

GIRLS SCHOOL

ARTRAGE Evaluation 20/21

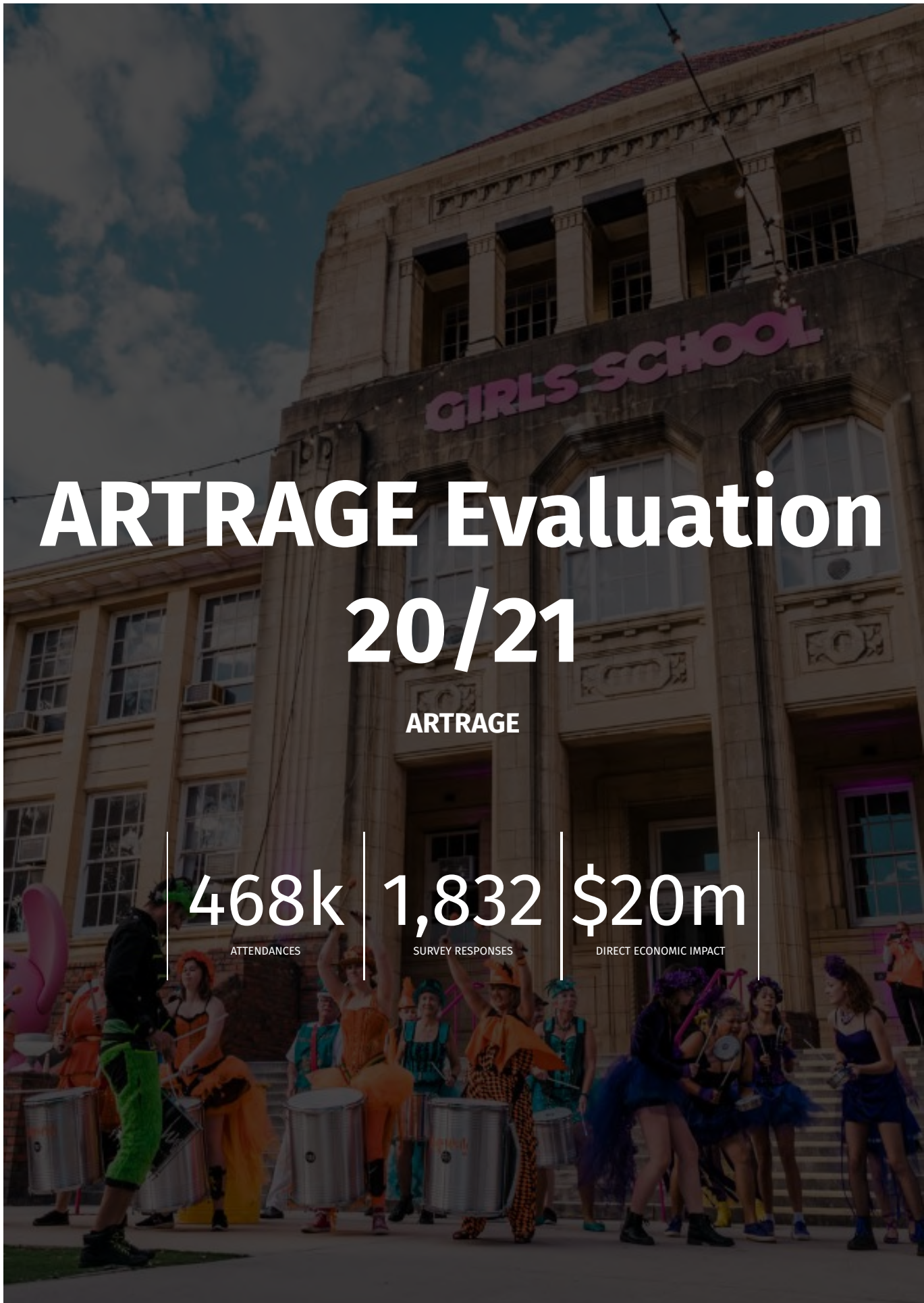
ARTRAGE

468k | 1,832 | \$20m

ATTENDANCES

SURVEY RESPONSES

DIRECT ECONOMIC IMPACT



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▲ Show me the 90's — Photo: Jason Matz

1. Background

ARTRAGE

ARTRAGE is one of Western Australia oldest and most prominent arts organisations. Established in 1993, ARTRAGE has developed and presented numerous key cultural events and festivals that enrich and evolve the culture of Western Australia, including FRINGE WORLD Festival, Rooftop Movies and the Girls School precinct.

