<td>4.0</td>
<td>$216</td>
<td>26.8%</td>
<td>$5,291,060</td>
<td>9.1%</td>
</tr>
<tr>
<td>Elsewhere in Australia</td>
<td>1,457</td>
<td>5.3</td>
<td>$212</td>
<td>28.6%</td>
<td>$1,168,879</td>
<td>2.0%</td>
</tr>
<tr>
<td>Overseas</td>
<td>1,030</td>
<td>5.0</td>
<td>$148</td>
<td>47.8%</td>
<td>$397,868</td>
<td>0.7%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>162,951</td>
<td></td>
<td>$58,458,314</td>
<td></td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>
PERFORMER EXPENDITURE

From originally having 145 visiting international and interstate performers and production personnel in the first year of the Festival, this number has grown steadily over festivals to 1,101 participating visitors in 2019.

We have endeavoured to increase average travelling Artist season lengths to help ensure they get the most out of their FRINGE WORLD Festival stints. Based on the average stay of 18 nights per intrastate participant, 13.3 nights per interstate participant and 14.5 nights per international participant, visiting Festival participants spent an estimated 15,891 nights in Perth during their stay in 2019. This is 6% higher than the 14,958 figure of 2018.

We look at expenditure by four different categories of performers: local performers from within Perth Metropolitan area, performers from within WA (intrastate), performers from elsewhere in Australia (interstate) and those from outside of Australia (international).

To approximate the expenditure of performers from Perth Metro area we use the box office payments made to local performers as well as fees paid to Perth artists for contributions to free programs. Since these performers are Perth-based, we have assumed that the bulk of their fees generated through the Festival will end up being spent in the Perth economy. As this revenue has been included in the FRINGE WORLD expenditure figures they are not considered further here.

Based on our participant survey data we calculate average daily expenditure for intrastate artists at $149, interstate artists at $143 and $173 for international artists. These figures are in-line with those used by the Australian Department of Resources, Energy and Tourism to calculate tourism expenditure.

Travel expenditure for performers is not included in estimated performer expenditure, since the bulk of this expenditure will be on travel from elsewhere in Australia or from overseas, accruing to airline and travel operators based outside of Perth.

VISITING PERFORMER EXPENDITURE CALCULATIONS

<table>
<thead>
<tr>
<th>TYPE OF PERFORMER</th>
<th>TOTAL NIGHTS/DAYS</th>
<th>TOTAL AVERAGE DAILY SPEND</th>
<th>TOTAL EXPENDITURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perth</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Elsewhere in Western Australia</td>
<td>3,366</td>
<td>$149</td>
<td>$501,534</td>
</tr>
<tr>
<td>Elsewhere in Australia</td>
<td>8,073</td>
<td>$143</td>
<td>$1,154,439</td>
</tr>
<tr>
<td>Overseas</td>
<td>4,452</td>
<td>$173</td>
<td>$770,196</td>
</tr>
<tr>
<td>TOTAL VISITING PERFORMER EXPENDITURE</td>
<td>15,891</td>
<td></td>
<td>$2,426,169</td>
</tr>
</tbody>
</table>

ORGANISER EXPENDITURE

This expenditure includes all spending on staff, office running costs and suppliers. The totals for each of these categories of income and expenditure are displayed in the Organisational Expenditure chart.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total expenditure on WA artists</td>
<td>$2,810,733</td>
</tr>
<tr>
<td>Total expenditure on staff</td>
<td>$1,811,723</td>
</tr>
<tr>
<td>Total expenditure on festival office costs</td>
<td>$352,412</td>
</tr>
<tr>
<td>Other expenditure related to staging the festival</td>
<td>$2,231,544</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$11,206,412</td>
</tr>
</tbody>
</table>

TOTAL GROSS EXPENDITURE

Combining the total estimated gross expenditure by visitors and performers at the FRINGE WORLD Festival with the expenditure by festival organisers (which includes expenditure by festival management on suppliers, staff and office costs), we reach a total gross expenditure figure of $72,090,895.

SOURCE OF EXPENDITURE | AMOUNT |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>$58,458,314</td>
</tr>
<tr>
<td>Performers</td>
<td>$2,426,169</td>
</tr>
<tr>
<td>Organisers</td>
<td>$11,206,412</td>
</tr>
<tr>
<td>TOTAL GROSS EXPENDITURE</td>
<td>$72,090,895</td>
</tr>
</tbody>
</table>

VISITOR GROSS EXPENDITURE VS TOTAL GROSS EXPENDITURE

Calculated gross expenditure totals for FRINGE WORLD Festival 2019 is 1.4% lower than last year. Last year’s balance of expenditure sources is maintained this year.

