

FRINGE WORLD

FESTIVAL 2019

IMPACT REPORT



PERTH, WESTERN AUSTRALIA



CONTENTS

Welcome	04
Messages from the CEOs	06
What is FRINGE WORLD?	08
2019 At A Glance	10
2019 Financial Breakdown	12
Audience Profile	15
Cultural Visitation	23
Cultural Outcomes	27
Social Outcomes	31
Participating Artists	39
Partnership Activity	49
Media + Marketing Reach	57
Regional Fringe	61
Rooftop Movies + Girls School Cinema	65
Economic Impact	69
FRINGE WORLD Future Growth	78
FRINGE WORLD Awards	85
Report Methodology	88
The Team	90
2019 Partners	91

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 reportage. 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 \$12.1 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.





Photo by Johannes Reinhart.

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 it's 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."

Photo by Luke Carter-Wilton.



Photo by Naomi Jellicoe.

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.

OUR PURPOSE

is to enrich and evolve the culture of Western Australia.

OUR VISION

is to embed FRINGE WORLD in the hearts and minds of all Western Australians and make FRINGE WORLD the Edinburgh Fringe of Asia.

OUR MISSION

is to provide enduring benefits for artists, audiences and a diverse family of stakeholders through building the world's strongest Fringe festival.

OUR CORE VALUES

We surprise and delight.

We mainstream Fringe culture.

Our success is defined by the success of our artists.

We make Perth better.



674 EVENTS | **169** VENUES | **5,561** INDIVIDUAL PERFORMANCES | **99%** OF THE SURVEYED AUDIENCE PLAN TO ATTEND AGAIN IN 2020

857,747 ATTENDANCE AT FREE + TICKETED EVENTS | **414,905** ATTENDANCE AT TICKETED EVENTS

\$12,129,733 SPENT AT THE BOX OFFICE

\$32.25 AVERAGE TICKET PRICE | **59%** AVERAGE BUMS ON SEATS (+2%) | **2,205** ESTIMATED FTE JOBS CREATED (+18%) | **26,273** ESTIMATED VISITOR BED NIGHTS

3,574 ARTISTS | ARTIST ORIGINS: **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**

2019 AT A GLANCE

\$46 MILLION

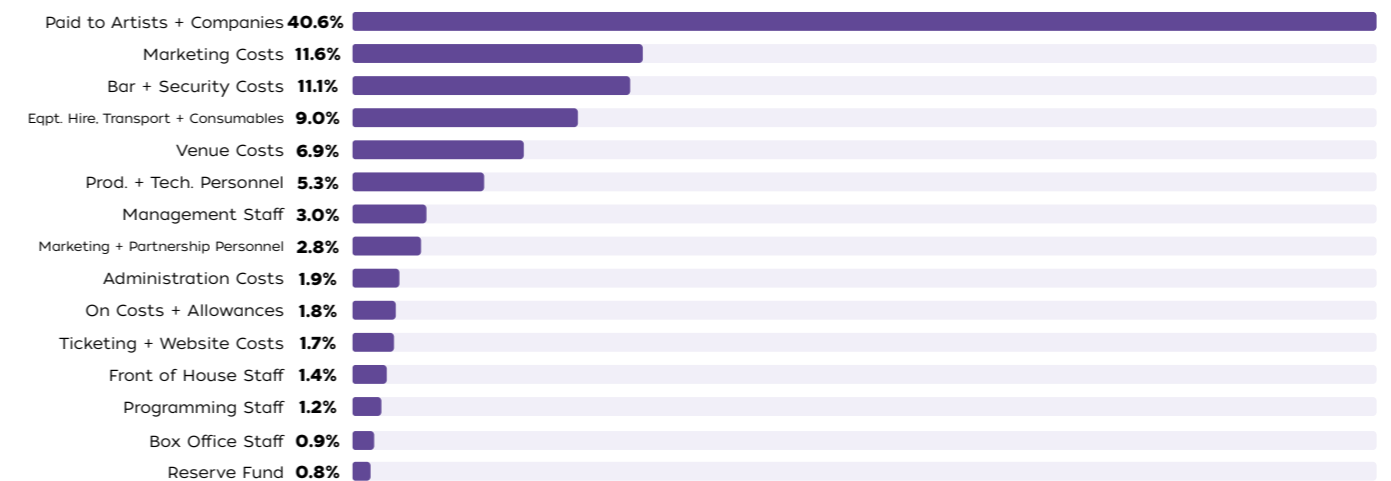
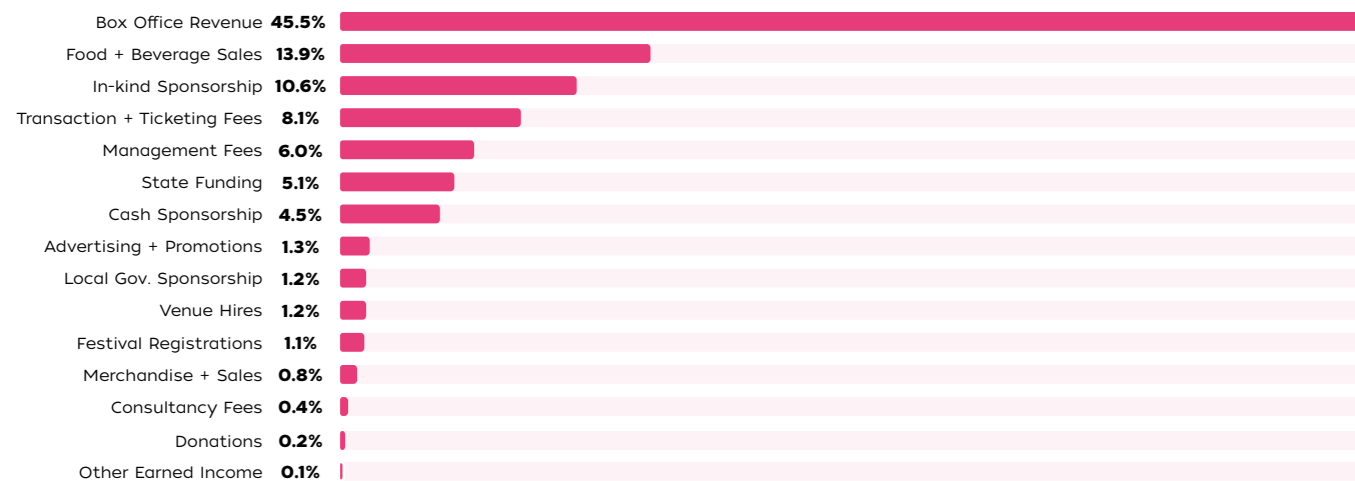
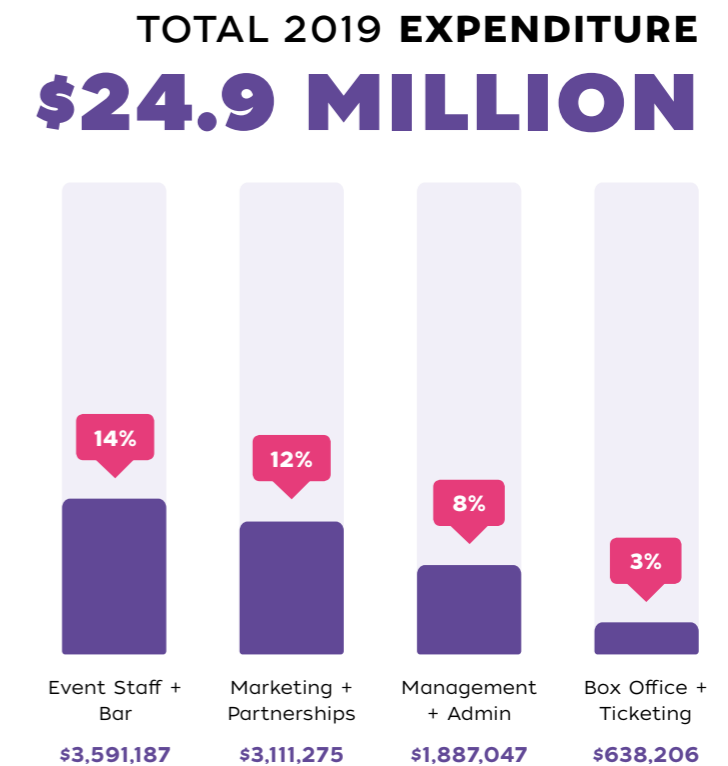
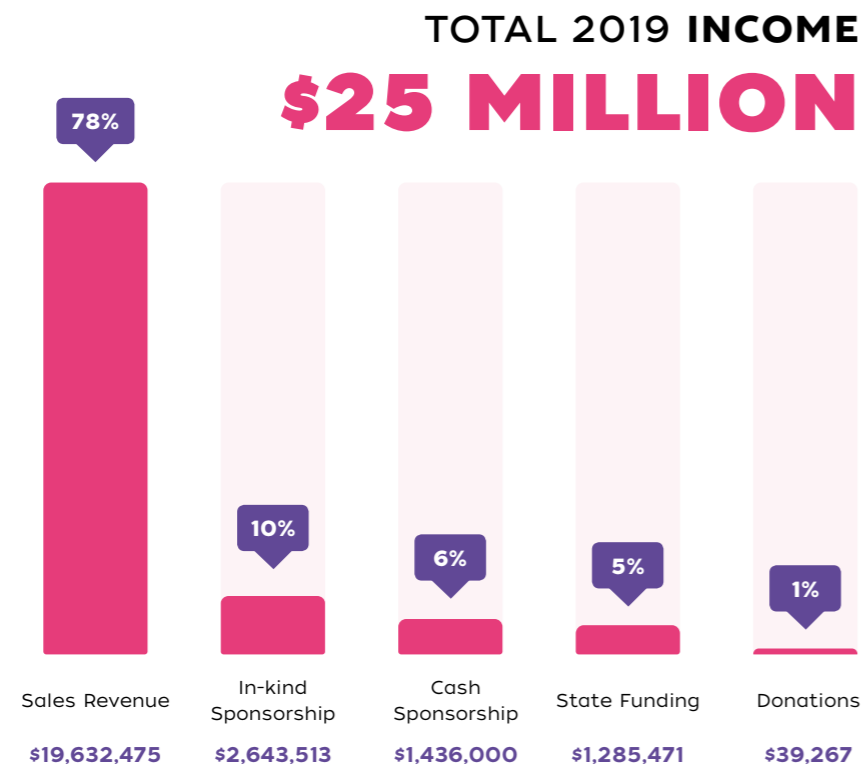
PAID OUT TO ARTISTS & ARTS COMPANIES SINCE 2012

\$100,206,344 ECONOMIC IMPACT

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



2019 FINANCIAL BREAKDOWN



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**

GOVERNMENT FUNDING is a testament to the capacity of the Festival. The organisation is **GEARED TO DELIVER GREATER VALUE TO THE STATE IF IT CAN SECURE INCREASED STATE FUNDING.**



.15

AUDIENCE PROFILE

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.

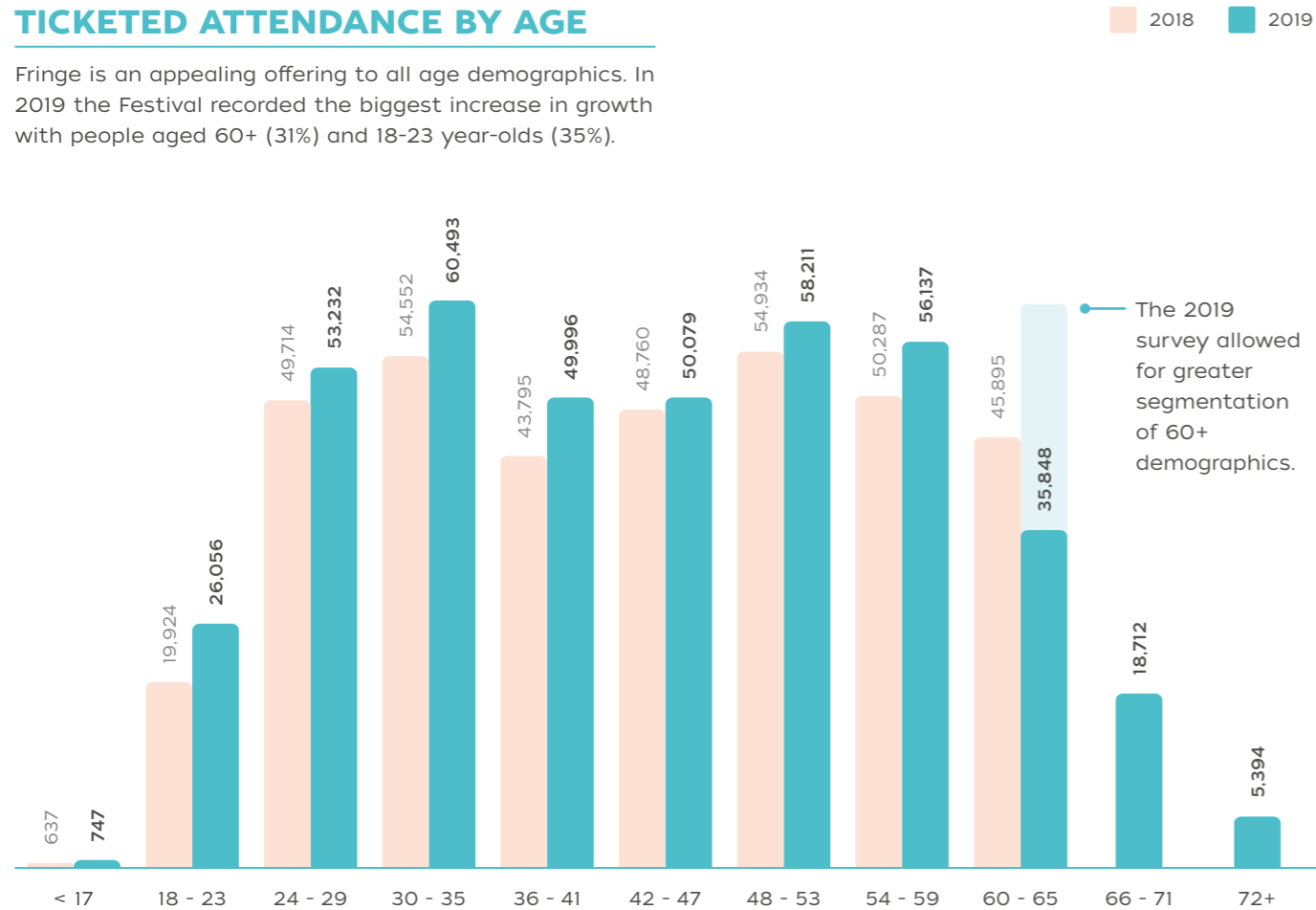
The largest number of sales still occur in the 30-35 year-old bracket with the median age of all sales sitting in the 42-47 bracket.

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.

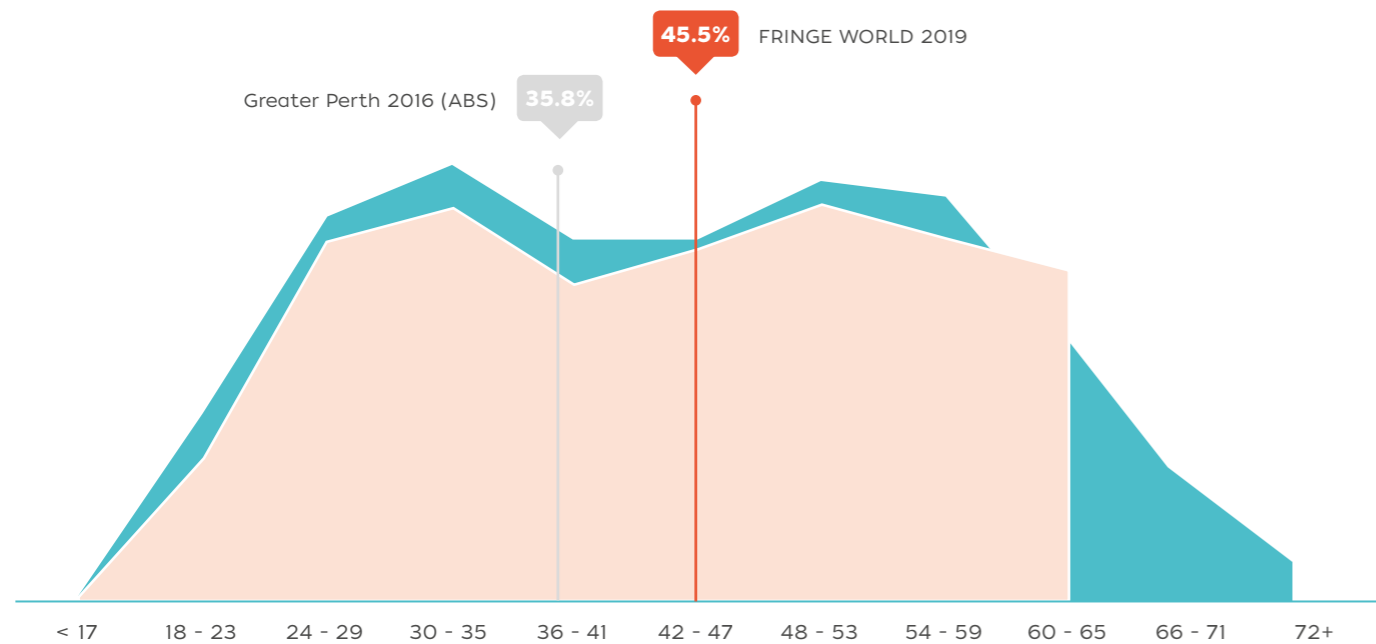
TICKETED ATTENDANCE BY AGE

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%).



