

# PRAGUE FRINGE

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AUDIENCE SURVEY  
&  
IMPACT REPORT



# THE FRINGE IS AN UNDOUBTED HIGHLIGHT OF PRAGUE'S CULTURAL CALENDAR

PRAGUE FRINGE PATRON, HE JAN THOMPSON,  
THE AMBASSADOR OF THE UNITED KINGDOM OF GREAT BRITAIN  
AND NORTHERN IRELAND TO THE CZECH REPUBLIC

THE FRINGE IN PRAGUE IS JUST LIKE EDINBURGH IN THE 60s:  
INTIMATE, FRIENDLY AND FUN. IT IS A WONDERFUL FESTIVAL

JIM HAYNES - CO-FOUNDER OF TRAVERSE THEATRE, EDINBURGH, AND FRINGE LEGEND



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# - WELCOME

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**THE PRAGUE FRINGE CELEBRATED ITS 15TH YEAR IN 2016.**

**WE ARE A TRULY INTERNATIONAL FESTIVAL, WITH 15 COUNTRIES REPRESENTED IN THIS YEAR'S PROGRAMME, AND 30 NATIONALITIES MAKING UP OUR DIVERSE AUDIENCE. THE FRINGE TAKES PLACE IN THE TRENDY MALÁ STRANA DISTRICT, BRINGING THE AREA ALIVE WITH THEATRE, COMEDY, MUSIC AND DANCE.**

The 2016 fringe was made up of 270 performances by 49 companies over 9 days compared to the first festival in 2002 which saw 62 performances staged by 15 companies over 5 days. Ticket sales correspondingly have grown over 1200% the last fifteen years, during which time Prague Fringe has hosted over 500 performing companies staging nearly 3000 shows in the city. As this audience and impact report demonstrates, in 2016 alone, the festival brought over 639,000 EUR into the local economy.

We highly value the publication of this report and its many positive findings. Our success is down to not only the hard work of our fringe team, but also the enthusiasm, spirit, and camaraderie of our performers, friends, sponsors, and loyal audience members. They all make up what we call our 'fringe family'. We will continue to develop over the next 15 years, but promise to never lose that truly unique bond that holds us all together. Long live Prague Fringe!

**THE FRINGE TEAM STEVE. CAROLE. GILES. ROSIE. BARBORA**



GILES BURTON (TECHNICAL DIRECTOR), CAROLE WEARS (ASSOCIATE DIRECTOR), STEVE GOVE (FOUNDER AND DIRECTOR)

# - INTRODUCTION

BY PROFESSOR ROBERT HOLLANDS, NEWCASTLE UNIVERSITY

**I HAVE BEEN CONDUCTING RESEARCH WITH THE PRAGUE FRINGE FOR MOST OF ITS EXISTENCE. I HAVE ALSO 'LIVED IT'. HAVING PHYSICALLY ATTENDED THE LAST 14 FESTIVALS.**

Unlike most university definitions of impact and engagement, my work here has not just been limited to 'consultant', concerned with helping the fringe 'grow its business'. Rather I have had a dual role as an academic researcher of it, and being part of the Prague 'fringe family'. Having a close and long-term engagement with fringe has numerous advantages, as well as many personal rewards. Yet none of this negates being a 'critical friend' sometimes. Being involved in studying something you are academically interested in, and feel passionate about at the same time, is a rare privilege in academic life.

The majority of statistics and quotations in this report come from the 2016 audience survey. At times I also draw on previous research data collected over the past

decade, especially when making comparisons with my two previous surveys (2011 and 2007), as well as additional email research in 2014 (14 audience profiles) and 2008 (20 email interviews). The 'total audience' referred to in this survey includes 'audience only' (75% of sample), as well as 'participating artist' (15%), and 'fringe staff' (10%), though, when warranted, these three categories become distinguished.