It is clear that more than ever the major economic impact of the Festival is generated by the audience. In terms of gross expenditure, 81% ($81.3m) is accounted for by the audience. The performers contribute 3% ($3.3m) of the total with the organisers accounting for the remaining 16% ($15.6m).

<table>
<thead>
<tr>
<th>SOURCE OF EXPENDITURE INCLUDING GROSS VALUE MULTIPLIER EFFECT</th>
<th>TOTAL 2018 SPEND</th>
<th>% OF OVERALL SPEND</th>
<th>TOTAL 2019 SPEND</th>
<th>% OF OVERALL SPEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Perth + Perth Metropolitan Area</td>
<td>$72,022,779</td>
<td>72%</td>
<td>$71,724,705</td>
<td>71%</td>
</tr>
<tr>
<td>Elsewhere in WA</td>
<td>$6,012,744</td>
<td>6%</td>
<td>$6,735,573</td>
<td>7%</td>
</tr>
<tr>
<td>Elsewhere in Australia</td>
<td>$1,217,261</td>
<td>1%</td>
<td>$1,624,742</td>
<td>2%</td>
</tr>
<tr>
<td>Overseas</td>
<td>$1,885,119</td>
<td>2%</td>
<td>$553,037</td>
<td>1%</td>
</tr>
<tr>
<td>PERFORMERS</td>
<td>$3,261,251</td>
<td>3%</td>
<td>$3,372,375</td>
<td>3%</td>
</tr>
<tr>
<td>ORGANISERS</td>
<td>$16,336,558</td>
<td>16%</td>
<td>$15,576,913</td>
<td>16%</td>
</tr>
<tr>
<td>TOTAL GROSS EXPENDITURE INCLUDING MULTIPLIER</td>
<td>$101,635,712</td>
<td></td>
<td>$100,206,345</td>
<td></td>
</tr>
</tbody>
</table>
MULTIPLIED TOTAL EXPENDITURE AND FTE JOBS CREATED

In determining the economic impact of FRINGE WORLD, we measure the knock-on effects of gross expenditure, since part of the money spent in shops, on suppliers etc. will then be re-spent by those shops and suppliers on other things, and so on.

We therefore apply a Gross Value Added multiplier of 1.39, taken from Multipliers for Culture-related Industries by the National Centre for Culture and Recreation Statistics of the Australian Bureau of Statistics (ABS). This takes the total multiplied expenditure to $100,206,344. The individual multiplied figures are reproduced below.

We also apply a Full-Time Equivalent (FTE) employment multiplier of 22 jobs per $1m spent per annum to the Total Gross Expenditure figure with multiplier (again in keeping with ABS standards), to convert this expenditure into jobs created by the spending associated with FRINGE WORLD.

These figures of $100.2m and 2,205 FTE jobs represent a 1.4% decrease compared to 2018’s totals of $101.6m and 2,236 FTE jobs generated in WA.


MULTIPLIED TOTAL EXPENDITURE

<table>
<thead>
<tr>
<th>SOURCE OF EXPENDITURE</th>
<th>TOTAL GROSS EXPENDITURE</th>
<th>TOTAL GROSS VALUE ADDED (WITH MULTIPLIER)</th>
<th>FTE JOBS FROM GROSS EXPENDITURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>$58,458,314</td>
<td>$81,257,056</td>
<td></td>
</tr>
<tr>
<td>Performers</td>
<td>$2,426,169</td>
<td>$3,372,375</td>
<td></td>
</tr>
<tr>
<td>Organisers</td>
<td>$11,206,412</td>
<td>$15,576,913</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$72,090,895</td>
<td>$100,206,344</td>
<td>2,205</td>
</tr>
</tbody>
</table>

INTRASTATE, INTERSTATE AND OVERSEAS VISITOR GROSS & MULTIPLIED EXPENDITURE

Extracting the exclusive economic impact of visitors, both participant and audience, to FRINGE WORLD from elsewhere in WA, interstate and overseas is noteworthy when considering new visitation to Perth metropolitan area, rather than total visitation to the City of Perth throughout the FRINGE WORLD Festival.

Last year’s figure was $11,002,385 (or $15,293,315 with multiplier).