2018 2019

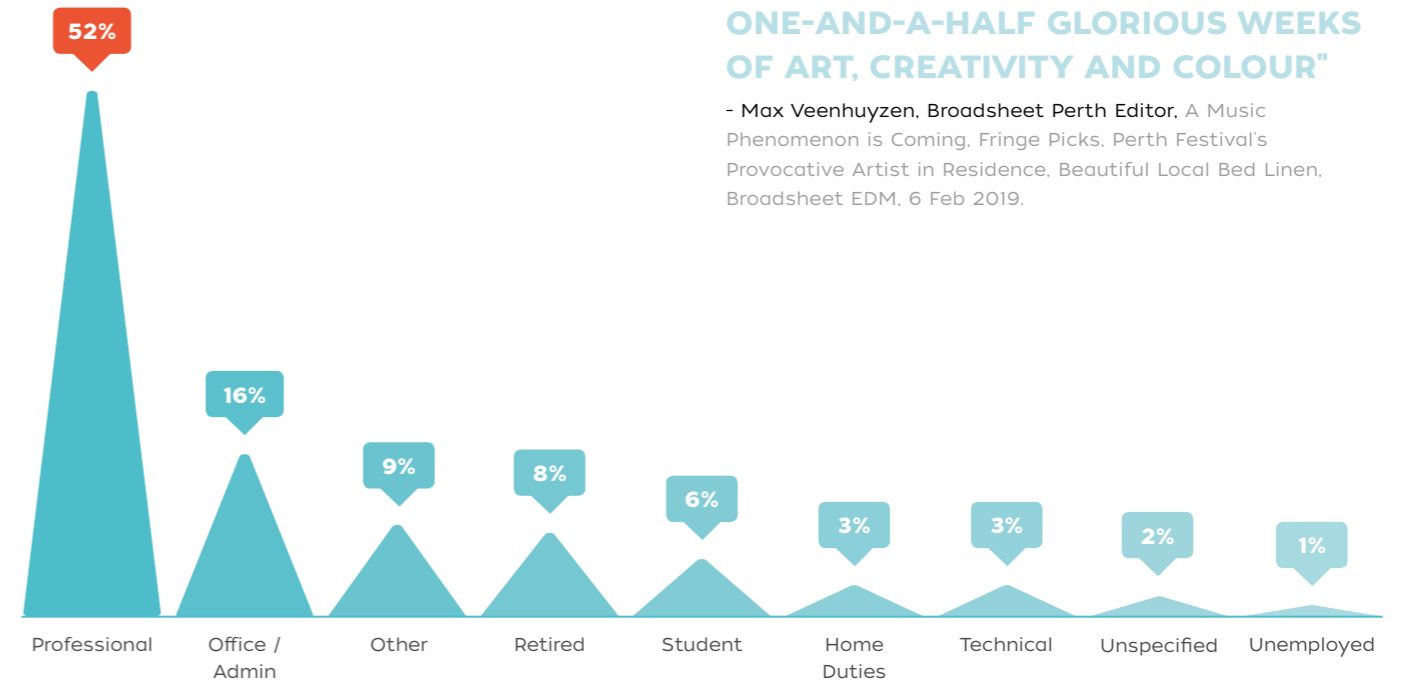
MEDIAN AGE COMPARISON



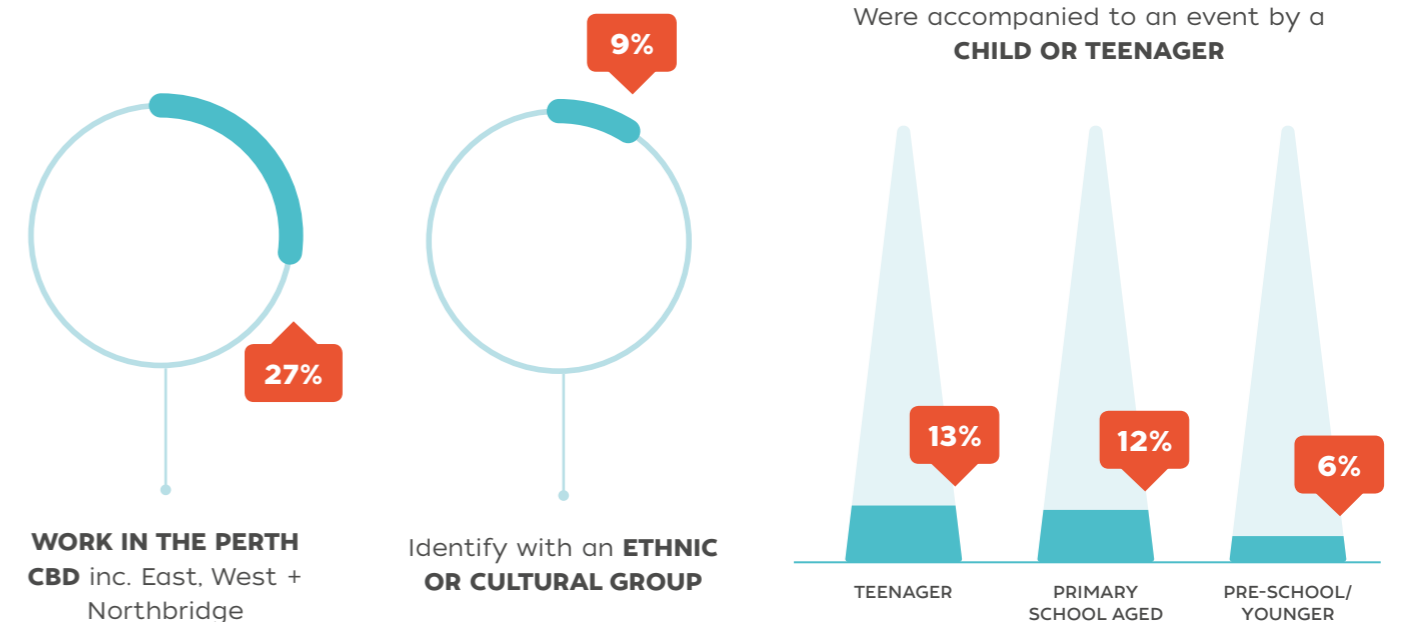
AUDIENCE OCCUPATION

"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 Veenhuizen, 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.

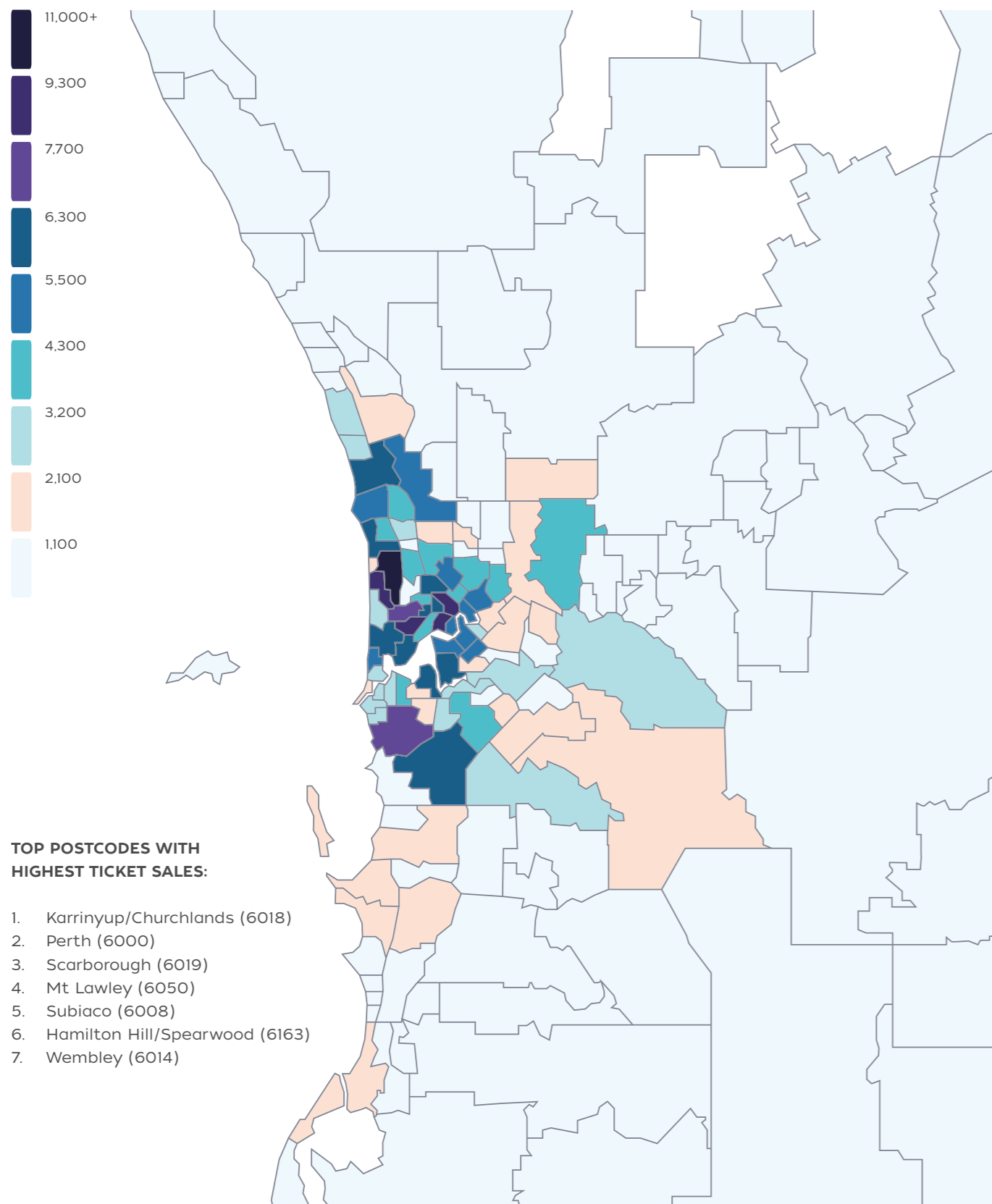


OTHER AUDIENCE INSIGHTS



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!



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.



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

FRINGE WORLD FRIENDS

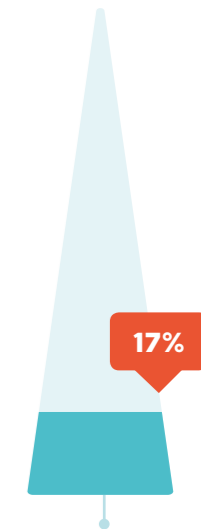
The FRINGE WORLD Friends program offers great Festival benefits plus year-round offers and insight to keep the good-times rolling even after Fringe ends.

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"

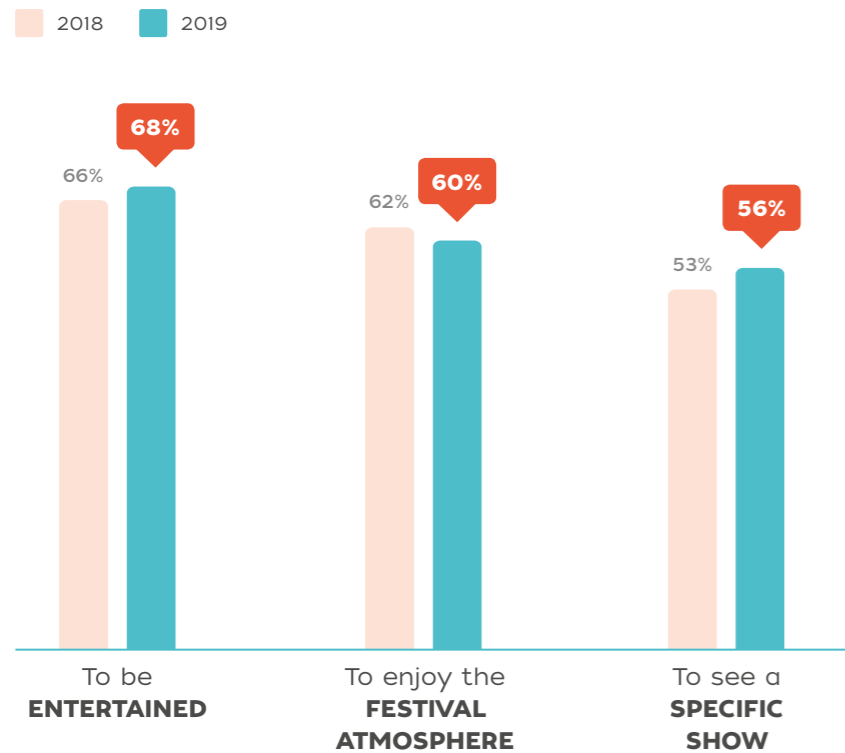
- 2019 FRINGE WORLD Friend from Fremantle.



OF ALL TICKET SALES are made by Friends!

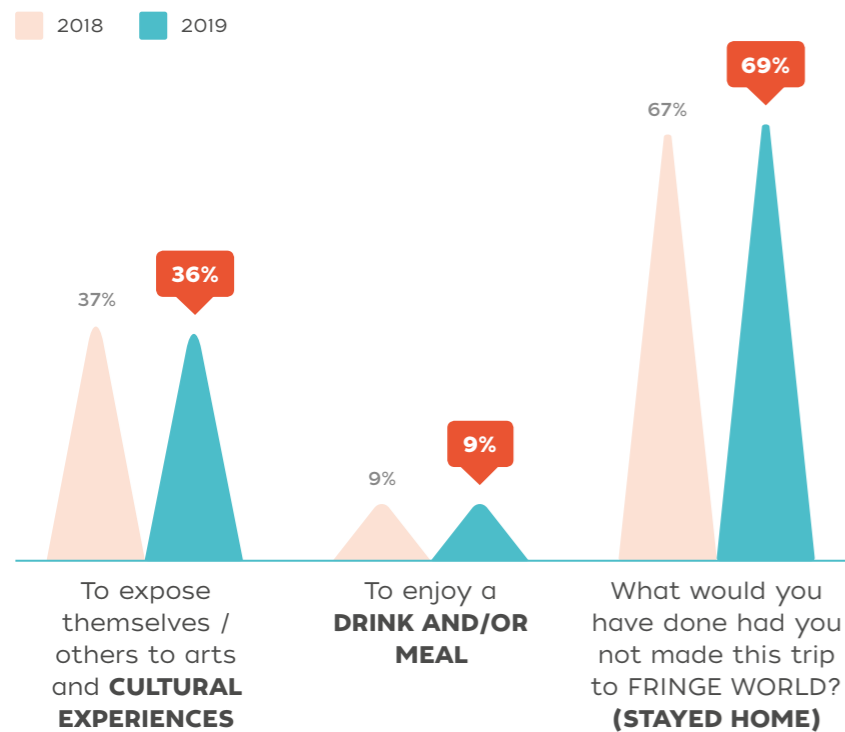
TOP 3 REASONS FOR ATTENDING AN EVENT

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



PRIME MOTIVATOR FOR ATTENDING FRINGE

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



“EVERY YEAR THE EVENT GETS BIGGER AND SOMEHOW BETTER. THE VENUES, THE EVENT, THE WHOLE EXPERIENCE HAS A GREAT VIBE, YOU JUST SMILE ALL THE TIME. THE SHOWS ARE WORLD CLASS, THE COST AFFORDABLE AND THE VOLUNTEERS AND STAFF ARE ALWAYS ALWAYS VERY CUSTOMER FOCUSED. IT’S OUR JANUARY HOLIDAY “STAYCATION”. WE HEAD UP TO PERTH BY TRAIN, ENJOY A MEAL AND DRINK, SEE A SHOW AND BACK OUT FOR SUPPER. ALL WITH GREAT FRIENDS... PERTH YOU’RE WORLD CLASS.”