In terms of representativeness, our survey of 308 respondents is highly robust, representing a 23% sample of an estimated audience of 1360.<sup>1</sup> This compares well with research on other fringes, including Fringe World's (Perth Australia) impressive 2015 impact report which represents around a 9% sample.

1. This estimate is arrived at by dividing total attendance (7215) at the festival, by average number of shows attended (5.3).

# - PRAGUE FRINGE AT A GLANCE -

30 NATIONALITIES FROM 79 CITIES ATTENDED

A DIVERSE AND INTERNATIONAL AUDIENCE

60% VISITORS

25% CZECHS

15% NON-CZECHS  
LIVING IN PRAGUE

TOTAL ECONOMIC  
IMPACT WAS  
639.106 EUR



86 EUR COMES BACK  
INTO THE LOCAL  
ECONOMY

40%

OF THE  
AUDIENCE  
WERE  
RETURNEES

95%

OF THE AUDIENCE RATED  
THEIR EXPERIENCE AS  
'GOOD'

92%

SAID IT WAS  
'ALTERNATIVE'

AUDIENCE  
60% FEMALE

100%

OF PARTICIPATING  
ARTISTS WOULD  
ATTEND AGAIN

10%

OF FESTIVAL ASSISTANTS  
HAVE WORKED AT THE  
FRINGE FOR 5 YEARS

154.425 EUR OF 'ADDED VALUE' MONEY PAID  
TO AIRLINES DUE TO THE PRAGUE FRINGE

**DUE TO ITS COMPACT  
NATURE THE FESTIVAL  
FEELS LIKE A VILLAGE - I  
GET A SENSE OF BELONGING  
AT FESTIVAL TIME**

**ANNIE MOIR, NEWCASTLE UPON TYNE,  
PRAGUE FRINGE ATTENDEE 13 YEARS**

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**WITHIN 24 HOURS  
PERFORMERS AND  
AUDIENCE SEEM TO KNOW  
EACH OTHER, AND FIRST  
TIMERS COMMENT THAT IT  
IS THE FRIENDLIEST FRINGE  
THEY HAVE EXPERIENCED**

**GILLY WADMORE, CANTERBURY,  
PRAGUE FRINGE ATTENDEE 11 YEARS**



PHOTO: LIKA GAVRISH



# - AUDIENCE DEMOGRAPHICS —

## PRAGUE FRINGE OFFERS SOMETHING FOR EVERYONE AND HAS A VERY DIVERSE AUDIENCE.

Made up of both local Czech and various non-Czech nationalities living in Prague, as well as being a world tourist destination, the fringe has a truly 'international' audience. For example, its 'visitors' category (defined here as overseas or European overnight visitors) as a percentage of the total audience is 60%, which compares very well with other international fringes.

In addition to its 60% visitor category, 'Czechs' made up 25% of the total audience, with 'non-Czechs living in Prague' at 15% (this compares with 2011 survey in which the figures were 45%, 25% and 30% respectively). Overall, these are positive figures as the Prague Fringe does not rely predominately on only one type of audience category, hence showing diversity in terms of attracting and catering to a range of local inhabitants and tourists.

Age-wise, the festival is also attended by a wide range of people from under 15 to 60+, although like many fringes, tends to particularly attract from the 15-24 and 25-34 age cohorts. When 'performing artists' and 'fringe staff' are removed from the 'total audience' (as they tend to differentially skew the figures towards the younger age cohorts), there is a more even distribution for the 'audience only' category, with the fringe popular across all age groups with the exception of the 'Under 15s' (possibly explained by the fact that there were few children's shows at the fringe in 2016).

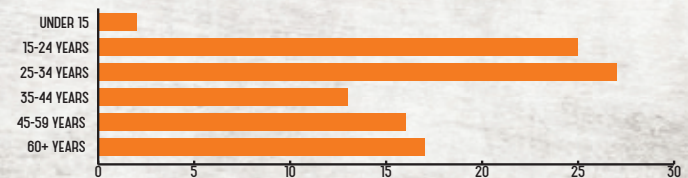


FIGURE 1. 'AUDIENCE ONLY' BY AGE DISTRIBUTION %

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In terms of gender, Prague Fringe continues to be female friendly with 60% of its audience being female (57% in 2011). This is particularly the case in terms of the Czech audience with two-thirds of them female, and where this gender bias cuts across virtually all age categories.