FRINGE WORLD Festival is the largest activity operated by ARTRAGE. FRINGE WORLD is Perth's massively popular multi-arts festival that is enjoyed annually by hundreds of thousands of people. The incredible array of entertainment on offer in FRINGE WORLD offers something for everyone; from comedy, music and musicals, circus and much more.

The 2021 Festival was held over 15 January – 14 February and was smaller than normal in scale and scope due to the effects of COVID-19, including a lockdown in early February, however it was still an exciting program of more than 500 events at more than 100 venues, featuring 2,400 artists.

Evaluation Methodology

ARTRAGE engaged Culture Counts to conduct an evaluation of FRINGE WORLD Festival, as well as to assess the economic impact of its three major activities. Evaluation was conducted by surveying members of the general public. Surveys were delivered through intercept interviews organised by Culture Counts and distributed by ARTRAGE. In partnership with Culture Counts, this survey was designed and developed to evaluate the strategic goals and outcomes of ARTRAGE.

1,832 responses were collected from public attendees via online delivery links sent to the email addresses of ticket holders.

Each survey contained a range of 'dimension' questions, asking stakeholders about their experience of the event. These dimensions have been developed and tested in collaboration with industry, practitioners and academics to measure the impact and value of arts and cultural events and activity.

Appropriate dimensions were chosen based on their alignment with FRINGE WORLD Festival's strategic objectives.

Public Assessment


Domain	Dimension	Dimension Statement
Social	Access	It gave me the opportunity to access activities I would otherwise not have access to
	Safe	It made me feel safe and welcome
	Wellbeing	It helped me to enjoy a greater quality of life
Quality	Captivation	It held my interest and attention
	Distinctiveness	It was different from things I've experienced before
	Presentation	It was well produced and presented
Cultural	Meaning	It moved and inspired me
	Relevance	It gave me a better understanding of today's world
Place	Place	It made me feel proud of my local area

Dimensions are assessed on a Likert scale, in which respondents move a slider to a point that indicates whether they agree or disagree with the dimension statement. An example of a dimension question in the Culture Counts survey tool is presented below.

Connection: It helped me to feel connected to people in the community

Rate how much you agree or disagree with this statement

Strongly Disagree Neutral Strongly Agree



↑ Click or touch somewhere on the bar to record a response



▲ Sinsuality: 6 on the Beach — Photo: Jason Matz

2. Attendee Profile

Demographics

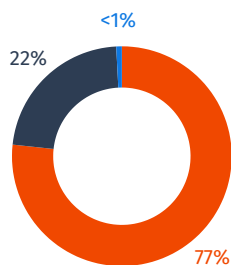
Survey respondents were asked to provide their age, gender and identity. This data identifies the demographic sample of people who responded to the survey and took part in the event. It enables data to be matched to the wider population and responses to be filtered to understand differences in demographics.

The following charts show the proportion of survey responses captured for each of the age, gender and identity demographic questions.

Gender

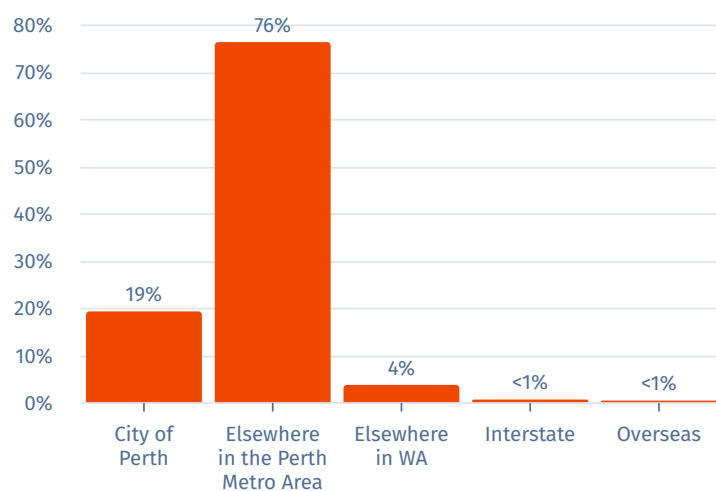
How would you describe your gender?