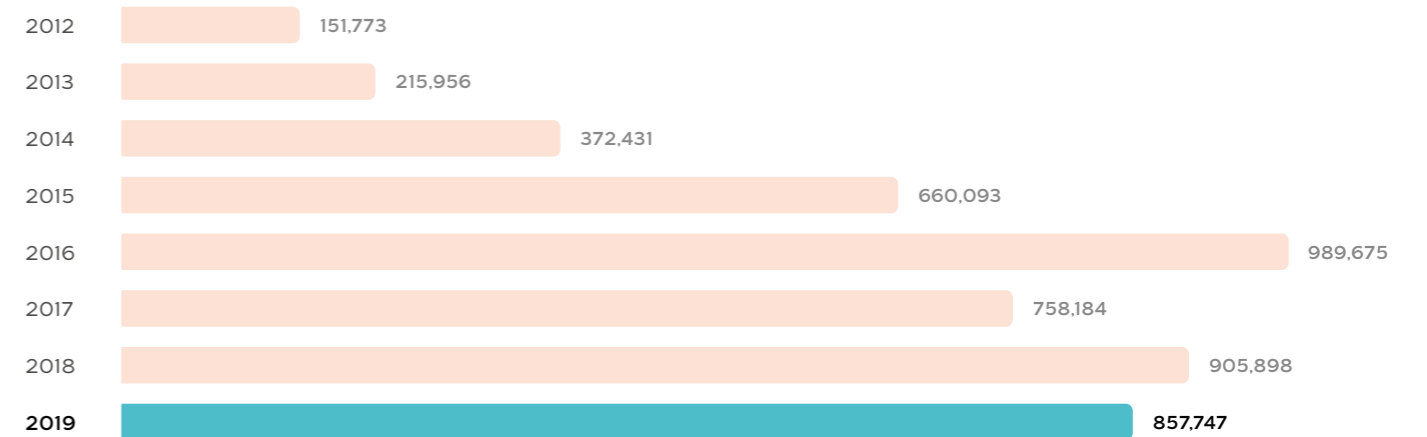
- 2019 Customer aged 54-59 from Rockingham.

“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!”

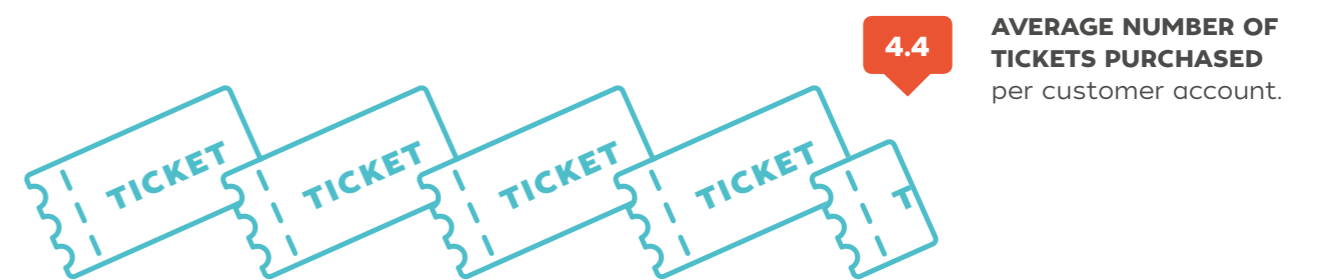
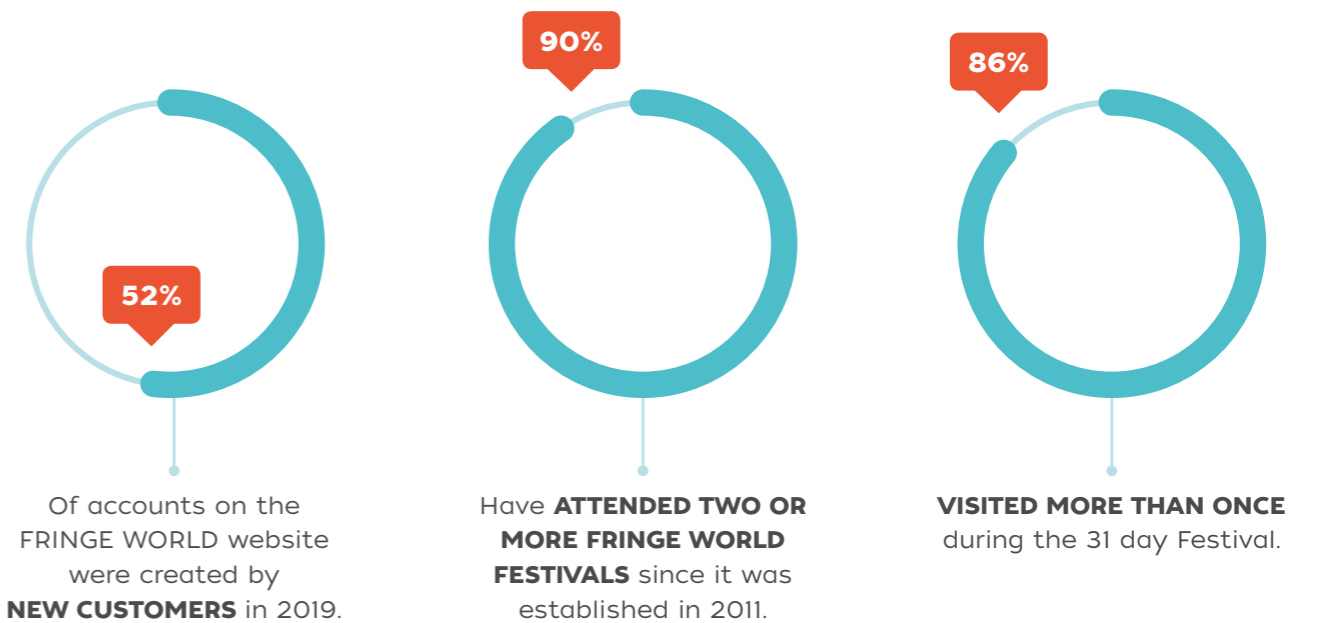
- 2019 Customer aged 30-35 from Glen Forrest.

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.



POSITIVE WORD OF MOUTH DRIVES FRINGE WORLD GROWTH





The Edith Spiegeltent at Yagan Square. Photo by Hannah Sorrell.

.23

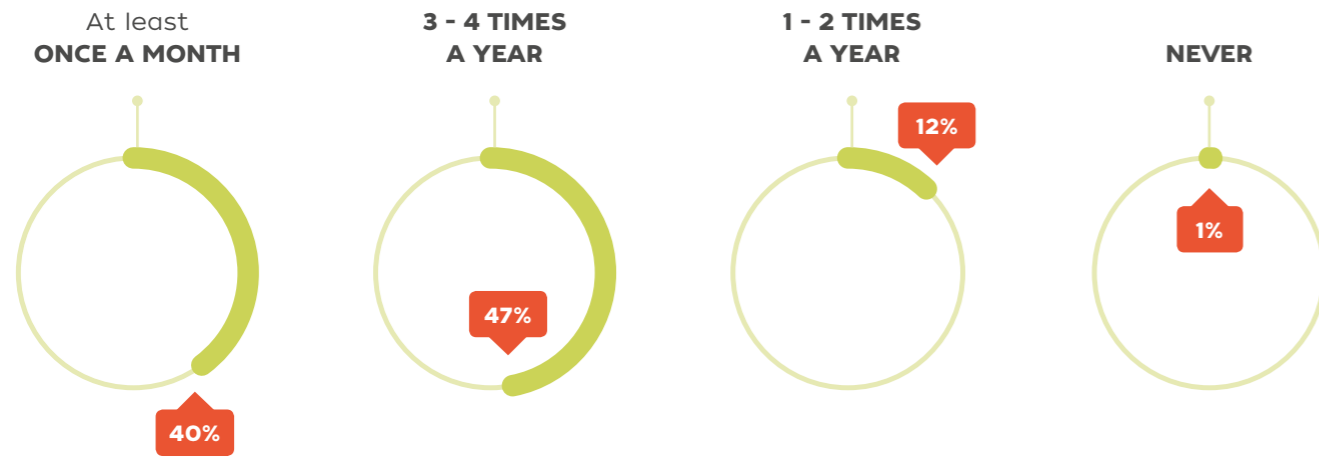
CULTURAL VISITATION

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.

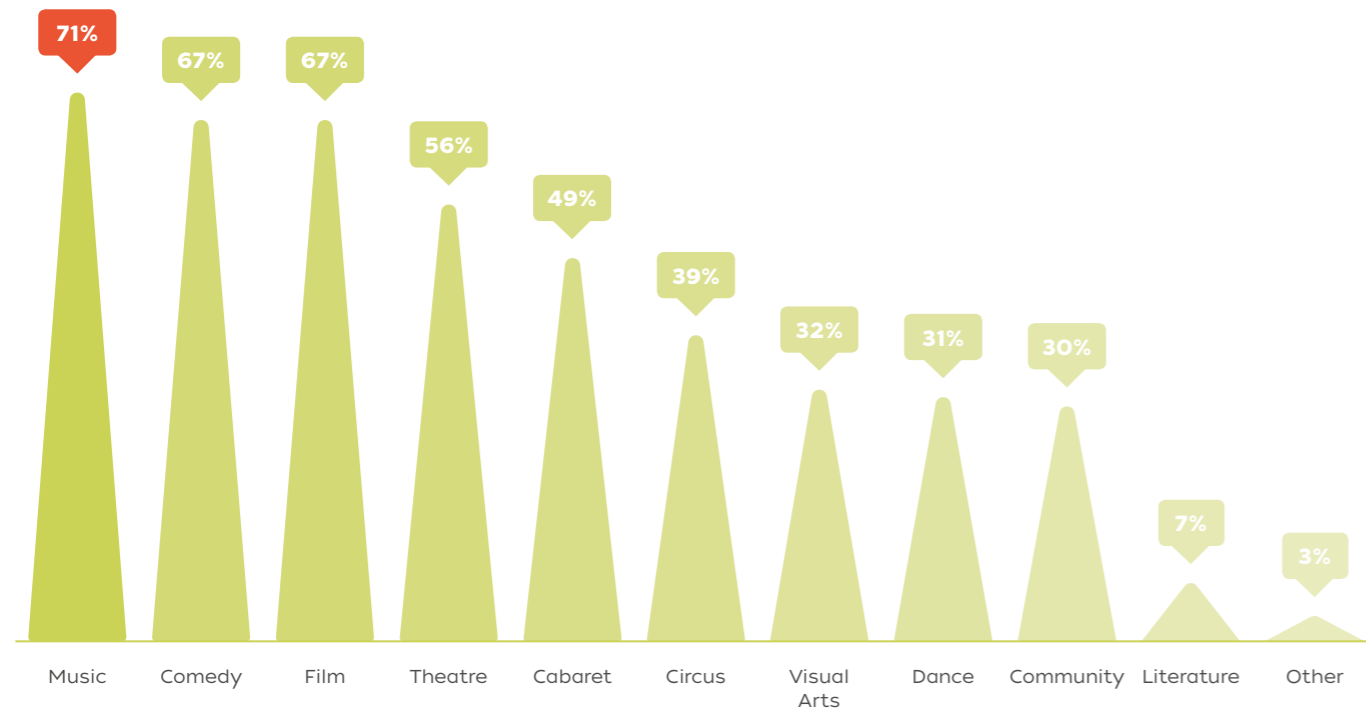
AVERAGE CULTURAL VISITATION



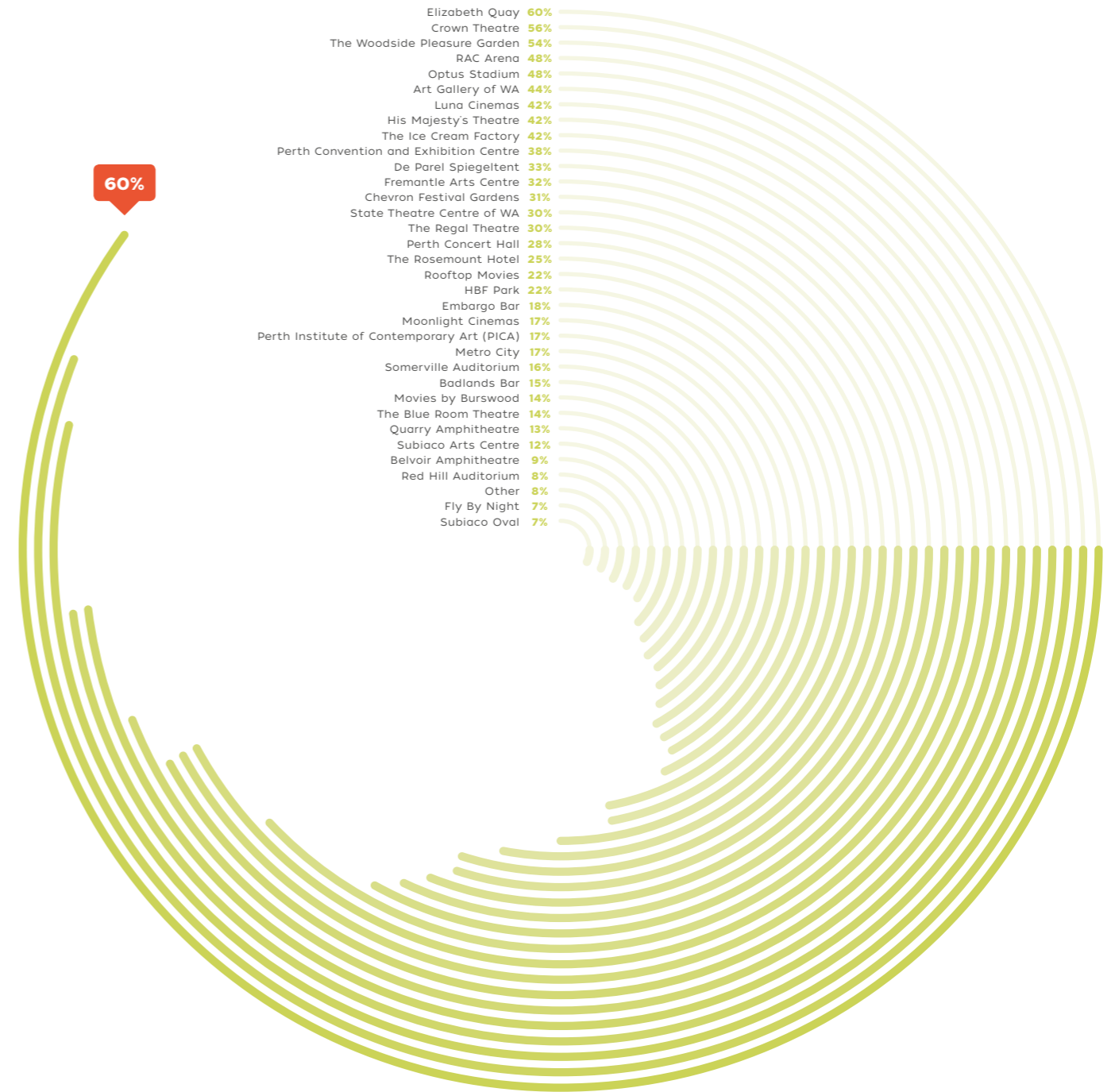
OVER THE PAST 12 MONTHS HOW OFTEN DID YOU ATTEND AN ARTS OR CULTURAL EVENT?

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?



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.

- Brayden Edwards. Audiotherapy: the healing power of music. X-Press Magazine. 29 January 2019.