Data collected on audience occupation is also an important indicator of diversity and accessibility at fringe. Figure 2 shows the occupational make-up of the fringe audience. Unsurprisingly, as the total audience is made up largely of visiting tourists, fringe staff, and performing artists, categories like 'Professional' (36%), 'Student' (27%) and 'Creative' (19%) dominate. While small, attendance figures for 'Retired', 'Technical', 'Home Duties' and 'Unemployed' were all up slightly from the 2011 survey, reflecting perhaps the relatively low ticket prices for Prague Fringe shows (around 5.50 EUR).

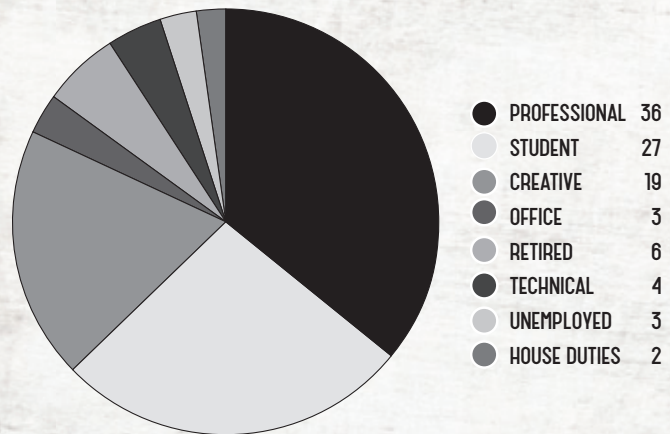


FIGURE 2. 'TOTAL AUDIENCE' BY OCCUPATIONAL CATEGORY %

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With such a high percentage of visitors, it is not surprising that the survey showed that the Prague Fringe audience is made up of 30 different nationalities from over 79 cities around the world. While extremely varied, predominant audiences, beside Czech (25%), are largely English-speaking, and include British (22%), American (21%), Australia (5%), and Canadian (3%), as well as numerous European nationalities. With 15 nationalities represented in the 2016 festival programme in terms of performances, you have a truly international event.



## AUDIENCE PROFILE DON AND SUSAN CULVENOR (AUSTRALIA)

‘The Prague Fringe is a fantastic value-add to any stay in Prague. All the cities we visited in Europe have palaces, cathedrals and old city centres full of shops. The benefit of the fringe is that it makes a stop in Prague so much more alive and contemporary, producing an experience like no other place we visited (Paris, Madrid, Barcelona, Seville, Munich, Berlin, Dresden, Venice, Milan). We will be back - with friends!’ (2014 email interview). ‘We are currently in Germany heading into Poland next week and due to hit Prague for the fringe for a week of fun and shows. We had such a great time in 2014 that we have planned our whole trip around attending again.’ (email update, May 2016).

# - ATTENDANCE PATTERNS —————

**IN TERMS OF THE TOTAL AUDIENCE, 60% SAID 2016 WAS THEIR FIRST PRAGUE FRINGE, WHILE 40% WERE RETURNEES, WHICH COMPARES FAVOURABLY WITH THE 2011 SURVEY (WHERE THE FIGURES WERE 66% AND 37% RESPECTIVELY).**

Of the returnees, 68% had been coming between 2-4 years, while 4% claimed they had been attending for the full 15 years! These figures demonstrate evidence of a loyal fringe audience. The average number of years attending for Czechs was 2.8, compared to 4.4 for visitors and 5.7 for non-Czechs living in Prague. Within the visitor category, 72% said it was their first fringe, suggesting that there is still a growing audience here, especially amongst incoming tourists new to the city who had just discovered the joys of fringe.