INTRA / INTER / OVERSEAS VISITOR (IIOV) EXPENDITURE CALCULATIONS

<table>
<thead>
<tr>
<th>TYPE OF VISITOR</th>
<th>TOTAL UNIQUE VISITORS</th>
<th>AVERAGE DAYS</th>
<th>AVERAGE SPEND PER DAY</th>
<th>TOTAL SPEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intrastate Audience</td>
<td>8,386</td>
<td>4.0</td>
<td>$216</td>
<td>$7,228,224</td>
</tr>
<tr>
<td>Interstate Audience</td>
<td>1,457</td>
<td>5.3</td>
<td>$212</td>
<td>$1,637,085</td>
</tr>
<tr>
<td>Overseas Audience</td>
<td>1,030</td>
<td>5.0</td>
<td>$148</td>
<td>$762,200</td>
</tr>
<tr>
<td>Intrastate Artist</td>
<td>187</td>
<td>18.0</td>
<td>$149</td>
<td>$501,534</td>
</tr>
<tr>
<td>Interstate Artist</td>
<td>607</td>
<td>13.3</td>
<td>$143</td>
<td>$1,145,453</td>
</tr>
<tr>
<td>Overseas Artist</td>
<td>307</td>
<td>14.5</td>
<td>$173</td>
<td>$770,110</td>
</tr>
<tr>
<td>TOTAL</td>
<td>11,954</td>
<td></td>
<td></td>
<td>$12,053,606</td>
</tr>
</tbody>
</table>

MULTIPLIED TOTAL 1.39 $16,754,512

SPEND IN PERTH PER DOLLAR INVESTED

In terms of FRINGE WORLD as an investment, the following shows the Total Gross Expenditure and (multiplied) Gross Value Added for each dollar of investment by the State of Western Australia, equating to a ratio of 1:80.2, a slight decrease on 2018’s ratio of 1:81.3.

RETURN ON INVESTMENT IN FRINGE WORLD

‘OOF! FRINGE WORLD IS MASSIVE AGAIN THIS YEAR - IT’S THE THIRD-LARGEST FRINGE FESTIVAL IN THE WORLD, AFTER EDINBURGH AND ADELAIDE - AND BOASTS A RAFT OF ARTISTS FROM OVERSEAS AND CLOSER TO HOME, LIKE RHYS NICHOLSON AND TOM BALLARD. IF YOU’VE NEVER FULLY IMMERSED YOURSELF IN A FRINGE FESTIVAL BEFORE A GOOD PLACE TO START IS TO WANDER INTO THE WOODSIDE PLEASURE GARDEN, GRAB A BEER, AND SEE WHAT’S ON RIGHT THERE AND THEN - WHETHER IT’S STREET PERFORMERS, A CABARET SHOW, OR A COMIC.’

- Hannah Story, Pedestrian, 10 Things To Do This January To Make You Feel Smarter / More Cultured, 7 January 2019
FRINGE WORLD FUTURE GROWTH

"WE HAVE JUST HAD FESTIVAL SEASON. SOME OF US HAVE BINGED ON FRINGE AND WE HAVE DONE LOTS OF THINGS TO ACKNOWLEDGE THAT THE FESTIVAL SEASON IS AGAIN A VERY SUCCESSFUL PART OF OUR CULTURE AND ARTS LIFE HERE IN PERTH. IT HAS HIGHLIGHTED THE GREAT CULTURAL AND CREATIVE INDUSTRY WORK IN WESTERN AUSTRALIA. THE FIGURES HAVE COME IN FOR FRINGE WORLD FESTIVAL AND HAVE AGAIN BROKEN RECORDS."


FRINGE WORLD’s untapped potential is all about further growth in domestic and international visitation. A powerful illustration of this potential is provided by Adelaide Fringe which started in 1960 and in 2018 attracted close to $30 million in new money into South Australia; whereas FRINGE WORLD attracted close to $8 million to Perth, a similar level that Adelaide reported in 2012.

This points to two things, the first being that it only took FRINGE WORLD seven years to grow to similar levels in some impact areas that Adelaide Fringe took fifty-two years to attain. The second is that Adelaide’s growth over the last six years was strongly supported by Tourism SA and South Australian Government funding.

Adelaide Fringe has quadrupled the new money it attracts into the SA economy over the last six years and there is nothing stopping Perth achieving similar results over time with the right strategies and support.