.27

CULTURAL OUTCOMES

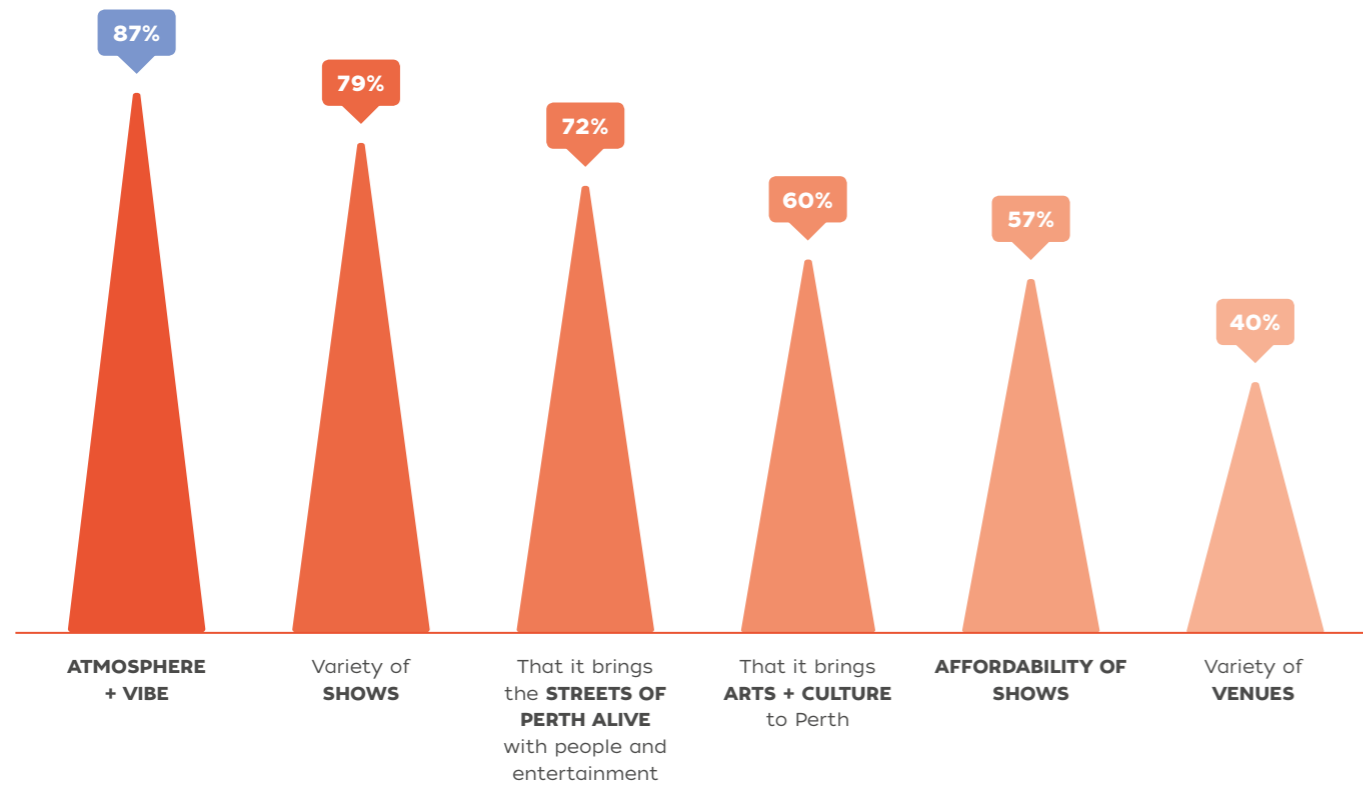
FRINGE WORLD seeks to attract as many people as possible to attend shows and live cultural experiences that they would otherwise not engage with. The reasons why most audience members are attracted to Fringe include the atmosphere and vibe, the variety of shows on offer and that the Festival brings Perth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



INCREASED ACCESS TO ARTS EVENTS

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

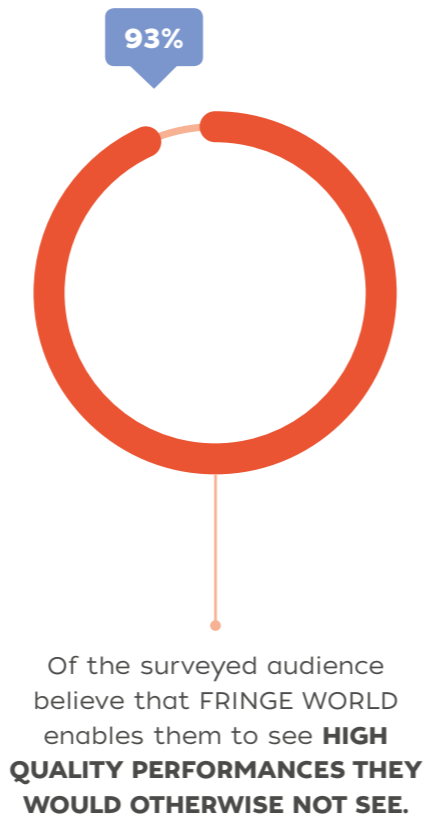
The free event offering at the Festival adds to pop-up hub environments such as The Woodside Pleasure Garden, with the 2019 Festival featuring 79 free events.

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.



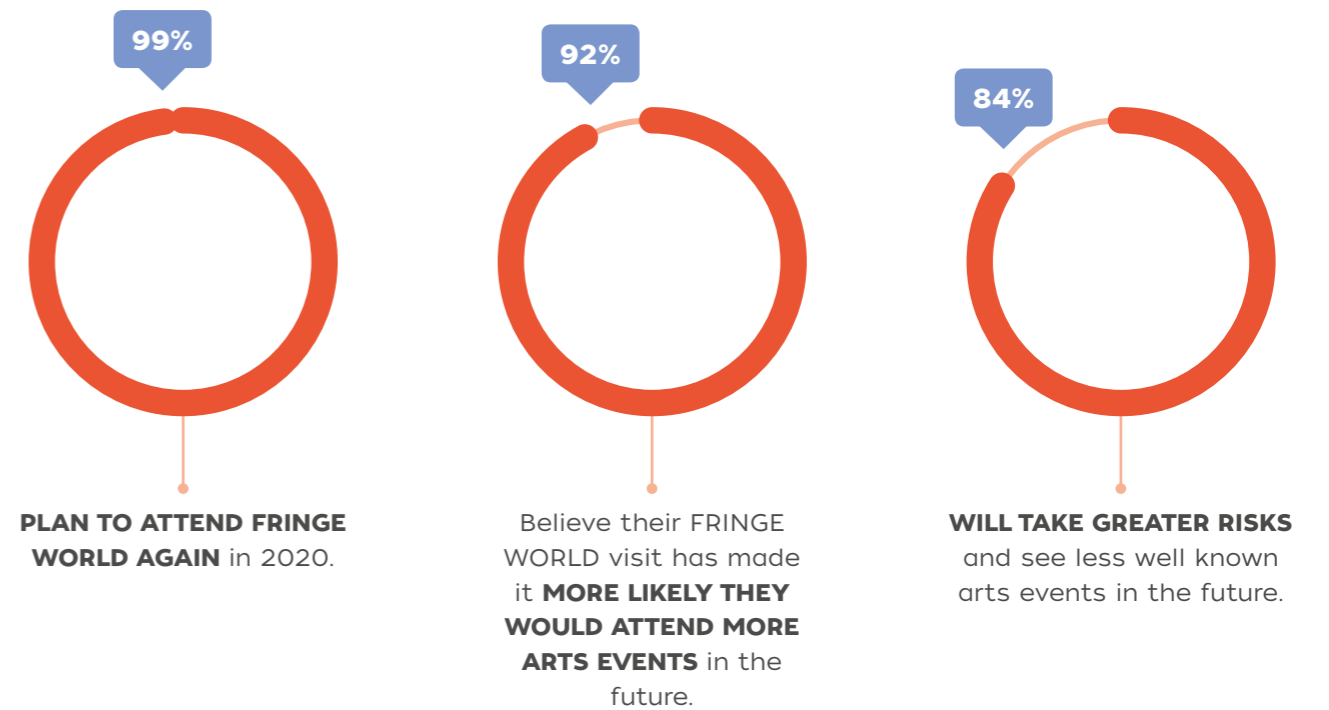
"AS FIRST TIME FRINGE GOERS, WE WERE THRILLED BY FRINGE WORLD AND ABSOLUTELY LOVED EACH SHOW WE ATTENDED. FRINGE IS NOW WELL AND TRULY INCLUDED IN OUR CALENDAR!"

- 2019 Customer aged 42-47 from Applecross



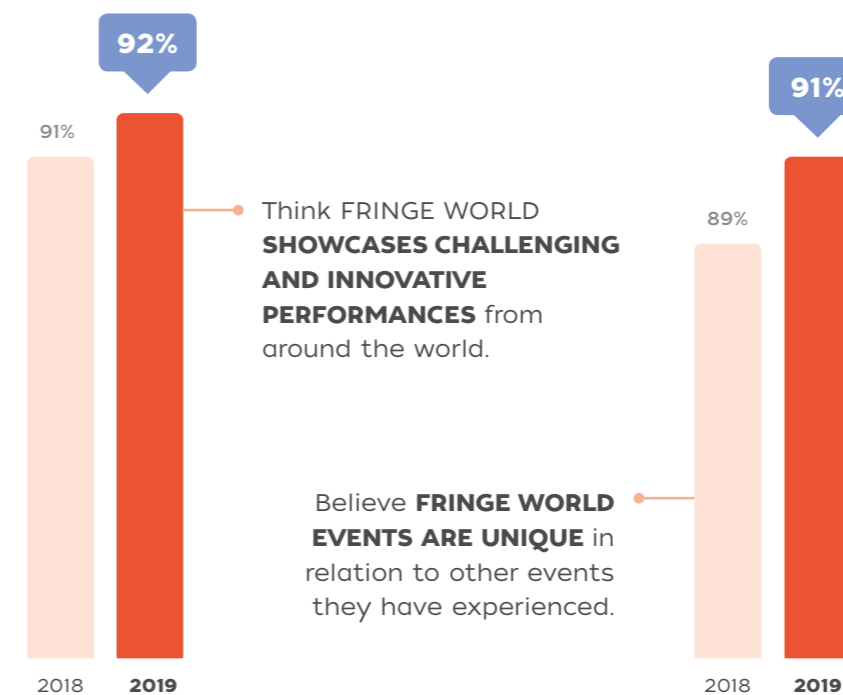
ENCOURAGE GREATER CULTURAL PARTICIPATION IN FUTURE

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



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 48-53 from Balcatta.



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.

ACTIVATIONS OF PERTH CITY AND SURROUNDS

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.

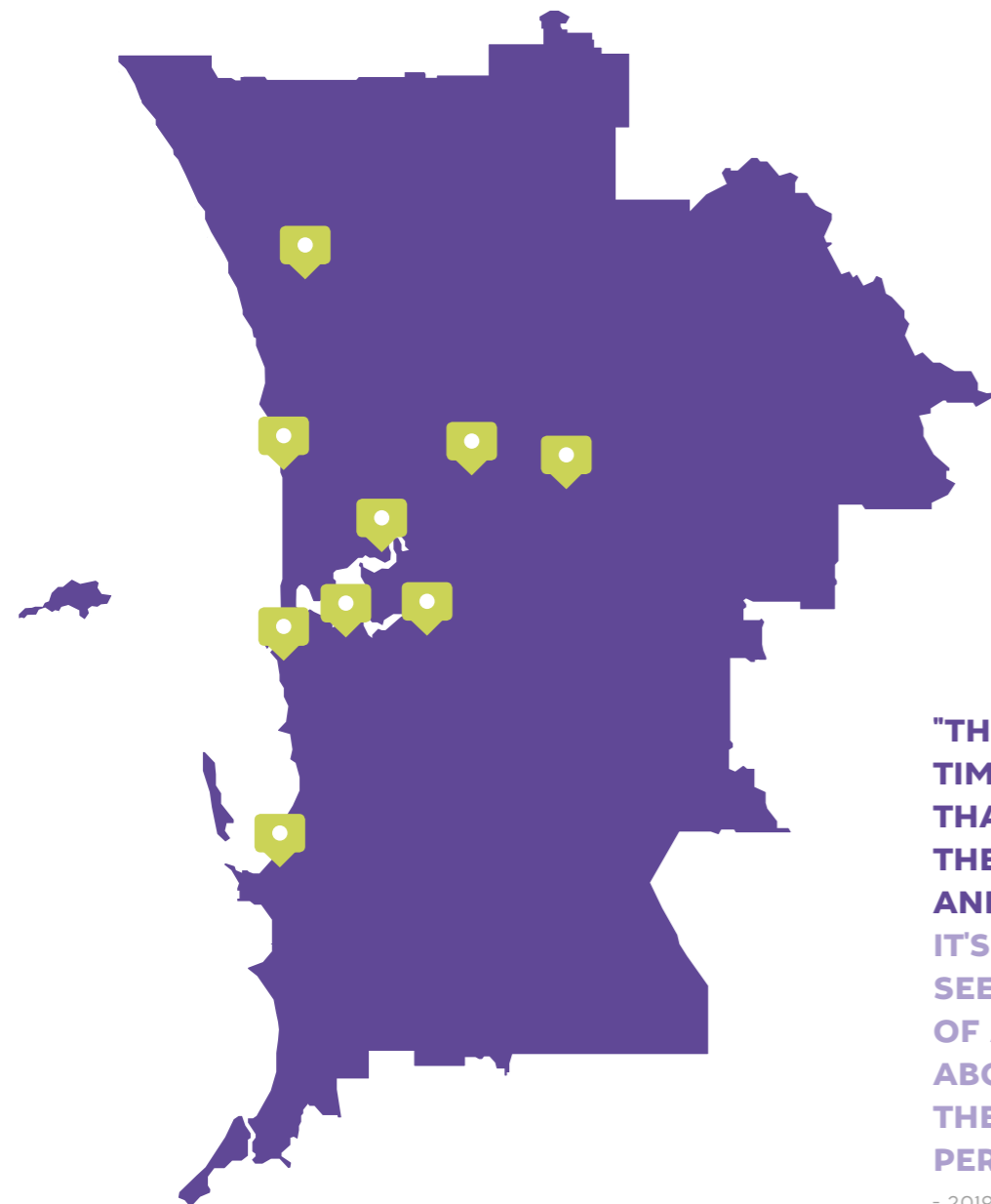
Between the City and Northbridge was Fringe's newest hub, Yagan Square and just down the road Perth's favourite Fringe playground, The Woodside Pleasure Garden, boasted the biggest variety of shows in the Fringe. Northbridge was also home to Fringe Central at the Perth Cultural Centre and The Ice Cream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