Fringe is predicated on attending multiple shows, sometimes in a single day. Running over 9 days, 80% of the overall audience attended the festival 2 days or more, with 19% attending the entire fringe. Three-quarters of the Czech audience visited the fringe between 1-3 days, whereas 46% of visitors attended between 6-9 days. Within the visitor category, 'audience only' visitors attended on average 3.4 days (as some only discovered the fringe near the end of their holiday), while participating artists and fringe staff visitors attended 7 and 9 days respectively.

SHOWS (NUMBER)	1	2-5	6-10	10+
VISITORS	17%	36%	27%	20%
CZECHS	27%	47%	18%	8%
NON-CZECHS (IN PRAGUE)	17%	38%	26%	19%
TOTAL AUDIENCE	20%	39%	24%	17%

TABLE 1. NUMBER OF SHOWS AUDIENCE MEMBERS (BY TYPE) PLANNED TO SEE AT PRAGUE FRINGE

In terms of how many shows they planned to see, 39% of the total audience said between 2-5, 24% said 6-10, 17% said 10+, while 20% said only one show. However, again there were differential patterns here. 27% of Czechs planned to see just one show, compared to just 17% for both visitors and non-Czechs living in Prague, while the figures for seeing 10+ shows was 8% for Czechs, 19% for non-Czechs living in Prague and 20% for visitors, suggesting the two latter groups conform more to the multiple fringe show model. Many long-term and loyal 'fringers' reported that they often saw in excess of 30 shows during the 9 day event.

Finally, the main method of ticket purchase, despite the internet revolution, was still at the venue, with 64% saying this, while 14% bought them in person at the main fringe box office. However, one should note that the 22% who bought tickets over the internet is more than double the figure in 2011. Perhaps not surprisingly, Czechs and non-Czechs living in Prague (having home access to a computer) were most likely to buy online with 33% and 28% respectively doing so. The figure for Czechs buying tickets online is significantly higher than in 2011 where it was only 5%.

# - KNOWLEDGE & VIEWS OF THE FRINGE

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KNOWLEDGE OF THE FESTIVAL WAS TAPPED INTO BY ASKING 'HOW DID YOU FIND OUT ABOUT THE PRAGUE FRINGE?'. WITH RESPONDENTS GIVEN A CHOICE, BUT ASKED TO CHOOSE THE 'MAIN' METHOD.

'Word of mouth' continues to be the main way audiences found out about the festival, with 53% saying this (58% in 2011). 'The internet' was the second most popular way of finding out about the fringe (23%), up 3% from 2011. At 13%, the 'other' category consisted of mainly hearing about it through college or school, or through one's hotel. Finally, 'through seeing fringe posters' was up to 8% (twice what it was in 2011), although 'finding out about it through programmes in a café' was down to below 1%

(from 4% in 2011), as the practice of leaving them there has largely ceased. Only one respondent mentioned finding out about the fringe through magazines, newspapers or TV, despite good media coverage. Hearing about it through street teams was mentioned by 2% of respondents, although some may have interpreted their influence as 'word of mouth', as on the ground evidence suggested that they had a very positive effect on spreading the word about fringe this year.

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**I REALLY WAS TOUCHED  
AND MOVED BY THE  
EXTRAORDINARY ENERGY,  
HARD WORK, AND  
ORIGINALITY OF ALL THE  
PARTICIPANTS. IT WAS ONE  
OF THE MOST POSITIVE  
EXPERIENCES I'VE HAD IN  
MANY YEARS**

**MARY BARTLETT  
(AUDIENCE MEMBER. USA/ PARIS)**

In terms of rating their experience of the Prague Fringe, respondents were given categories of 'good', 'average' and 'poor' to choose from (with good as the highest rating). While 95% of the total audience gave the festival a rating of good, many chose to add comments like 'excellent', 'great', 'gorgeous', and 'awesome'. Their experience of the festival was also measured by whether or not they would return to the fringe in the future, with 98% stating this in the affirmative.