The big Fringes of the world such as Edinburgh and Adelaide receive significant national, State and city funding to sell their festivals to international markets alongside core operational funding and special initiative support when necessary.

Tourism support will assist in the ongoing growth of FRINGE WORLD and help to deliver on ambitious visitation targets in coming years. These will build on the Festival’s existing impact. FRINGE WORLD currently contributes an out-of-state economic impact of more than $4m, and an intrastate economic impact of more than $7m.

FRINGE WORLD’s 10+ year goal to become the Edinburgh Fringe of Asia would see the Festival achieve a comparative scale and reach to the Edinburgh Fringe, which in 2018 sold more than 2.6 million tickets and achieved participation and engagement by more than 35,000 artists, industry delegates and accredited media.

The Visitation Programs are outlined in a funding proposal that FRINGE WORLD has submitted to Tourism WA for support of the 2020 and 2021 Festivals, with a view to ongoing partnership potential.
For the 2020 Festival and the coming years, FRINGE WORLD will continue to reveal new and returning programs and venues that our fans have grown to love.

The hit 2019 immersive show A Midnight Visit introduced thousands of people to experience the incredible art-deco Girls School in East Perth at this year’s Fringe. For the 2020 Festival, Girls School will be home to a new Fringe hub featuring multiple performance spaces, many shows and new experiences for Fringe audiences to enjoy.

THE YAGAN SQUARE FRINGE WORLD HUB WAS THE BIGGEST PRESENTATION OF EVENTS THAT THE SITE HAS SEEN. THIS PRECINCT IS KEY TO THE ONGOING GROWTH AND SUCCESS OF FRINGE WORLD IN THE NEAR TO LONG-TERM FUTURE AND WE LOOK FORWARD TO EXPANDING AND ENHANCING THE FESTIVAL’S PRESENCE AT YAGAN SQUARE OVER THE COMING YEARS.

The Woodside Pleasure Garden has set the benchmark at FRINGE WORLD as the most loved FRINGE WORLD hub, and this site will continue to grow its audience reach in 2020 and beyond including its popularity with young families.

We’ve already had interest from a number of local councils that are eager to participate in the 2020 Festival. This comes off the back of the success of new programs presented in 2019 including Subilicious in Subiaco and Wonderland at Wonderrealm in Bassendean.

The Fringe model is geared for growth and FRINGE WORLD looks forward to working with more communities to spread the Festival further and farther into WA.
MORE ARTIST SUPPORT

The open-access Fringe platform is one that allows for incredible opportunities for artists and arts companies. The model is one where the artist - like any small business or entrepreneur - is responsible for managing their show and their business. However, there are a range of support and protection measures that FRINGE WORLD delivers, driven by our Core Value that Our Success is Defined by the Success of Our Artists.

FRINGE WORLD takes a proactive approach to supporting artists, as well as being nimble to respond to artist concerns in real-time. The Festival implemented a new payment process for the 2019 Festival to better protect artists and this process will be further refined in coming years.

The Festival is delivering Girls School R&D, a new year-round program for WA FRINGE WORLD Award Winners to develop their work for presentation at the Fringe. This is new territory for Fringe and speaks to our commitment to our artists.

"PREMIER MARK MCGOWAN SAID THE FESTIVAL HAD GONE FROM "STRENGTH TO STRENGTH", AND WAS PARTICULARLY CHUFFED AT THE LOCAL TALENT TAKING TO THE STAGE WITH MORE THAN 51 PER CENT OF ACTS FROM WA.

"FRINGE WORLD IS A HUGE EVENT ON THE ARTS AND CULTURAL CALENDAR AND WE ARE PROUD TO HOST ONE OF THE WORLD'S PREMIERE FRINGE FESTIVALS." HE SAID.

"THERE'S ALSO HUGE BENEFITS TO THE LOCAL ECONOMY, WITH LOCALS AND TOURISTS POURING INTO THE CITY, SEEING A FRINGE WORLD SHOW AND ALSO SAMPLING THE BARS AND RESTAURANTS."

- Cameron Myles, Perth to get fill of fringe fun as festival primed for weird and wonderful kicks off; 17 January 2019 WAtoday.com.au, 7 January 2019 thewest.com.au
FRINGE WORLD offers one of the most generous awards programs of any Fringe in the world and since 2012 has given over $260,000 to award winners.

FRINGE WORLD Awards are given to the best shows in each genre alongside a range of special awards, with winners receiving cash, development support and direct touring opportunities.