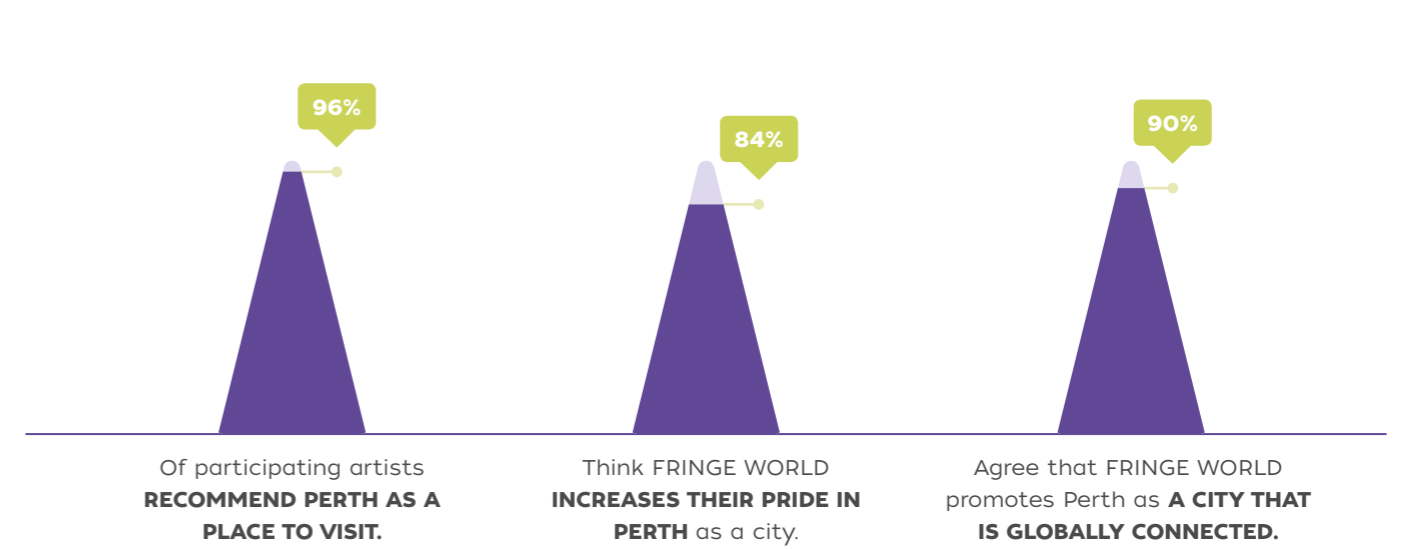
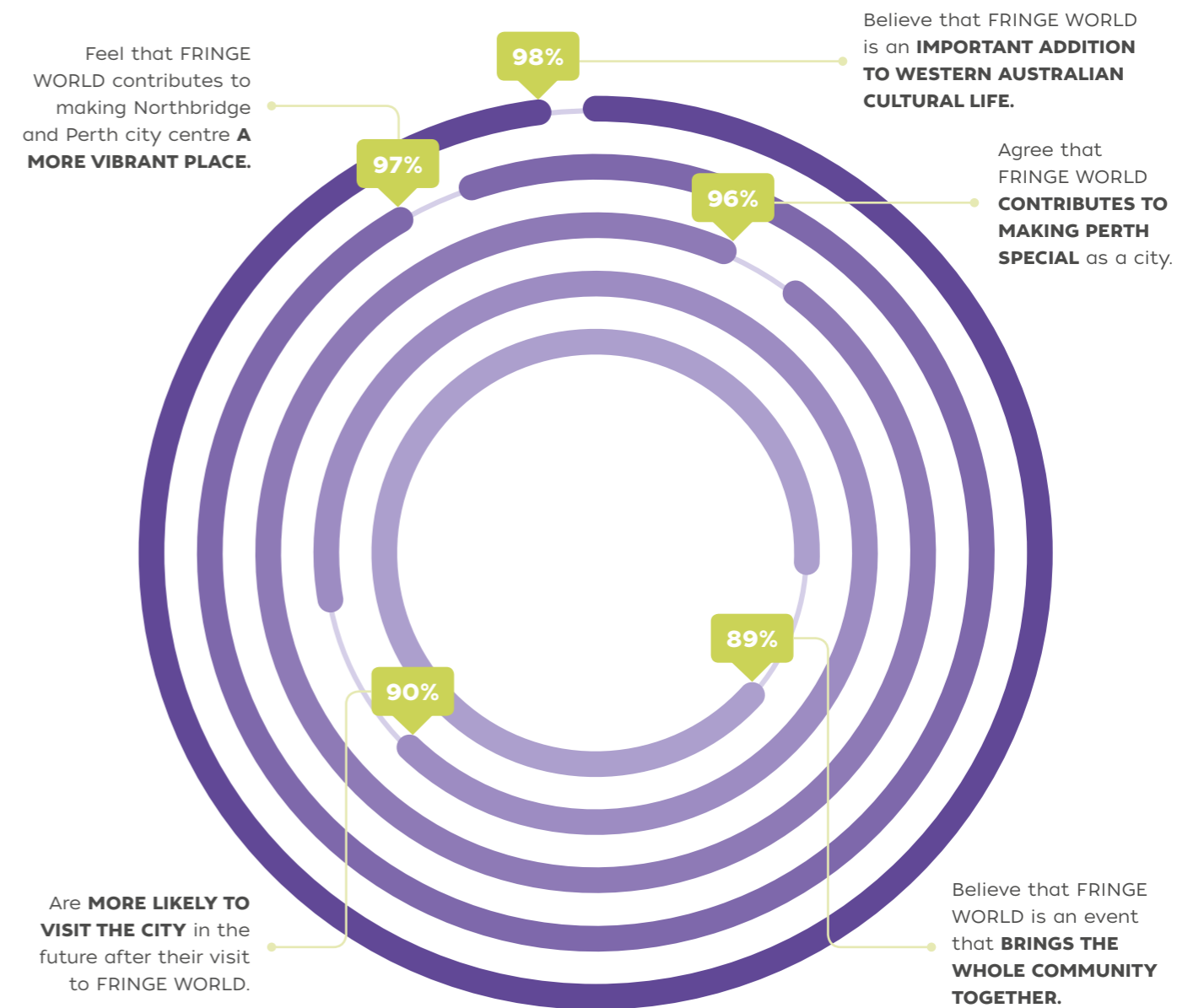


||

"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.

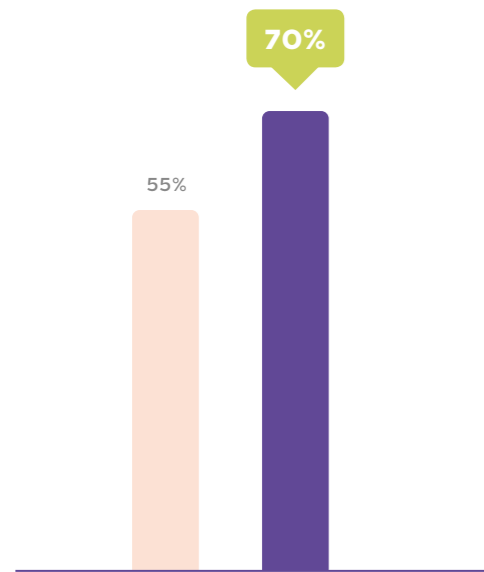
IMPROVED IMAGE OF PERTH



PERCEPTIONS OF SAFETY

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

2012 2019



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

78%

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

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.



“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.

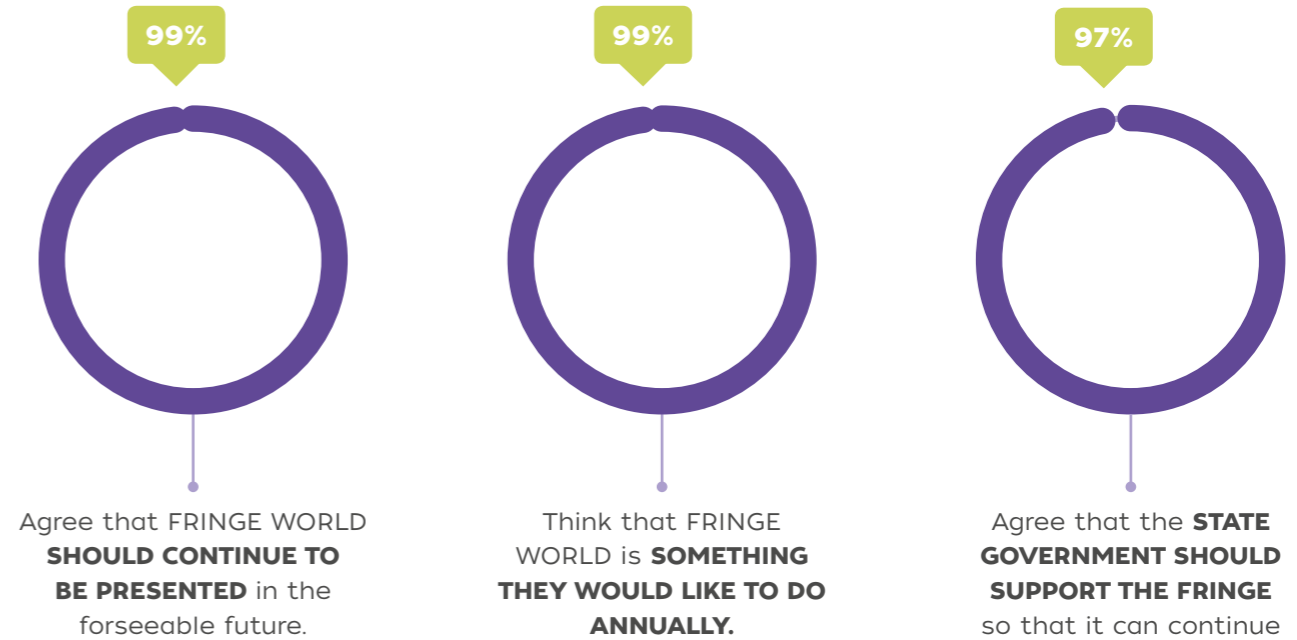
“THERE IS SO MUCH LOVE FOR THE FESTIVAL AND I THINK THAT’S A BRILLIANT THING.

“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

HEARTS AND MINDS

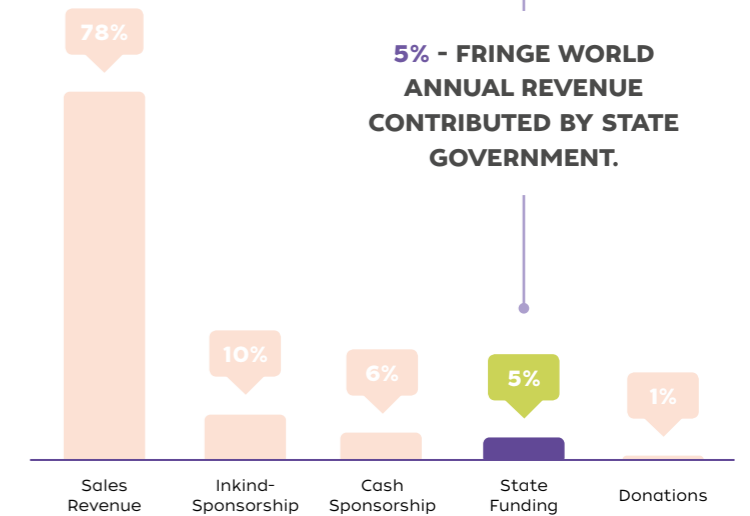
For a Festival that has just celebrated its eighth birthday, the positive public sentiment that it has achieved is large. The hundreds of thousands of audience members who have attended FRINGE WORLD since 2012 know the value of the Festival, which is well on its way towards embedding itself in the hearts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



Please refer to page 12 for full breakdown.

The Woodside Pleasure Garden





The Madonna Circus. Photo by Hayley Cooper.

.39

PARTICIPATING ARTISTS

One of FRINGE WORLD's core values is, 'Our success is defined by the success of our artists' and the feedback from our artists is key to informing our decision-making; driven by a commitment toward ongoing improvements.

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

ARTIST ORIGINS

74%



WA

17%



INTERSTATE

9%



INTERNATIONAL

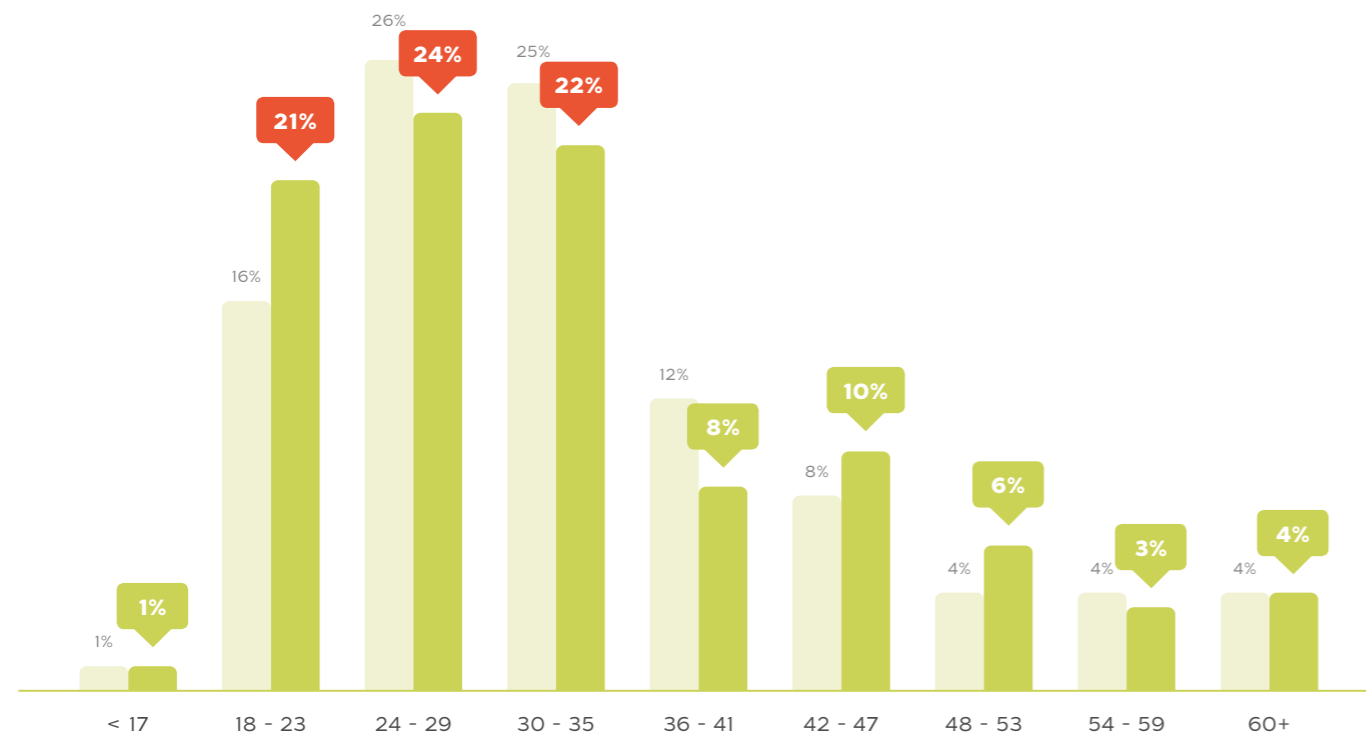


"FRINGE WORLD PROVIDES A PLATFORM FOR ARTISTS (PARTICULARLY LOCAL ARTISTS) TO EXPAND AND EXPLORE, IT HAS CREATED AN AUDIENCE AND AN ATMOSPHERE THAT HAS CHANGED THE CULTURAL LANDSCAPE OF A PERTH SUMMER. IT BRINGS OUR CITY TO LIFE AND AS AN ARTIST, I'M GRATEFUL."

- 2019 Artist Sofia Pratt.

ARTIST AGE RANGE

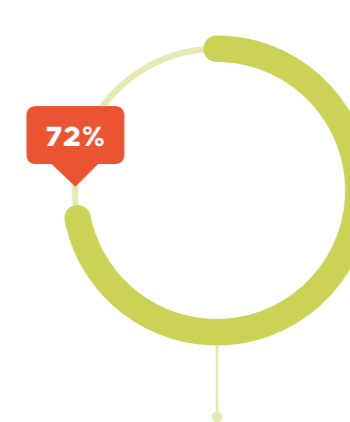
2018 2019



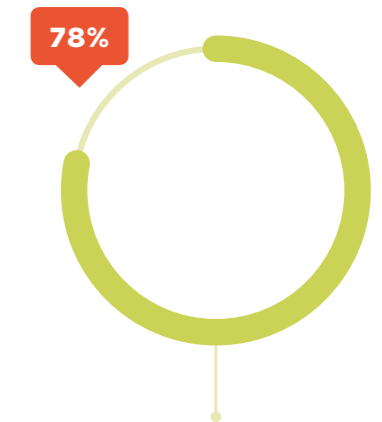
ARTIST FEEDBACK



Are **SATISFIED WITH THE FRINGE WORLD FESTIVAL** from the perspective of a participant.



Agree that FRINGE WORLD is **A PLATFORM TO ACCESS AN AUDIENCE THEY WOULD OTHERWISE NOT HAVE ACCESS TO.**



Agree that participating in FRINGE WORLD is **IMPORTANT TO THE DEVELOPMENT OF THEIR CRAFT** as an artist.



"I ALMOST DIDN'T DO FRINGE THIS YEAR BUT WITH A LITTLE ENCOURAGEMENT FROM THE RIGHT PEOPLE AT THE RIGHT TIME I FULLY IMMERSSED 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



36% Comedy • **14%** Cabaret • **13%** Theatre • **13%** Music + Musicals • **7%** Children's Events
4% Free + Community • **4%** Circus • **3%** Street Performance + Busker • **2%** Visual Arts
2% Dance + Physical Theatre • **1%** Film + Multimedia

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.

INDEPENDENT VENUES

The percentage take for FRINGE WORLD hub venues is similar to the arrangement in place between many shows and independent venues in the Festival, that FRINGE WORLD has no direct control of. Alternative arrangements for independent venues include a flat hire rate charged to artists, and some provide their venue for free but keep food and beverage sales. Occasionally a venue or independent producer will buy a show outright and then take all sales. Artists who are working with independent venues and producers have the option to receive their percentage of ticketing sales direct from FRINGE WORLD rather than wait for the independent venue or producer to distribute their share.