The audience was also asked if they thought Prague Fringe was 'alternative', and invited to comment on this. 92% answered yes, with the majority emphasising positive things like diversity and variety, while others focused on the degree of experimentation, newness, and accessibility. Czech audience members in particular emphasised that it was truly unique and not typical of anything else happening in Prague's cultural scene.

Finally, respondents were invited to offer comments and constructive criticisms of the fringe at the bottom of the questionnaire. The vast majority of 'audience only' members included only positive comments, a small selection of which we reproduce here (for participating artist and festival assistant comments see the relevant sections).

## **A HIGHLIGHT OF MY YEAR!**

**UK VISITOR COMING TO PRAGUE FRINGE FOR THE LAST 5 YEARS**

## **INTERESTING CONCEPT. WE NEED MORE ALTERNATIVE THINGS HERE INSTEAD OF TOURISTY BULLSH\*T!**

**CANADIAN LIVING IN PRAGUE**

## **EXCELLENT EVENT - GREAT INTERNATIONAL FEST WITH TOP CLASS EVENTS**

**BRITISH. RETIRED. 6TH PRAGUE FRINGE**

## **THE FESTIVAL HAS BEEN AMAZING SO FAR. GREAT PERFORMANCES AND LOVELY ATMOSPHERE. I WILL COME AGAIN NEXT YEAR!**

**1ST TIME. FINNISH AUDIENCE MEMBER**

In terms of suggestions and constructive criticisms, comments fell into three main categories. The first one concerned the perennial issue of better publicity and higher visibility of the Prague Fringe (i.e. attract bigger names, more advertising and media coverage, and ideas about 'pop-up' information and ticket points). A second set of comments were in the area of artist services with calls for free fringe artist passes, accommodation subsidies, and more help in marketing shows. Finally, a third area concerned better information on the number of seats available in small venues, and around not being able to use voucher tickets to guarantee seats for the same small venues when they sold out.



**POSSIBLY MY  
FAVOURITE  
FESTIVAL. WELL  
DONE STEVE  
AND TEAM!**

**CZECH AUDIENCE  
MEMBER**

**I AM HAVING  
THE TIME OF  
MY LIFE. WHAT  
A WONDERFUL  
FESTIVAL**

**1ST TIME. AMERICAN  
AUDIENCE MEMBER**

**LOVED IT. GREAT ATMOSPHERE.  
FEELS LIKE A BIG FAMILY**

**1ST VISIT. ISRAELI FEMALE**

**A GIFT TO  
THE ENGLISH  
SPEAKING  
COMMUNITY  
AND WORLD**

**AMERICAN. LIVING IN  
PRAGUE**

**I HOPE TO PERFORM  
WHEN I AM OLDER**

**CZECH FEMALE AUDIENCE MEMBER  
UNDER 15**

**IT IS IN ENGLISH. UNUSUAL SHOWS.  
I LOVE IT  
CZECH AUDIENCE MEMBER**

# - PARTICIPATING ARTISTS —

**PRAGUE FRINGE IS RENOWNED AS 'ARTIST FRIENDLY' AND THIS IS EVIDENCED BY OUR SURVEY WHICH REVEALED THAT 98% OF PARTICIPATING ARTISTS RATED THEIR EXPERIENCE OF THE FESTIVAL AS 'GOOD' (THE HIGHEST RATING AVAILABLE).**

An astonishing 100% saying they would attend the festival again in the future! In fact, 29% had participated in the festival in previous years, with some returning for the 4th or 5th time.