- Female
- Male
- In another way



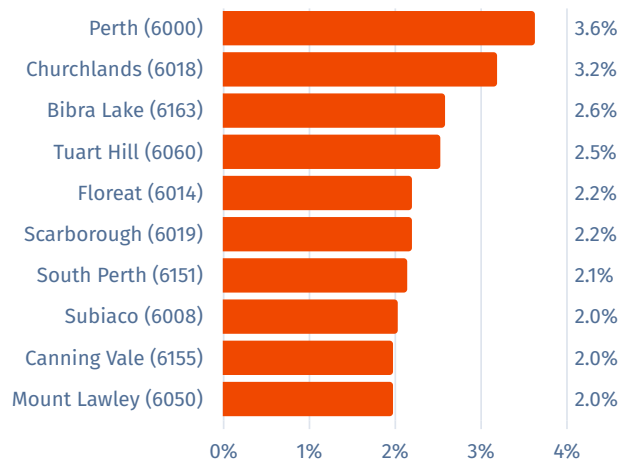
Location

Which of the following best describes where you live?



Postcode

Top 10 postcodes



Insights

The majority (77%) of the total sample were female, with males making up 22%. Less than 1% of the total sample identified their gender as 'in another way'.

Just over three-quarters (76%) of the sample were from the Perth Metro area, followed by those from the City of Perth (19%) and those from elsewhere in WA (4%). Those from interstate and overseas made up less than 1% of the total sample each.

Respondents travelled from all over Perth to attend the Festival. The most commonly cited postcode was Perth (3.6%), followed by Churchlands (3.2%), Bibra Lake (2.6%) and Tuart Hill (2.5%).



▲ Reuben Kaye — Photo: Wade Ranson

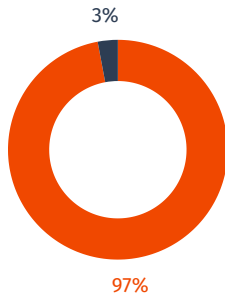
Prior Attendance

Respondents were asked to indicate whether this was their first time attending FRINGE WORLD Festival. Responses can be seen distributed on the chart below.

Prior Attendance

Have you attended FRINGE WORLD Festival in previous years?

- Yes
- No



Insights

Almost the entire sample of respondents (97%) indicated that they had attended FRINGE WORLD Festival in previous years, with the remaining 3% being first-time attendees.