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 Budgie 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 to 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.



HOW FRINGE SUPPORTS ITS ARTISTS CONTINUED...

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."

- 2019 Artist K. Patrick McMahon - Be More Chill.

ATTENDANCE AT EVENTS WITH A PASS

19,738

ATTENDANCE AT TICKETED EVENTS WITH A PASS



BASED ON THE AVERAGE TICKET PRICE THIS EQUATES TO

\$636,550

BENEFITS TO PASS HOLDERS THROUGH FREE ATTENDANCE

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.

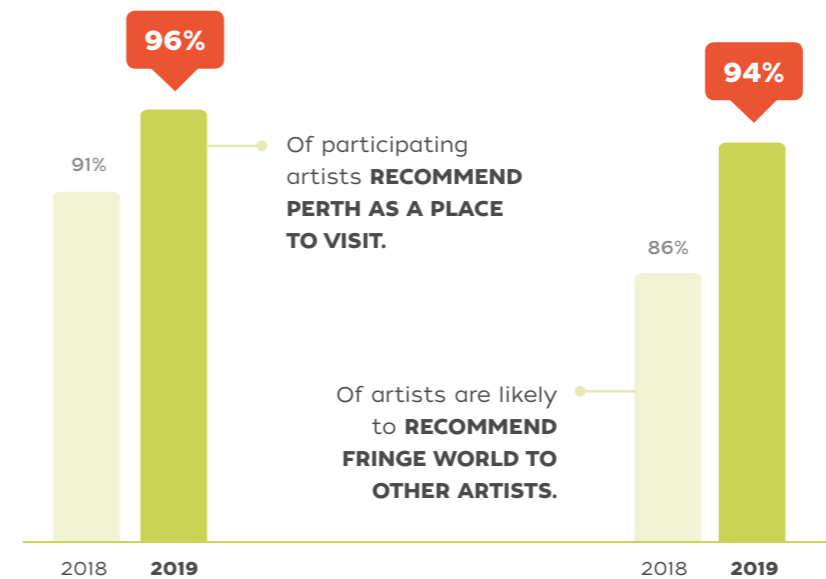
FRINGE WORLD stimulates this market through awards and affiliations and its participation in the World Fringe Alliance. Since 2012, FRINGE WORLD has awarded over 180 events with a total prize pool of \$263,000. More than \$217,000 of the total prize pool has been awarded directly to over 150 West Australian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

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.

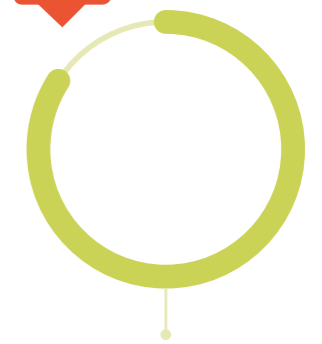
Partnering Tour Ready Awards have again allowed the Festival to support successful productions to the West. In 2019 Fringe; Sydney Fringe Tour Ready Award brought children's favourite; Mr Gørski, and Melbourne Fringe Tour Ready Award brought talk of the town Cam Venn - Charles Horse Lays an Egg.

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

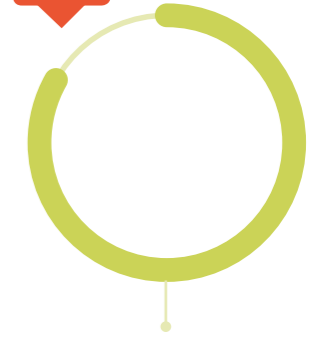


84%



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

83%



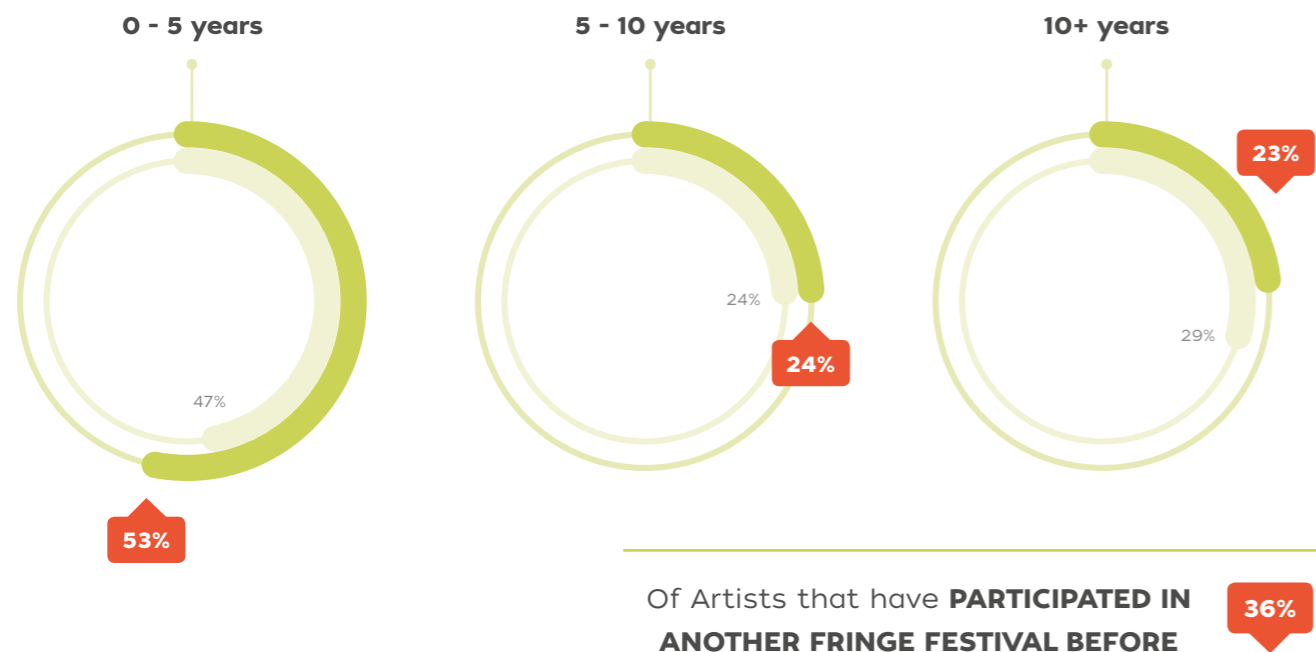
Of artists agree that **FRINGE WORLD IS AN IMPORTANT PLATFORM** for their work in Western Australia.

PERTH AND FRINGE WORLD ARE HELD IN HIGH REGARD BY THE NETWORK OF PARTICIPATING ARTISTS.

ARTIST PERFORMANCE EXPERIENCE

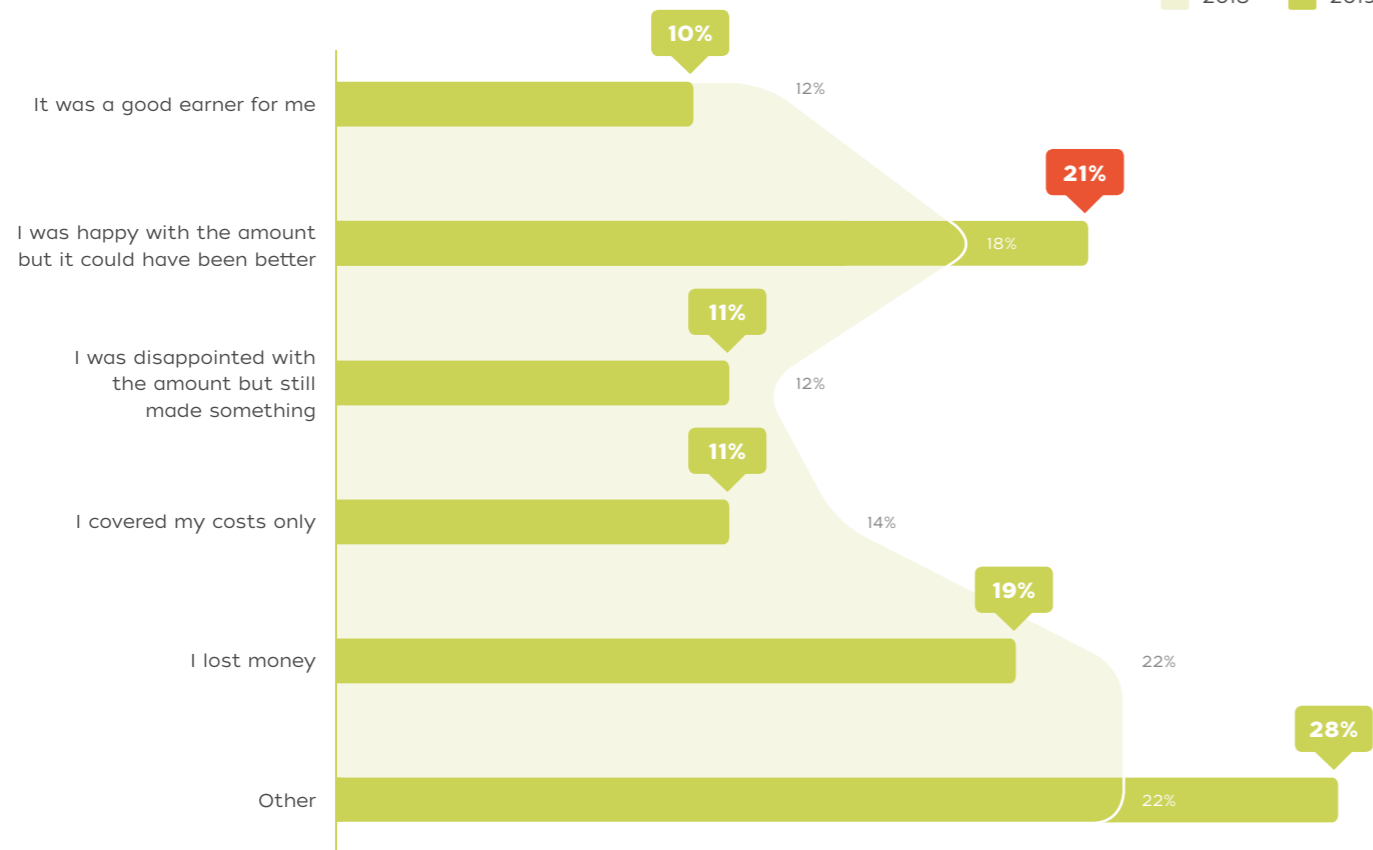
2018 2019

HOW MANY YEARS HAVE YOU BEEN PERFORMING/PARTICIPATING AS AN ARTIST OR PRESENTER?



WHICH OF THE FOLLOWING BEST DESCRIBES THE PERSONAL FINANCIAL BENEFIT THAT YOU RECEIVED?

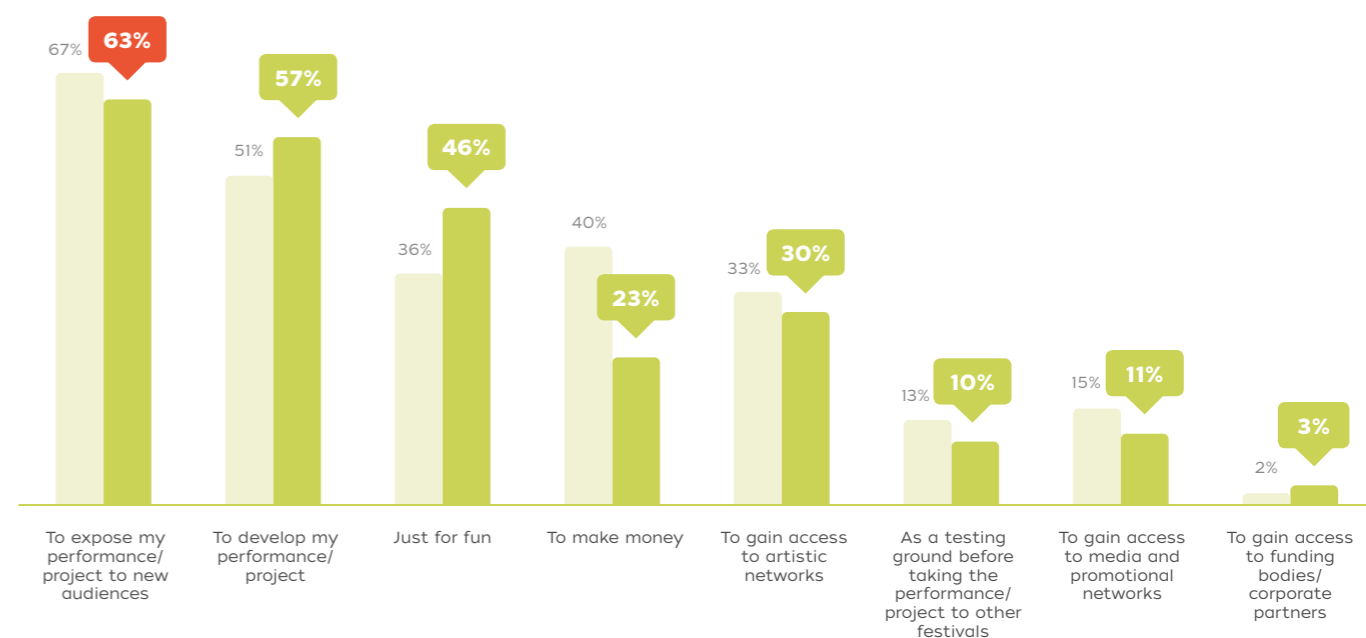
2018 2019



REASONS FOR PARTICIPATING

2018 2019

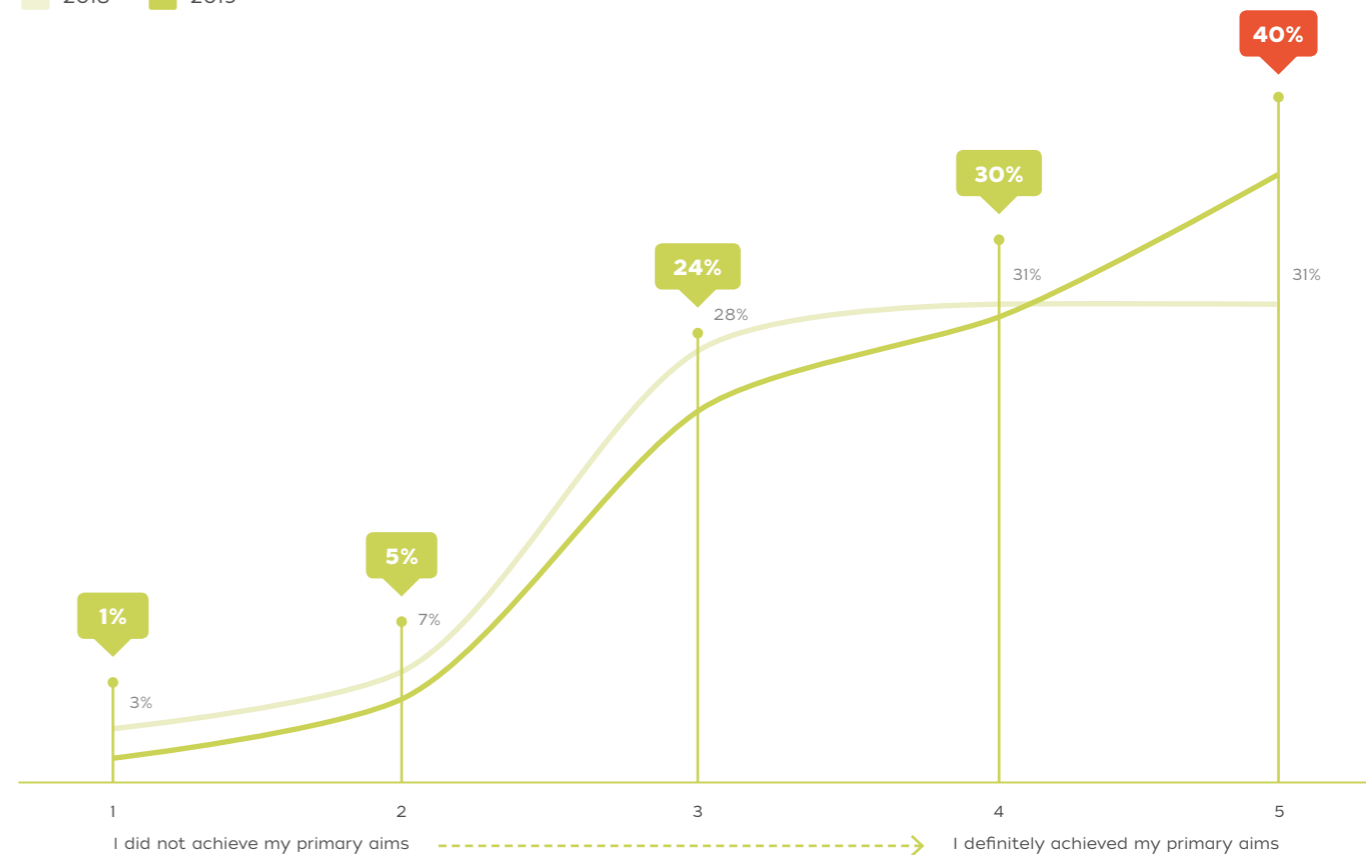
WHAT WERE YOUR PRIMARY AIMS IN PARTICIPATING IN FRINGE WORLD 2019?