In terms of demographics, performing artists at the fringe are predominately male (62%), generally young (67% in the 15-34 age range, although 22% were 45+), describing themselves as either creatives (57%), professional (18%), or student (25%). In terms of origin of artist, 15 different countries were represented in the programme, with a good percentage travelling from overseas (33% coming from the USA) and the UK (18%)

Over ninety percent of performing artists had travelled by air, with an average overnight stay in the city of 11.6 nights. They tend to act largely like tourists while in the city, as their days are free, with 93% sightseeing, 98% eating and 95% drinking in the city, while 57% shopped.

Due to the fact that the fringe is small and intimate, performing artists have ample opportunity to mix with audiences and discuss their work. For example, unlike many festivals, Prague Fringe club Malostranská beseda is open to all, promoting collaboration and feedback. The fringe also puts on evening entertainment in the club every night, including various dance events (Scottish dancing, a LGBT friendly disco in association with Prague Pride, a choreographed dance competition), karaoke, and a quiz night, amongst others.

Unfortunately due to its size and small budget, the fringe does not offer free artist passes. However, perhaps because of the relatively cheap price of tickets (around 5.50 EUR), performing artists see on average nearly as many shows as the 'audience only' category, with nearly half planning to see 2-5 shows, and one-third planning to see 6-10 shows.

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In terms of artistic development, the Prague Fringe offers five awards (Creative, Inspiration, Outstanding Performance, Spirit of the Fringe, and New Territories), with winners and shortlisted participants listed on the fringe website. The New Territories award was created this year, of which the prize is £500 and the chance to perform at the Chats Palace Arts Centre, London. This combined with the fact that Prague is part of the World Fringe Alliance, means that there are opportunities for work to be seen by directors of other festivals such as Fringe World (Perth), Grahamstown (South Africa), Edinburgh, and Amsterdam Fringe, amongst others.

## PRAGUE FRINGE IS LIKE A PERFORMER'S RETREAT / HOLIDAY CAMP

**SAJEELA KERSHI. UK PARTICIPATING ARTIST**

## ARTIST PROFILE

### J.B. ALEXANDER ACTOR AND PLAYWRIGHT. NEW YORK CITY

'I was first attracted to the the Prague Fringe because my one-man show, 'The Metamorphosis', is about Prague-native Franz Kafka. What I discovered, was a festival that not only provides a wonderful venue for artists in a historic setting, but which nurtures them in a collegial and supportive environment. The festival is just the right size: small enough to maintain a 'family atmosphere' but large enough to feature a diversity of artistic expression. Having performed now for several years, I look forward to being among friends, and inspired by fellow artists who have also found in the the Prague Fringe a safe, warm, and inspiring setting for their work'.



# - FRINGE ASSISTANTS

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**IT IS UNIVERALLY ACKNOWLEDGED BY AUDIENCES AND PERFORMERS ALIKE, THAT THE FESTIVAL ASSISTANTS AND TECHNICIANS ARE LITERALLY THE 'HEART AND THE SOUL' OF THE PRAGUE FRINGE.**

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After receiving 4 hours training, in exchange for working at the festival, assistants are given free accommodation and get to see shows at no cost (when seats are available). Not surprisingly 100% of them planned to see 6 or more shows during the fringe, while 45% planned to see 10+.

Demographically they are predominately young (88% are in the 15-34 bracket) and female (75%), with some of them being artists, writers, producers, and technicians in their own right. Nearly one-third classed themselves as students. Eight different nationalities are represented amongst festival assistants, with the largest groups being British (42%) and Czech (27%).

In terms of their experience of the festival, 100% of assistants rated it as good and 100% said they would

return again. In fact 58% were returnees, with 10% working at the festival for 5 years, demonstrating a high level of commitment and dedication to the fringe.

Seventy-five percent had travelled to the city by air. Like performing artists, fringe assistant's also act very much like tourists while in Prague as their day is largely free, with 88% of them sightseeing, and 83% drinking and eating in the city, while 50% shopped.

In terms of what Prague Fringe offers in terms of skills and work experience, numerous cases exist of festival assistants (including Czechs) being able to travel and gain further work at other international fringes like Edinburgh for instance. Some even return to Prague Fringe directing and acting in their own show.