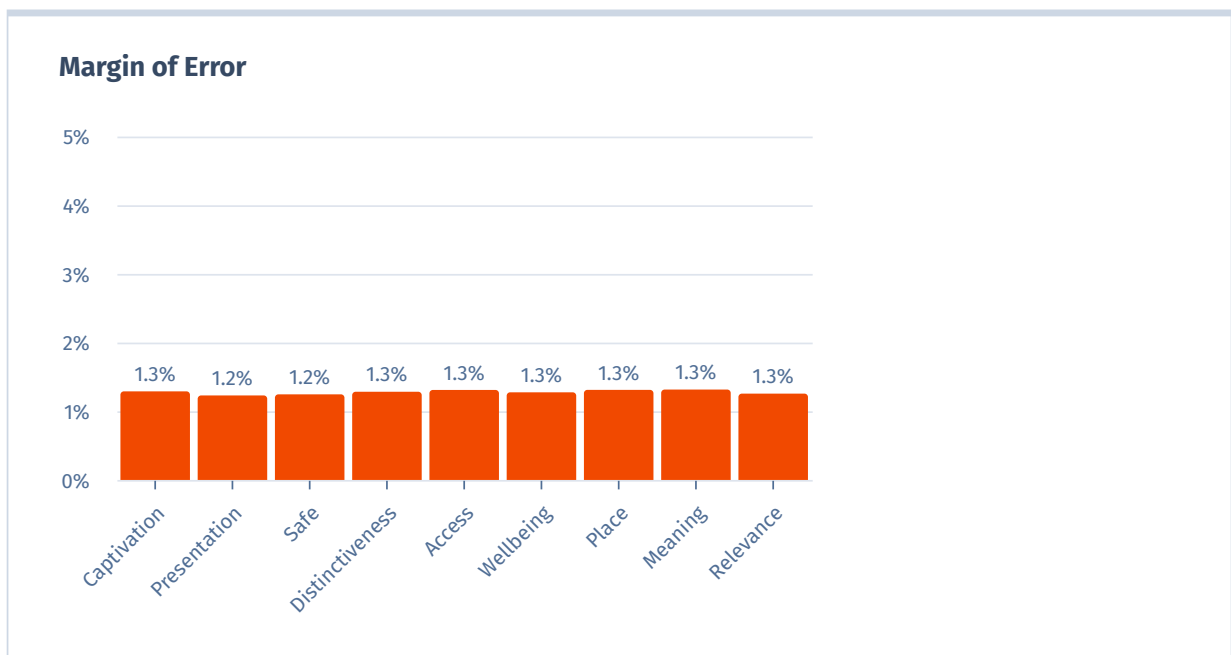
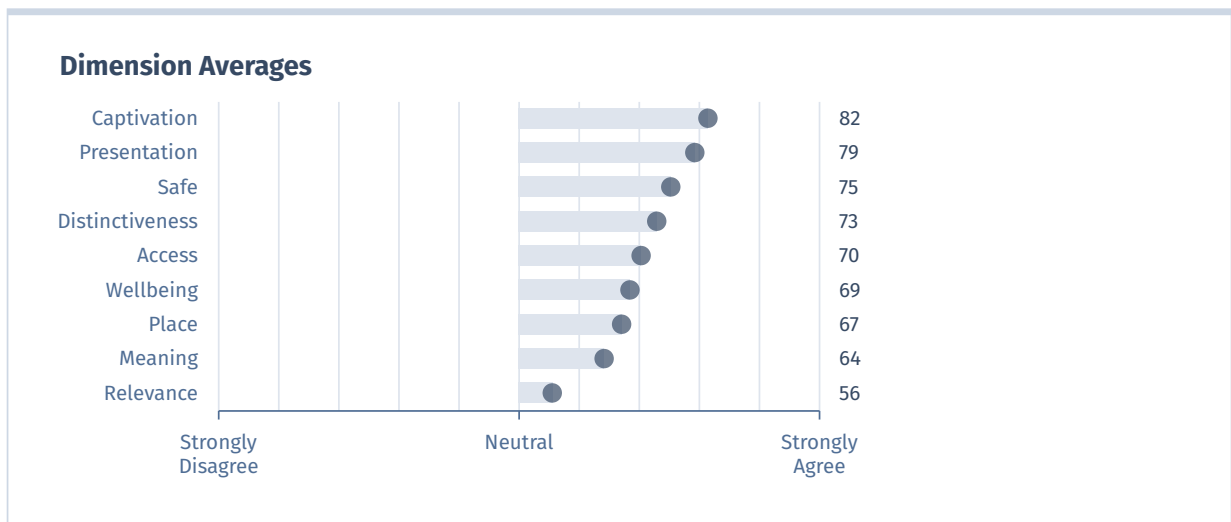
▲ Fringe Girls School — Photo: Miles Noel Photography

3. Outcomes

Survey respondents moved a slider to indicate whether they agreed or disagreed with the included dimension statements in relation to the event. The following charts contain the response data for 'public' responses, showing the average result for each dimension.

The Culture Counts platform provides various methods to capture survey responses at minimal marginal cost. Achieving larger samples enables organisations to be more confident about the average results and that opinions of the survey respondents are representative of all attendees. The accompanying margin of error chart shows the expected differences for the associated dimension results calculated at a 95% confidence level.

Outcome Averages



Insights

Of all nine measurable dimensions, 'Captivation' (82/100), 'Presentation' (79/100) and 'Safe' (75/100) received the highest average scores overall. This indicates that respondents were most likely to agree that the event they attended held their interest and attention, that it was well produced and presented and that it made them feel safe and welcome. 'Distinctiveness' (73/100) and 'Access' (70/100) also scored highly, indicating that respondents were also likely to agree that it was different from things they'd experienced before and that it gave them the opportunity to access cultural activities.