FRINGE WORLD launched the Fringe Fund in 2017 as a means to encourage Fringe audiences to add microdonations to their Fringe ticket purchase. The Fringe Fund helps artists shine through a range of support, development and presentation opportunities including the annual awards. Thanks to the generosity of audiences contributing to the Fringe Fund, it was possible to award two Martin Sims Awards in 2019.

The Martin Sims Award is the top prize of the Festival, recognising the best new Western Australian work in the Festival that is destined to succeed on the world stage. In 2019 the award was jointly won by YUCK Circus and WA Youth Theatre Company, who cleaned up a wide array of Award categories with their groundbreaking work, REST.
2019 FRINGE WORLD AWARDS

**MARTIN SIMS AWARD**
The Martin Sims Award is the top prize of the Festival, recognising the best new Western Australian work in the Festival that is destined to succeed on the world stage.

**Winner (joint):**
REST presented by WA Youth Theatre Company and National Trust of WA
YUCK Circus presented by Georgia Deguara

---

**THE BLAZ AWARD**

**Winner:**
Poorly Drawn Shark presented by The Blue Room Theatre Summer Nights & Squid Vicious

---

**CABARET AWARD**
Presented by Kleenheat

**Winner:**
YUMMY DELUXE presented by YUMMY Productions
Golden Age Girls presented by Amy Fortnum

---

**CHILDREN’S EVENT AWARD**
Presented by City of Perth Parking

**Winner:**
Mr. Gorski presented by Daniel Gorski and Duncan Maurice
WA Winner:
Golden Age Girls presented by Amy Fortnum

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**CIRCUS AWARD**
Presented by MadFish Wines

**Winner:**
PHAT CAB CLUB presented by The MotherFishers
WA Winner:
Critical presented by Yip Yip Circus

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**COMEDY AWARD**
Presented by Gage Roads Brewing Co.

**Winner:**
Tom Gleeson - Joy presented by Token Events
WA Winner:
Umar Azad - Halal? .. is it meat you’re looking for?? presented by Umar Azad

---

**DANCE & PHYSICAL THEATRE AWARD**
Presented by K&L Gates

**Winner:**
Icarus presented by The Blue Room Theatre Summer Nights & Bare Witness Theatre Company
WA Winner:
Watering presented by Lauren Catellani and Fonder Physical Theatre

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**FILM & MULTIMEDIA AWARD**
Presented by Channel 7

**Winner (joint):**
Twelve Films Heart presented by Screen Arts
The Divine Feminine presented by Sarah Sim & Fonder Physical Theatre

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**FREE & COMMUNITY AWARD**
Presented by Lotterywest

**Winner:**
Wonderland at WonderRealm presented by Nalla Fitzgerald Events

---

**MUSIC & MUSICALS AWARD**
Presented by Nova 93.7

**Winner:**
The Great American Songbook - Adam Hall and Adrian Galante presented by Adam Hall

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**THEATRE AWARD**
Presented by Perth Theatre Trust

**Winner:**
REST presented by WA Youth Theatre Company and National Trust of WA

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**VISUAL ARTS AWARD**
Presented by ABC Radio Perth

**Winner:**
A Tail of Taxidermy presented by Death & Delicacy

---

**THE WEST AUSTRALIAN ARTS EDITOR AWARD**
Presented by The West Australian

**Winner:**
REST presented by WA Youth Theatre Company and National Trust of WA

---

**ECU PERFORMING ARTS AWARD**
Presented by Edith Cowan University

**Winner:**
Charlotte Otton for Feminah

---

**MELBOURNE FRINGE TOUR READY AWARD**
Presented by Melbourne Fringe

**Winner:**
Feminah presented by The Blue Room Theatre Summer Nights & Charlotte Otton

---

**ADELAIDE FRINGE TOUR READY AWARD**
Presented by Adelaide Fringe

**Winner:**
YUCK Circus presented by Georgia Deguara

---

**SYDNEY FRINGE TOUR READY AWARD**
Presented by Sydney Fringe

**Winner:**
Feminah presented by The Blue Room Theatre Summer Nights & Charlotte Otton

---

**FRINGE WORLD HALL OF FAME AWARD**
The Blue Room Theatre's Summer Nights Program

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$263,000
HAS BEEN AWARDED TO ARTISTS SINCE 2012.
FRINGE WORLD has applied consistent impact reportage methodology over the last seven years that was initially developed with BOP Consulting UK - a leading international agency for cultural impact reportage.