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## FRINGE ROCKS! SEE YOU IN 2017

CZECH FESTIVAL  
ASSISTANT

IT'S JUST  
BLOODY LOVELY  
UK FRINGE ASSISTANT

WHAT A GREAT  
EXPERIENCE  
ASSISTANT FROM  
THE USA



## TECHNICIAN PROFILE NATHAN CLAMP

(VENUE TECHNICIAN AT THE RSC. STRATFORD UPON AVON. UK)

'After six years, Prague Fringe continues to be a highlight of my year. I first joined the fringe team in 2011 as a technical assistant and now work under the title of Head Technician. I have no doubt that this experience helped me land my first 'real' job and has aided my career. The atmosphere of Prague Fringe is like nothing else. Because the festival is so small all the assistants, technicians, actors, directors and audiences come together in the Fringe Club every night, and the festival really does start to feel like a little family. It's also lovely to know that every time you return there will be some familiar faces and some strangers who you'll get to know as the festival gets underway. I'm already looking forward to next year's fringe'.

# - ECONOMIC IMPACT

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## PRIOR TO CALCULATING THE ECONOMIC IMPACT OF THE PRAGUE FRINGE ON THE LOCAL ECONOMY, WE LOOK BRIEFLY AT ITS IMPACT ON AIR TRAVEL.

In terms of the visitor category, 87% travelled to Prague by air, while 6% came by train, 5% by bus and 2% by car. Thirty-four different airlines were used, with the most popular being budget airlines like EasyJet (15%), Jet2.com (7%), and Ryanair (7%).

Based on extrapolating from our 23% sample<sup>2</sup> of those visitors surveyed who came 'especially for the Prague fringe' (435 people), and estimating 355 EUR per flight (including budget airlines flying from the UK and Europe, but also long haul flights from the USA, Australia and New Zealand), gives a total of around 154,425 EUR of 'added value' money paid to airlines specifically because of the fringe (23,164 EUR for EasyJet and 10,810 EUR for both Jet2.com and Ryanair).

In terms of calculating the economic impact of on the local economy<sup>3</sup> we focus first on 'unique' visitors spend (i.e. those that came 'specifically for the festival', including artistic performers and fringe staff). Extrapolating from the 23% sample (465 people in this category), times the

average daily spend (just under 95 EUR), times number of days spent in Prague (9.23), gives a total of 563,683 EUR, when the gross value added multiplier of 1.39 is applied.

For those visitors that did not come to Prague specifically for the fringe, it might be suggested that once discovered, the festival can be shown to have some added value around subsequent ticket sales and eating and drinking before or after fringe,<sup>4</sup> in the order of 8,982 EUR (with multiplier). In a similar fashion, we can also calculate some spend on ticket sales for Czech and non-Czechs living in Prague on the basis of its 'uniqueness' as a theatre experience, as a significant proportion of these audiences are likely to have come out especially for the festival, as well as add some spend for eating and drinking before or after a fringe show<sup>5</sup> totalling 15,001 EUR with the multiplier effect. Finally organiser expenditure on the Prague Fringe was around 51,440 EUR (including the multiplier effect), giving a grand total of 639,106 EUR for the economic impact of the festival.

SOURCE OF EXPENDITURE	GROSS EXPENDITURE (EUR)	WITH GROSS VALUE ADDED MULTIPLIER OF 1.39 (EUR)
VISITORS 'THAT CAME SPECIFICALLY'	405.527	56.3683
VISITORS 'THAT DISCOVERED'	6.462	8.982
CZECHS/ NON-CZECHS IN PRAGUE	10.792	15.001
ORGANISER EXPENDITURE	37.008	51.440
<b>TOTAL</b>	<b>459.789</b>	<b>639.106</b>