'Relevance' (56/100) and 'Meaning' (64/100) received the lowest average scores, indicating that of all comparable dimensions, respondents were least likely to agree that the event they attended gave them a better understanding of today's world and that it moved and inspired them.

At a 95% confidence level, the margin of error for dimensions ranged from 1.2% to 1.3%. This means that we can be 95% confident that if we surveyed the entire visitor population, the average outcome for 'Presentation' would fall within 1.2% of the average generated by the sample.



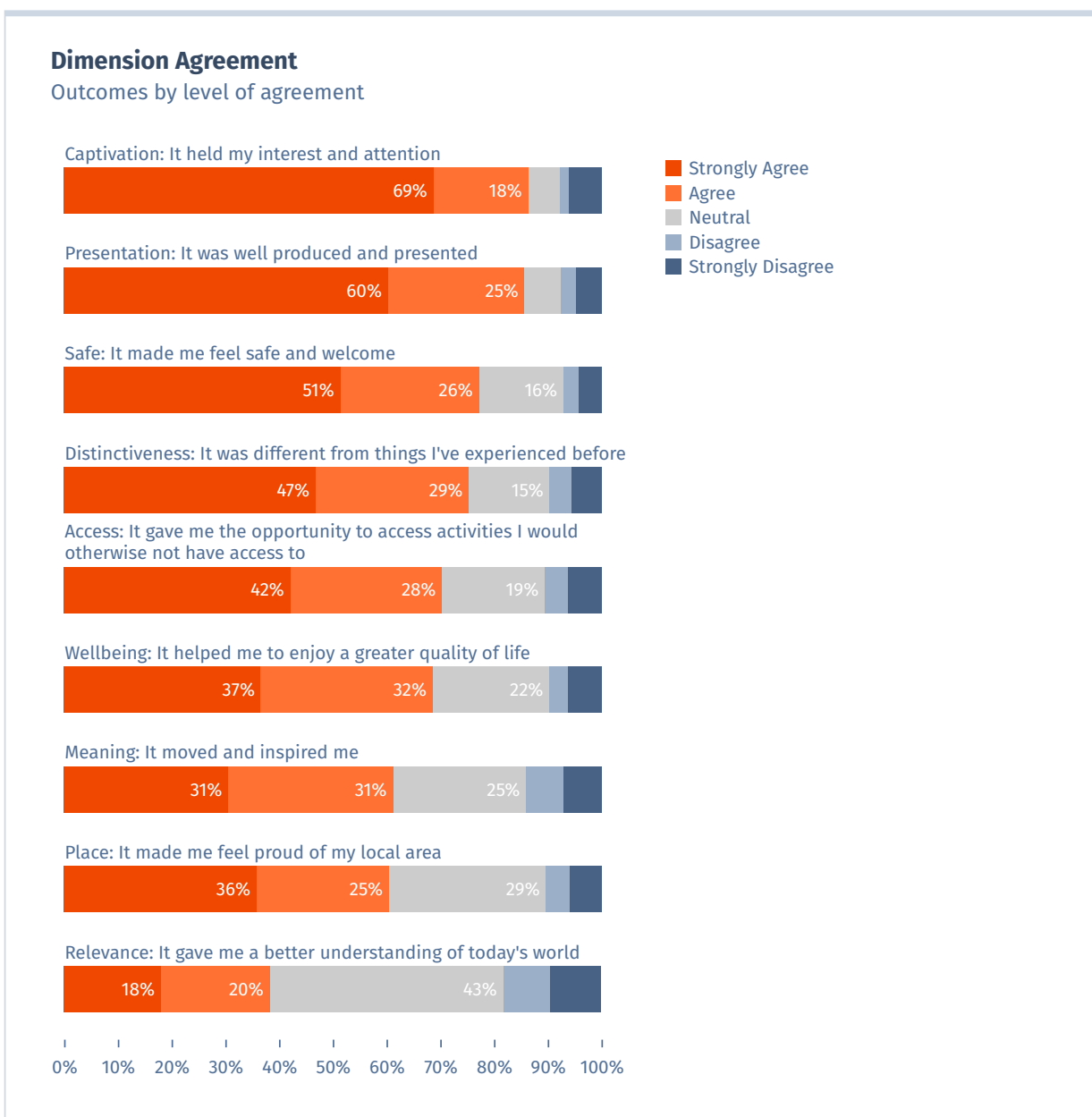
▲ Best Show Ever — Photo: Kaifu Deng

Outcomes Agreement

Culture Counts uses a slider input to measure responses for dimension statements as part of the evaluation methodology. This method also provides the capability to understand response results within a typical 5-point agree-to-disagree format.

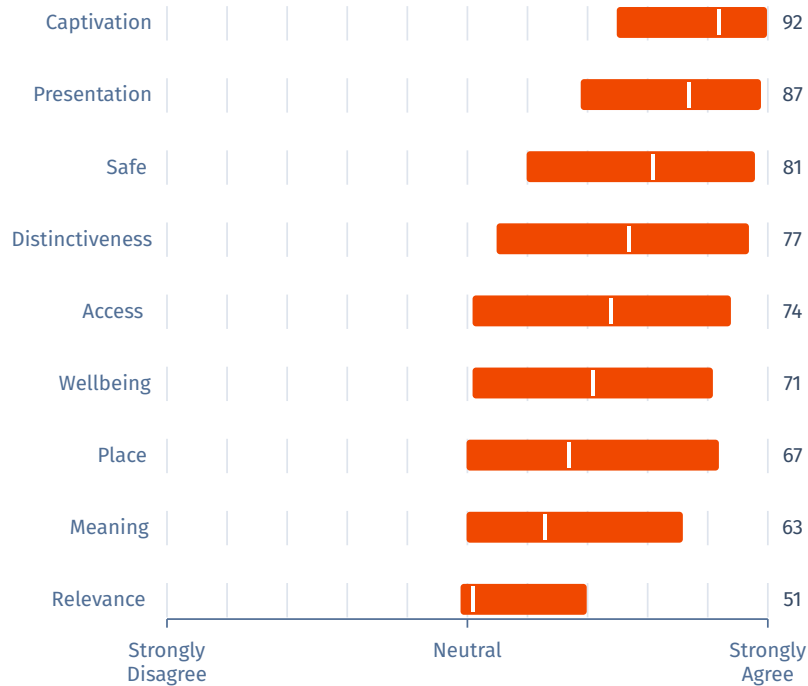
The following charts contain the response data for 'public' responses. The first chart shows the percentage of people that agreed or disagreed with each of the statements, using a 5-point ordinal Likert scale.

The second chart shows the interquartile range of responses for each dimension. These ranges represent the middle 50% of responses, which are areas on the slider where most responses typically fell. Accompanying this range is the median result for each dimension (i.e. the most common response). Smaller ranges indicate similarity in agreement between respondents, whereas larger ranges indicate a wider spread of responses.



Dimension Interquartile Range

Value shown is median response



Insights

Of all dimensions measured, 'Captivation' (88%), 'Presentation' (86%) and 'Safe' (77%) received the highest levels of overall agreement. This indicates that the majority of respondents agreed that the event they attended held their interest and attention, that it was well produced and presented and that it made them feel safe and welcome. 'Relevance' (38%) received the lowest level of overall agreement but also had the smallest interquartile range, indicating that the majority of respondents were in agreement with the median score of 51/100.

'Place', 'Access' and 'Distinctiveness' had the largest interquartile ranges, indicating that responses to these statements were the most varied out of all comparable dimensions.



▲ A Circus Sensation — Photo: Tenae Francis

Overall Experience

Respondents were asked about their overall experience of attending FRINGE WORLD Festival, with a choice of five options - Excellent, Good, Neutral, Poor and Terrible.

This chart shows the percentage of respondents that rated the event across these five options.



Good + Excellent: 91%

Insights

The vast majority of the sample (91%) reported having a positive experience overall, an excellent result. Of this sample, 58% reported having an excellent experience and 33% reported their experience being good. 4% of respondents reported having a neutral experience, 2% reported their experience being poor and the remaining 2% reported their experience being terrible.