ARTIST GOALS

HOW SUCCESSFUL WERE YOU IN ACHIEVING YOUR PRIMARY AIMS AT FRINGE WORLD 2019?

2018 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

Photo by Hannah Sörrell.

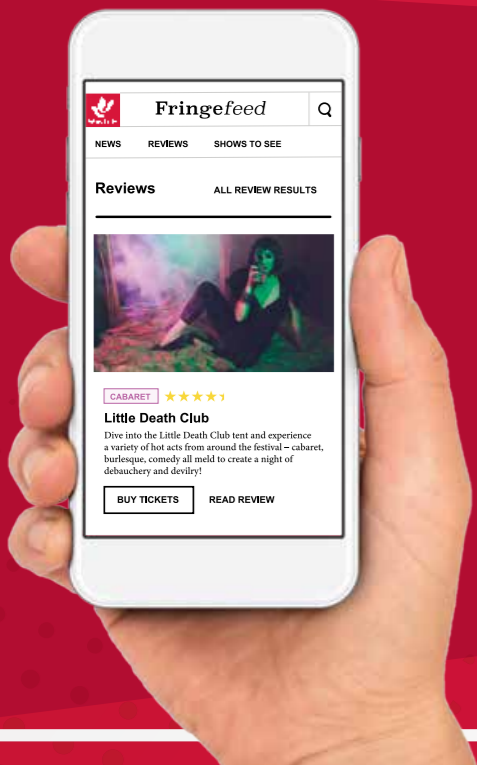
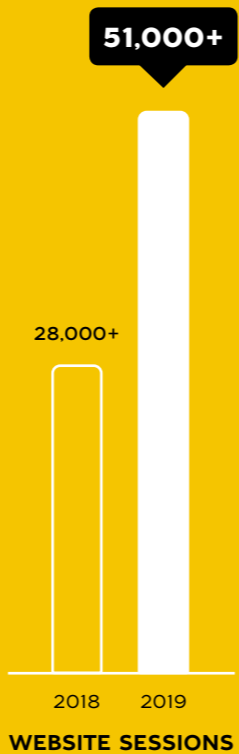


FRINGEFEEED.COM.AU

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 in 4
OF THE SURVEYED
AUDIENCE PURCHASED
MORE TICKETS BECAUSE
OF FRINGEFEEED.



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 / **90,000**
IMPRESSIONS ON NOVA LISTENERS | SOCIAL MEDIA REACH

Your tickets were brought to you by ours

Every time you play Lotterywest games, you contribute to the things that make WA great, like the 2019 FRINGE WORLD Festival. So thanks for playing.

lotterywest.wa.gov.au



Photo by Michelle Ranson.



THE EDITH SPIEGELTENT

The Edith Spiegeltent appeared as part of our new FRINGE WORLD hub at Yagan Square, thanks to our partnership with Edith Cowan University. This year more than 22,000 attendees enjoyed a show in the Edith!

22,000
ATTENDEES



Photo by Tenae Francis.



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.



Photo by Wade Ranson.



City of Perth

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.

14,000
ATTENDEES



Photo by Sean Breadsell.



Photo by Tenae Francis.



MATSO'S BROOME TIME

In 2018, FRINGE WORLD's beer and cider partner Gage Roads Brewing Co. acquired the beloved beer brand from Broome, Matso's. To introduce the brand to our audience, FRINGE WORLD transformed the Urban Orchard into Matso's Broome Time - think pub rock silent disco, roving camels and special Matso's cocktails.

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

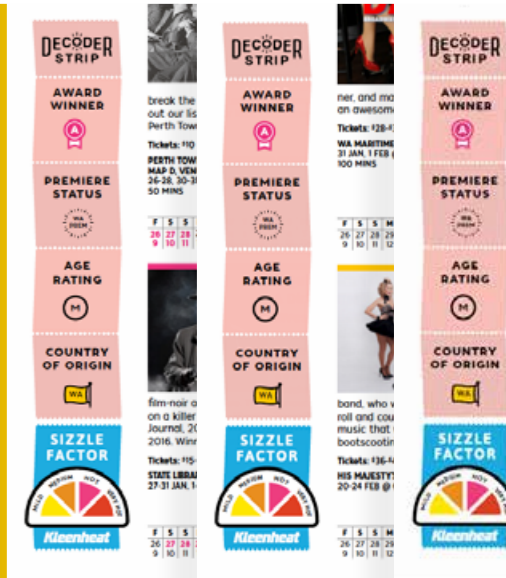


Photo by Wade Ranson.



HOSTEL G

PERTH

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.

Uber

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.

5,000

UBER PEDDLE
RIDERS

8 MILLION

REACHED ON
SOCIAL MEDIA

740,000

ENGAGEMENT



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.



Photo by Johannes Reinhart.





.57

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.

MEDIA COVERAGE

\$10,081,512
MEDIA VALUE

59,673,538
AUDIENCE REACH



250,000
PROGRAMS DISTRIBUTED
AROUND PERTH

ADVERTISING REACH

OUTDOOR ADVERTISING CAMPAIGN
933,000+
TOTAL REACH

THE WEST AUSTRALIAN PRINT CAMPAIGN
1,100,000+
TOTAL REACH

PERTHNOW NATIVE CONTENT CAMPAIGN
185,000+
SOCIAL REACH

THE NEW YORK TIMES PRINT CAMPAIGN
1,100,000+
TOTAL REACH

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.

MARKETING STRATEGY

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.

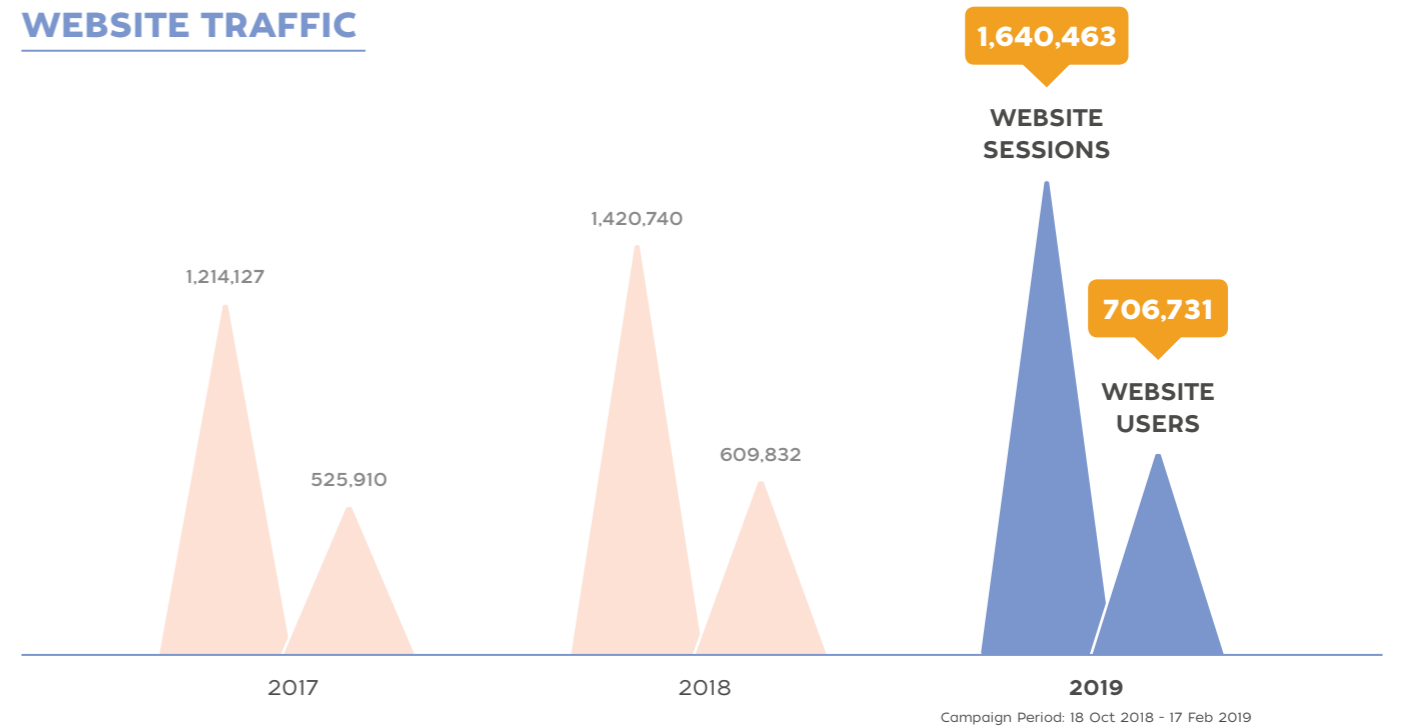
Cross promotion opportunities are maximised across each of the Artrage business units (i.e. Girls School Cinema, Rooftop Movies and FRINGE WORLD Festival), which combined have a massive digital reach; 40,000+ Instagram followers, 89,000+ Facebook followers and 170,000+ e-news subscribers.

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.

FRINGE WORLD SOCIAL MEDIA



WEBSITE TRAFFIC





Outer Fringe Tour 2019. Photo by Grantly Stainer.

.61

REGIONAL FRINGE

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

2019 LOCATIONS



Outer Fringe Tour 2019. Brianna Dunn.



.65

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.



Rooftop Movies. Photo by John Leonard.



Girls School Cinema. Photo by Hannah Sorrell.

ROOFTOP MOVIES

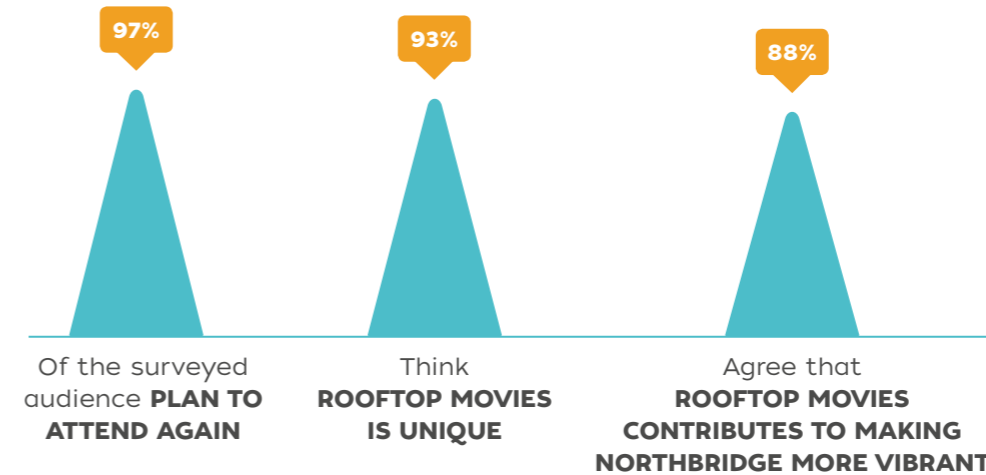
129
FILM
EVENTS

95
SOLD OUT
EVENTS

74%
SEASON
SOLD OUT

94%
AVERAGE NIGHTLY
ATTENDANCE

36,608
TICKETED ATTENDANCE!



"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

GIRLS SCHOOL CINEMA

"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!"

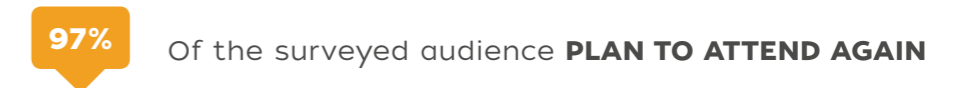
- Customer from Carine.

95
FILM
EVENTS

23
SOLD OUT
EVENTS

62%
AVERAGE NIGHTLY
ATTENDANCE

7,869
TICKETED ATTENDANCE!





Trash Test Dummies. Photo by Bridget Gilmour.

.69

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

95%

OF CUSTOMERS LIVE IN THE PERTH METRO AREA

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 1,101 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.

BUSINESS IMPACT

70%

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

77%

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

71%

Of the surveyed audience **HAD A DRINK AT A BAR / NIGHTCLUB / CAFE** before or after attending a FRINGE WORLD venue.

87%

Think FRINGE WORLD has **CONTRIBUTED TO MAKING NORTHBRIDGE AND PERTH CITY A MORE VIBRANT PLACE.**

91%

Agree that FRINGE WORLD **CONTRIBUTES TO MAKING PERTH SPECIAL AS A CITY.**

83%

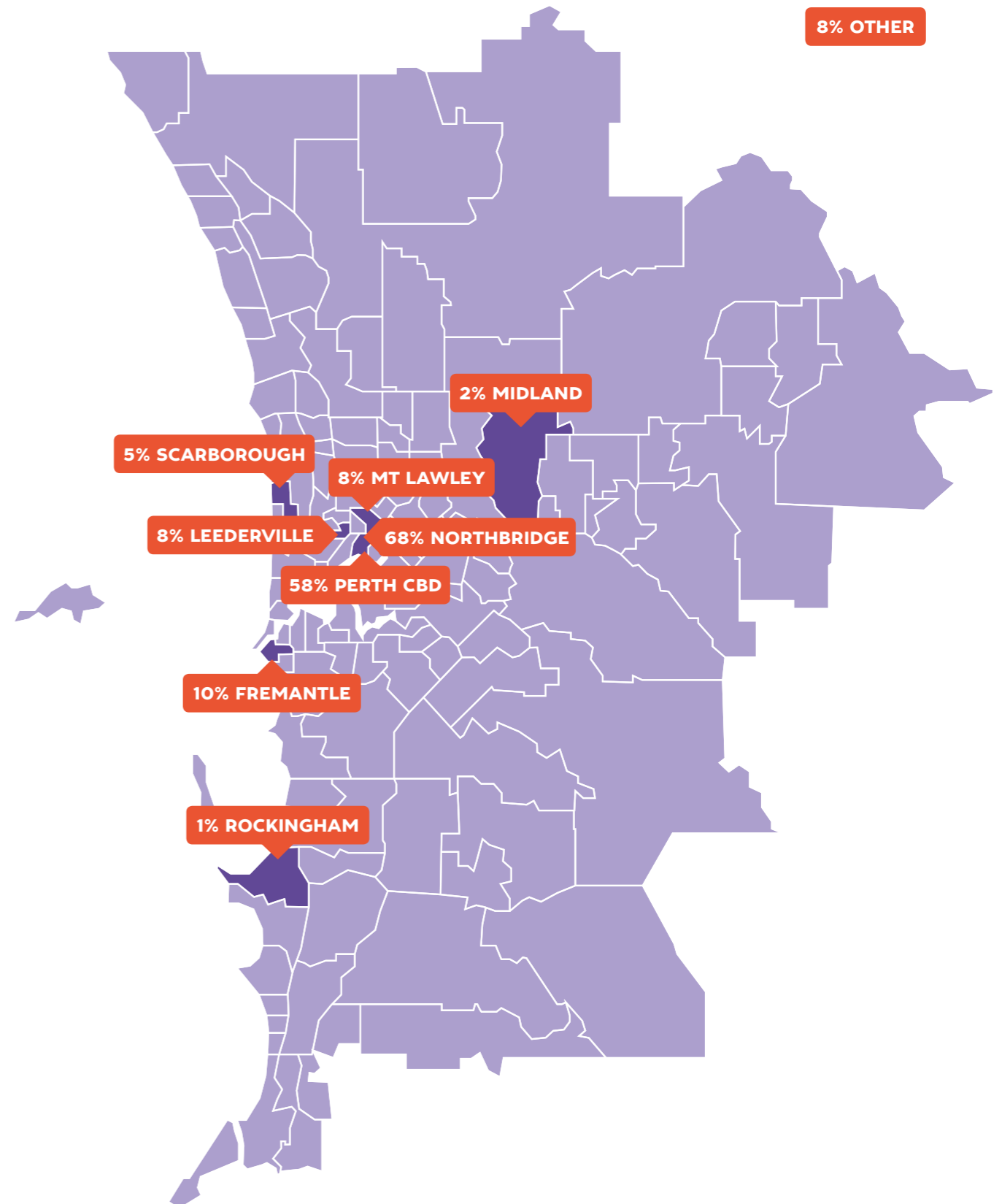
Think FRINGE WORLD **INTRODUCES NORTHBRIDGE TO PEOPLE WHO DON'T NORMALLY VISIT.**

65%

Indicated that **THEIR LEVEL OF TRADING INCREASED.**

VISITOR EXPENDITURE BY SUBURB

WHERE WAS YOUR AVERAGE DAILY EXPENDITURE PRIOR TO AND AFTER ATTENDING A FRINGE WORLD VENUE? (Choose up to 3)



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%).