The primary source of evidence supporting the findings of this Impact Report are derived from public and participant surveys including:

- Audience survey conducted online that received 4,472 responses.
- Participant survey that received 468 responses from participating artists.
- Local business survey (conducted with a target proportion of businesses located near Fringe activity in Northbridge and Perth CBD) that received 25 online responses and 57 intercept responses.
- Staff survey that received 213 responses from volunteers and paid staff.

In addition to survey data, there is also a significant amount of data collection from additional sources during and post-festival including:

- Transactions made through the FRINGE WORLD Festival ticketing system.
- Google Analytics.
- Venue and site reportage.
- Post-event reports from venue operators including door and external sales and free attendance.
- Calculated estimates on busker attendance and collections.

**AUDIENCE CALCULATIONS**

The reported figure for attendance at ticketed and non-free events in 2019 is 414,903. This is comprised of:

- 360,151 tickets processed through the FRINGE WORLD ticket system.
- 43,773 tickets purchased on the door at Festival venues including Artist Pass entries.
- 10,981 purchased through other ticketing systems (such as for shows at the State Theatre Centre of WA, His Majesty’s Theatre, The Pear Tree, The Regal Theatre, Subiaco Arts Centre).

The FRINGE WORLD 2019 reported figure of 414,905 attendance at ticketed and non-free events is a 13% increase on FRINGE WORLD 2018 reported figures of 368,408.

The reported total Festival attendance for 2019 is 857,000+ and includes attendance at ticketed events, attendance at free and busker programs, attendance at the City of Perth Fringe Fridays and Sundays, attendance at Festival partnership activations and Festival goers enjoying The Woodside Pleasure Garden and Festival areas in the Perth Cultural Centre, Yagan Square and Ice Cream Factory alongside other Fringe hubs.

There were 79 individual free programs and events during Fringe, including the City of Perth Fringe Fridays and Sundays, Perth Chinese New Year Fair, FRINGE WORLD Mermaids, Birak Concert 2019, Fremantle Harbour Sundays, Bassendean’s Wonderland, Inglewood’s Fringlewood, visual arts exhibitions, partnership activations and nightly free programs throughout the Perth Cultural Centre and The Woodside Pleasure Garden.

Free and busking program attendance is calculated for all relevant programs and events utilising daily site and door staff reportage sheets, reportage estimates provided by program producers as well as presenters and artists. Due to the range of estimations provided by external sources and in order to be conservative, the total attendance number is recorded as the lowest total of the projected attendance.

The reported figure of 857,000+ total attendance is at the conservative lower end of the projected 857,747 - 932,481 range.

The reported figure for total Festival attendance in 2019 is 857,000+ a 5% decrease on 2018’s figure of 905,000+.
THE TEAM

The 2019 FRINGE WORLD Festival was created by 3,574 participating artists, 695 people employed in casual full-time, part-time and contractor positions working with Artrage and on the hub environments directly presented by the Festival. There were 331 volunteers contributing to the Festival. In addition to this were the hundreds of staff and contractors working on the many in independent venues and programs in the Festival.

FRINGE WORLD is produced by ARTRAGE Inc. a Not-For-Profit cultural organisation and charity that has been at the forefront of evolving the culture of Perth and WA since 1983.

ARTRAGE BOARD
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Project Producer    Alyxia Boyer

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Production Coordinator     Sasha Catalano
Design & Construction Coordinator     Lucas Stappes
HQ Facilities Coordinator     Massie Cottingham
Site Managers       Liam Kirwan
Simon Howton, Zach Mangan, Sarah Keates, Nick Caties, Vida Barrett, Chris Kill, Brett Walsh, David Tiernan, Fraser Martin, Feather Lune and Beau Dudding

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Front of House Manager     Kylie Baker

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Box Office Coordinators     Sian Sugars
Ticketing Assistant     Mark Philips
Box Office IT Attistant     Hayley Rankin

GIRLS SCHOOL CINEMA + ROOFTOP MOVIES
Cinema Producer     Courtney Maagher

BRAND
BAR OPERATIONS
SECURITY
PUBLICITY
WEBSITE BUILD
REGISTRATION SYSTEM
TICKETING SYSTEM
IT

FRINGE WORLD IMPACT REFERENCE GROUP
Colin Walker, Marion Fuller, Desi Litis, and Daniel High. All involved with the Chamber for Culture and the Arts. Jo Burns and all at BOP Consulting.
2019 IMPACT REPORT
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