▲ Sensuality: 6 on the Beach — Photo: Sean Breadsell

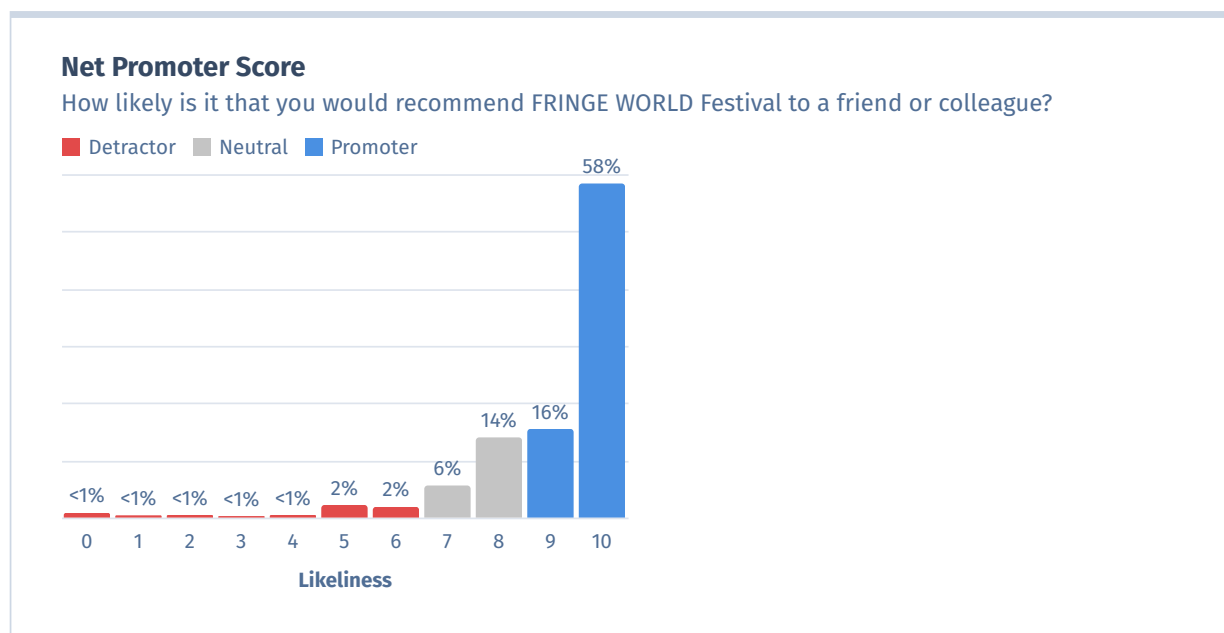
Net Promoter Score

Respondents were asked whether they would recommend FRINGE WORLD Festival to a friend or colleague. Respondents could choose a number from 0 to 10 from a menu, with 0 meaning 'not likely at all' and 10 meaning 'extremely likely'.

These results can be used to calculate a Net Promoter Score (NPS). NPS is a standardised metric that seeks to measure loyalty between an organisation and its audience. Respondents with a score of 9 or 10 are considered 'Promoters'. 'Detractors' are those who respond with a score of 0 to 6. Scores of 7 and 8 are considered 'Passives'.

NPS is calculated by subtracting the percentage of respondents who are Detractors from the percentage of customers who are Promoters. This means that an overall Net Promoter Score can range between -100 to +100.

This chart shows the proportion of respondents that would or would not recommend FRINGE WORLD Festival, followed by the calculated NPS below.