LOCATION	NUMBER	%
City of Perth	668	15.0%
Elsewhere in the Perth Metropolitan Area	3,549	79.6%
Elsewhere in Western Australia	172	3.9%
Elsewhere in Australia	40	0.9%
Overseas	28	0.6%

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.

TYPE OF RESPONDENT	%
Day visitors (from City of Perth)	14.1%
Day visitors (from elsewhere in the Perth Metro Area)	76.9%
Day visitors (from outside Perth)	2.4%
Staying visitors (from City of Perth)	0.3%
Staying visitors (from elsewhere in the Perth Metro Area)	3.6%
Staying visitors (from outside Perth)	2.7%

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

LOCATION	TOTAL AVERAGE DAILY SPEND
City of Perth	\$85
Elsewhere in the Perth Metropolitan Area	\$87
Elsewhere in WA	\$216
Elsewhere in Australia	\$212
Overseas	\$148

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

LOCATION	AVERAGE NUMBER OF DAYS ATTENDED
City of Perth	6.2
Elsewhere in the Perth Metropolitan Area	5.2
Elsewhere in WA	4.0
Elsewhere in Australia	5.3
Overseas	5.0

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

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

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

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

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.

CATEGORY	AMOUNT
Total expenditure on WA artists	\$2,810,733
Total expenditure on staff	\$5,811,723
Total expenditure on festival office costs	\$352,412
Other expenditure related to staging the festival	\$2,231,544
TOTAL	\$11,206,412

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
Audience	\$58,458,314
Performers	\$2,426,169
Organisers	\$11,206,412
TOTAL GROSS EXPENDITURE	\$72,090,895

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).

TYPE OF RESPONDENT	TOTAL 2018 SPEND	% OF OVERALL SPEND	TOTAL 2019 SPEND	% OF OVERALL SPEND
City of Perth + Perth Metropolitan Area	\$52,462,431	89%	\$51,600,507	88%
Elsewhere in WA	\$4,325,715	7%	\$5,291,060	9%
Elsewhere in Australia	\$875,727	1%	\$1,168,879	2%
Overseas	\$1,356,201	2%	\$397,868	1%
TOTAL VISITOR EXPENDITURE	\$59,020,074	81%	\$58,458,314	81%
TOTAL GROSS EXPENDITURE	\$73,119,217		\$72,090,895	

COMPARISON OF VISITOR GROSS EXPENDITURE WITH MULTIPLIER AS A PROPORTION OF TOTAL GROSS EXPENDITURE 2018 V 2019

SOURCE OF EXPENDITURE INCLUDING GROSS VALUE MULTIPLIER EFFECT	TOTAL 2018 SPEND	% OF OVERALL SPEND	TOTAL 2019 SPEND	% OF OVERALL SPEND
City of Perth + Perth Metropolitan Area	\$72,922,779	72%	\$71,724,705	71%
Elsewhere in WA	\$6,012,744	6%	\$7,354,573	7%
Elsewhere in Australia	\$1,217,261	1%	\$1,624,742	2%
Overseas	\$1,885,119	2%	\$553,037	1%
PERFORMERS	\$3,261,251	3%	\$3,372,375	3%
ORGANISERS	\$16,336,558	16%	\$15,576,913	16%
TOTAL GROSS EXPENDITURE INCLUDING MULTIPLIER	\$101,635,712		\$100,206,345	

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)¹. 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.

¹ Cultural Ministers Council: Cultural Data Online, 'Multipliers for culture-related industries', http://culturaldata.arts.gov.au/publications/statistics_working_group/other/multipliers_for_culture-related_industries, 23 June 2011

MULTIPLIED TOTAL EXPENDITURE

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

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

TYPE OF VISITOR	TOTAL UNIQUE VISITORS	AVERAGE DAYS	AVERAGE SPEND PER DAY	TOTAL SPEND
Intrastate Audience	8,366	4.0	\$216	\$7,228,224
Interstate Audience	1,457	5.3	\$212	\$1,637,085
Overseas Audience	1,030	5.0	\$148	\$762,200
Intrastate Artist	187	18.0	\$149	\$501,534
Interstate Artist	607	13.3	\$143	\$1,154,453
Overseas Artist	307	14.5	\$173	\$770,110
TOTAL	11,954			\$12,053,606
MULTIPLIED TOTAL	1.39			\$16,754,512

SPEND IN PERTH PER DOLLAR INVESTED

FIGURE/RATION	AMOUNT
Total Value Added IIO Visitor Expenditure (IIOV)	\$16,754,512
Total Gross Expenditure (TGE)	\$72,090,895
Total Gross Value Added (TGVA)	\$100,206,344
Investment by State of WA	\$1,250,000
Intra & Interstate & Overseas (IIOV) spend per \$1 invested	\$13.40
Gross amount spend (TGE) per \$1 invested	\$57.67
Gross revenue generated (TGVA) per \$1 invested by the State of Western Australia.	\$80.17

RETURN ON INVESTMENT IN FRINGE WORLD

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.

FIGURE/RATION	AMOUNT
Total Gross Expenditure (TGE)	\$72,090,895
Total Gross Value Added (TGVA)	\$100,206,344
Investment by State of WA	\$1,250,000
Gross amount spent (TGE) per \$1 invested	\$57.67
Gross revenue generated (TGVA) per \$1 invested	\$80.17



"OOOFT, 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 IMMERSSED 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."

- Mr David Templeman Minister for Culture and the Arts. Parliamentary Debates (Hansard) Fortieth Parliament First Session 2019 Legislative Assembly. 11 April 2019.



Photo by Michelle Ranson.



Photo by Joe Spina.



Photo by Hannah Sorrell.

THE EDINBURGH FRINGE OF ASIA

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 Vision to become the Edinburgh Fringe of Asia is a goal that can only be achieved through Tourism WA support of the Festival's Visitation Programs that will position FRINGE WORLD as the most Asian-targeted Fringe in the world, focussed on the markets of Singapore, Malaysia, Hong Kong and Indonesia. 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.

MORE AUDIENCES, MORE 'BURBS

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.





“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.”

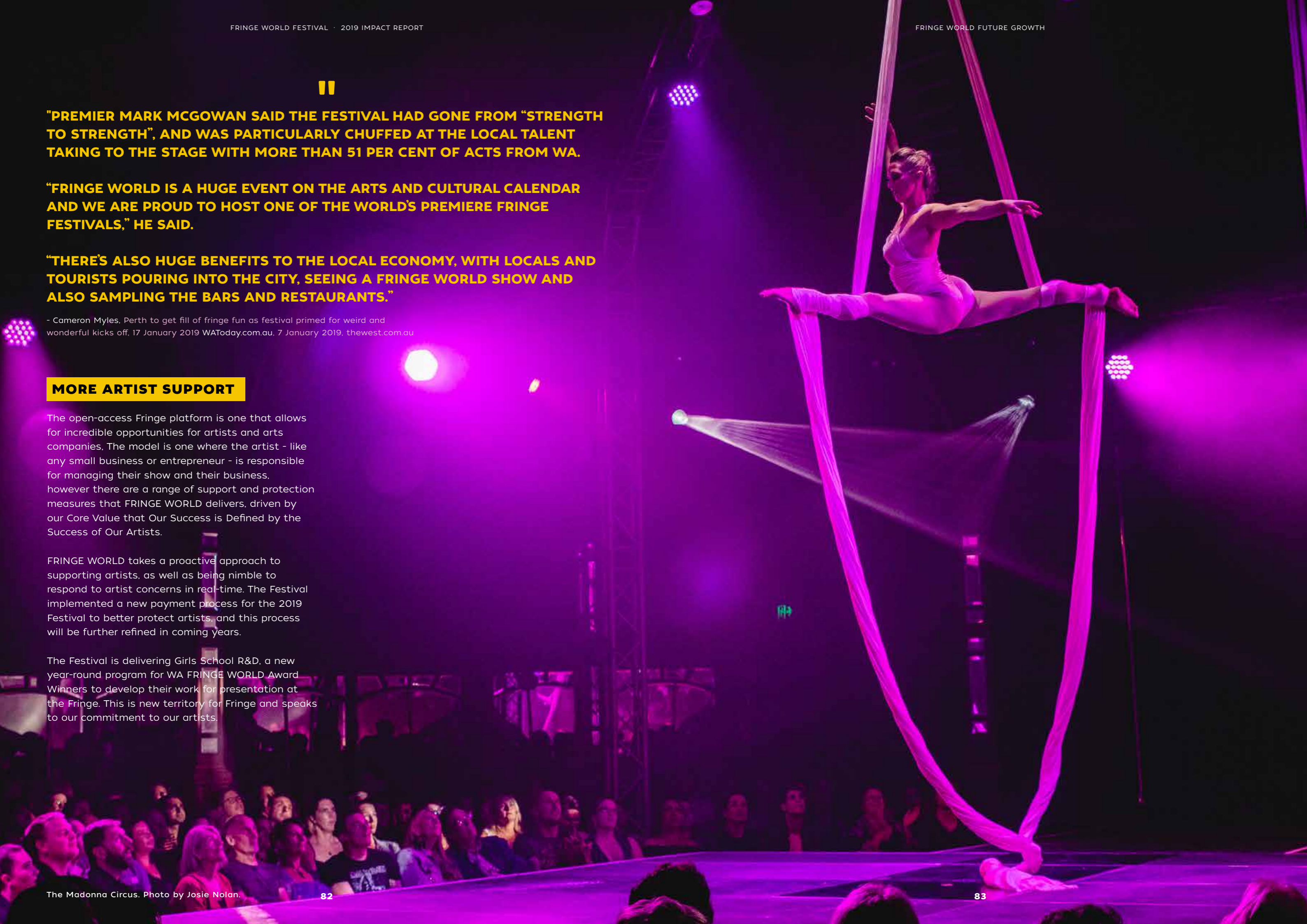
- Cameron Myles, Perth to get fill of fringe fun as festival primed for weird and wonderful kicks off, 17 January 2019 WAToday.com.au, 7 January 2019, thewest.com.au

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.





FRINGE WORLD AWARDS

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

Presented to the best writing for performance by a WA writer. The Award honours Perth playwright George Blazeovich who passed away in 2016.

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

WA Winner:

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 (joint):

Maisie presented by AMORÉ MUSIC

Magnus' Explosion Laboratory presented by Kids Cabaret

CIRCUS AWARD

Presented by MadFish Wines

Winner:

PHAT CAB CLUB presented by The MotherFishers

WA Winner:

Critical presented by Yip Yip Circus

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

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

FREE & COMMUNITY AWARD

Presented by Lotterywest

Winner:

Wonderland at WonderRealm presented by Nella Fitzgerald Events

MUSIC & MUSICALS AWARD

Presented by Nova 93.7

Winner:

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

\$263,000

HAS BEEN AWARDED TO ARTISTS SINCE 2012.

THEATRE AWARD

Presented by Perth Theatre Trust

Winner:

REST presented by WA Youth Theatre Company and National Trust of WA

VISUAL ARTS AWARD

Presented by ABC Radio Perth

Winner:

A Tail of Taxidermy presented by Death & Delicacy

STREET PERFORMER & BUSKERS AWARD

Presented by City of Perth

Winner:

1950's Hoop Troupe

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

WA EMERGING ARTIST AWARD

Presented by Woodside

Winner:

Cast of The Book of Everything presented by Fenceline Theatre Company

SPIRIT OF THE FRINGE AWARD

Presented by FRINGE WORLD

Winner:

Brigitte (Bridge) Bernard

INDEPENDENT PROGRAM AWARD

Presented by oOh! Media

Winner:

Peaks 2019: Making Up

INDEPENDENT VENUE AWARD

Presented by oOh! Media

Winner:

The Ellington Jazz Club

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

REPORT METHODOLOGY

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; and
- 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 368,498.

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 Fr'Inglewood, 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 are 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

Chairperson	Anthony Robinson
Vice-Chairperson	Lindsay O'Sullivan
Vice-Chairperson	Kyle Jeavons
Hon Secretary	Gabrielle Vitali
Hon Treasurer	Ezra Hefter
Board Members	Saffron Solomon
	Megan Anwyl
	Howard Cearns
	Renee Wingfield

EXECUTIVE

Chief Executive (retired March)	Marcus Canning
Festival Director	Amber Hasler
Marketing Director	Joanna Hos
Business Director	Amey Riley

ADMINISTRATION & FINANCE

Business Systems Manager	Amir Barber-Skwarko
Finance Officer	Melanie Jones
IT & Systems Coordinator	Adam Dance
Office Manager	Lindsay Mulcahy
Administration Coordinator	Kiera Owen
Customer Service Administrator	Rosie Oldham
	Phoebe Mulcahy
	Elise Hiatt

PROGRAMMING

Program Manager	Ruth Morris
Producer	Justin Marshman
Hub Producer	Elizabeth Jilbert
	Julia Martini
	Meabh Walton
Project Producer	Alyssia Boyer

PRODUCTION AND TECHNICAL

Production Manager	Katie Anne Dixon
--------------------	------------------

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

Technical Manager	Simon Cook
Technical Coordinator	Meredith Rehborg

OPERATIONS & FRONT OF HOUSE

Operations Manager	Alex Hayes
Front of House Manager	Kylie Baker

MARKETING & PARTNERSHIPS

Marketing Manager	Melisa Jasa
Senior Marketing Coordinator	Jacinta Balestra
Social Media Coordinator	Portia Gebauer
Signage Coordinator	Khazia Wong
FringeFeed Editor/Communications Coordinator	Julian Wright
Partnerships Manager	Indi Ranson
Partnerships Coordinator	Rochelle Bacon

BOX OFFICE & TICKETING

Box Office Manager	Tiffany Creasey
Senior Box Office Coordinator	Cheryl Mizzi
Box Office Technical Coordinator	Nic van Essen
Box Office Coordinators	Sian Sugars
	Mark Phillips
	Hayley Rankin
	Jack Brindley
Ticketing Assistant	
Box Office IT Attistant	

GIRLS SCHOOL CINEMA + ROOFTOP MOVIES

Cinema Producer	Courtney Meagher
-----------------	------------------

BRAND

BAR OPERATIONS	Studio Papa
SECURITY	BarPop
PUBLICITY	NPB Security
WEBSITE BUILD	Buzz Marketing
REGISTRATION SYSTEM	Katalyst Interactive (AVR) Artist and Venue Registration
TICKETING SYSTEM	VIA by RED61
IT	Deltaworks

FRINGE WORLD IMPACT REFERENCE GROUP

Colin Walker, Marion Fulker, Desi Litis, and Daniel High. All involved with the Chamber for Culture and the Arts. Jo Burns and all at BOP Consulting.

2019 PARTNERS



Principal Supporter



Principal Partner



Government Partners



City of Perth



Principal Hospitality Partner



Principal Media Partner



Major Partners



Media Partners



Key Partner



Associate Partners



Production & Supply Partners

FRINGE WORLD

FESTIVAL 2019



2019 IMPACT REPORT

Image Credit Front Cover: IDRIS STANTON - WHAM GLAM CIRCUS MAN! Photo by Kaifu Deng.
Image Credit Back Cover: La Soirée 2019. Photo by Jason Matz.