TABLE 2. PRAGUE FRINGE MULTIPLIED TOTAL EXPENDITURE

- In order to extrapolate from the 308 surveyed to represent the total audience of 1361 (see note 1), numbers of survey respondents in each category here must be multiplied by 4.35.
- There are numerous ways of calculating economic impact, but for 2016 we have adopted a fairly similar approach to Fringe World found at: [https://issuu.com/artrage/docs/2015\\_impact\\_report\\_web](https://issuu.com/artrage/docs/2015_impact_report_web) (p. 43-48), which, amongst other things, includes a gross value added multiplier of 1.39 and organiser expenditure. Due to this, it is unhelpful to compare this years' impact figures with our 2011 survey as they were conducted on a different basis.
- Visitors who came to Prague not specifically for the fringe, attended it on average 3 days, so one could say ticket sales on two of those days (one ticket per day or 11 EUR) could be counted as 'added value' as they chose to return to the fringe. Similarly, as a high percentage choose to eat and drink either before or after a fringe show (80%), we can cautiously also add one meal and drink (total 11 EUR) per person as spend as well. The figure derived above comes from the 67 surveyed x 4.35 = 291 people x 22 EUR spend x 1.39 multiplier.
- Here we calculate that around 60% of the Czechs and non-Czechs living in Prague surveyed came out especially for the fringe (equals 324 people), spending roughly 22 EUR for tickets and, conservatively, have a drink and meal 11 EUR at least one day either before or after a fringe show.

**THE TIMING OF THE SHOWS ALLOWS BOTH PERFORMERS AND AUDIENCES TO SPEND MANY HOURS IN THE CITY AND SPEND LOTS OF MONEY. WHILE DISCOVERING MORE ABOUT THIS STUNNING CITY**

**BRITISH AUDIENCE MEMBER**

# - PRAGUE FRINGE FUTURE

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**IN 2002, HAVING NOT PRE-SOLD A SINGLE TICKET BEFORE THE START OF THE FIRST SHOW, THE PRAGUE FRINGE WAS BORN WHEN THE FIRST CUSTOMER HURRIEDLY RAN IN AND GASPED 'ANY TICKETS LEFT?' NO ONE COULD HAVE IMAGINED THEN, THAT IT WOULD STILL BE GOING STRONG 15 YEARS LATER.**

It is clear that the fringe is incredibly successful in terms of audiences, participating artists, and volunteer staff satisfaction levels, with 95% rating their experience as good and 98% saying they would return if possible. The fact that nearly 40% of its audience are 'returnees' is testament to its allure and high regard, and is evidence of a more sustainable model of tourism for the city, returning over 639,000 EUR back into the local economy in 2016 alone. Additionally, the social and cultural benefits of the festival are significant<sup>6</sup>.

Yet more needs to be done to support Prague Fringe. First, Prague City Council could easily 'showcase' the

fringe as an invaluable cultural asset considering the unique contribution it makes to the lives of the city's inhabitants and visitors, not to mention that for every 1 EUR they currently put in, 86 EUR come back into the city. And while the fringe is extremely grateful to all of its various sponsors, more financial help will be required for the festival to continue. Crucial to its development is its 'Friends of the Fringe' scheme started only this year. With extra help and support, Prague Fringe will continue to attract great performing artists, dazzle diverse audiences, and provide meaningful experiences for its staff, for years to come.

6. Robert Hollands (2010) 'Engaging and Alternative Cultural Tourism: The Case of the Prague Fringe Festival' *Journal of Cultural Economy* 3 (3): 379-394.





PARLOUR GAMES (TOOTH + NAIL THEATRE COMPANY) - WINNER OF PRAGUE FRINGE INSPIRATION AWARD 2016

# - ACKNOWLEDGEMENTS

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**ROBERT HOLLANDS (FAR RIGHT) WITH FRINGE FRIENDS**

PHOTO: PAUL J. WHITEE

# - FRINGE PARTNERS

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**THE 'FRINGE FAMILY' CELEBRATING THE END OF FRINGE 2016**

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