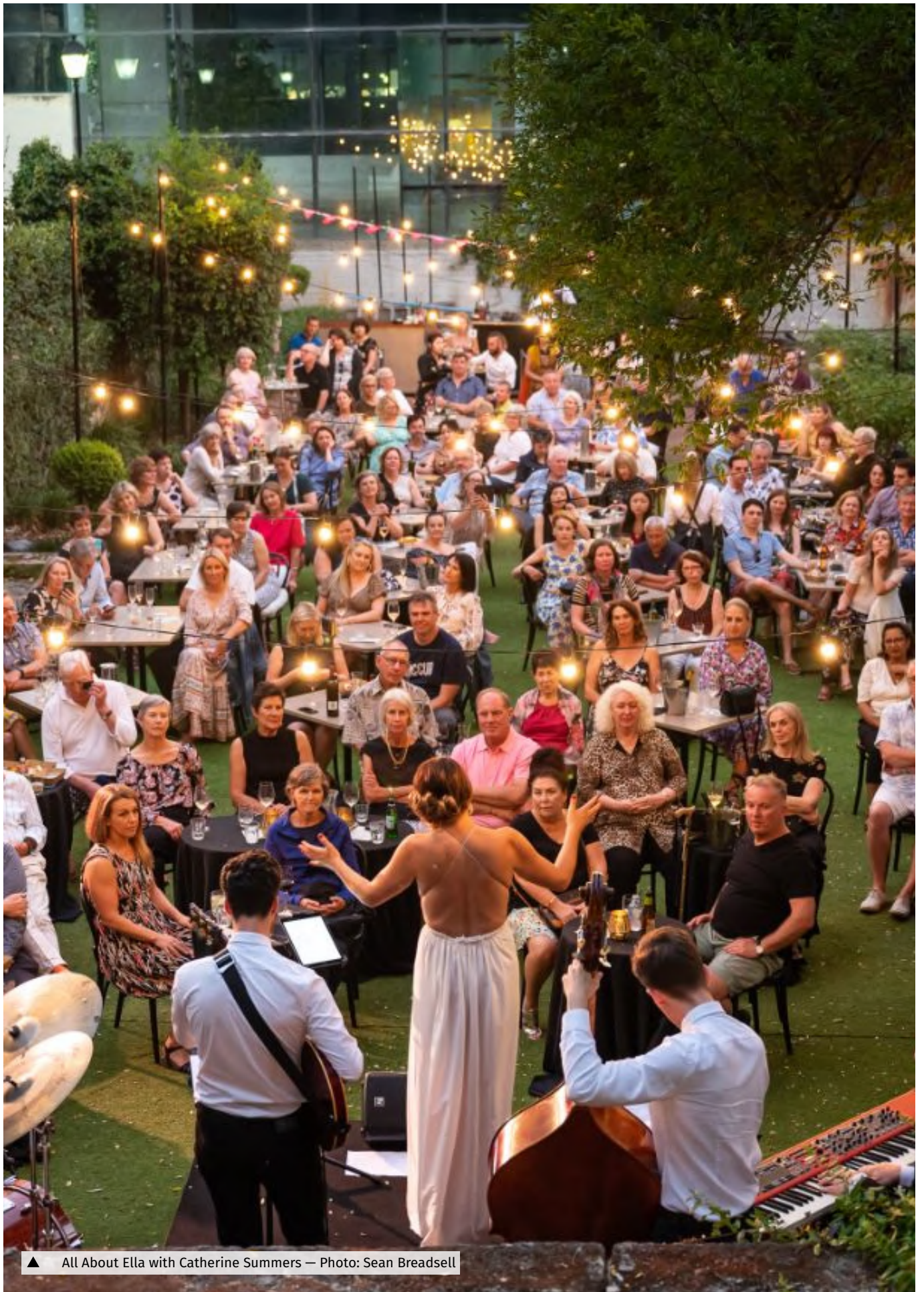


Net Promoter Score: 67

Insights

Almost three-quarters (74%) of respondents scored the Festival either 9 or 10, indicating they would be classified as Promoters. 20% of respondents scored passive results (7 or 8) and 6% would be considered detractors (scoring between 0-6).

A NPS that is positive (i.e. higher than zero) is felt to be good, and an NPS of 50+ is excellent. FRINGE WORLD Festival's NPS of 67 shows an excellent level of visitor loyalty and a high likelihood of recommendations to friends and colleagues.



▲ All About Ella with Catherine Summers – Photo: Sean Breadsell

4. Comparison & Benchmarks

The following charts look at dimension results for different shows within the FRINGE WORLD Festival. Respondents were asked to respond to dimension questions in regard to a show they experienced as part of the Festival, therefore this approach serves an appropriate alternative to understanding the dimension results.

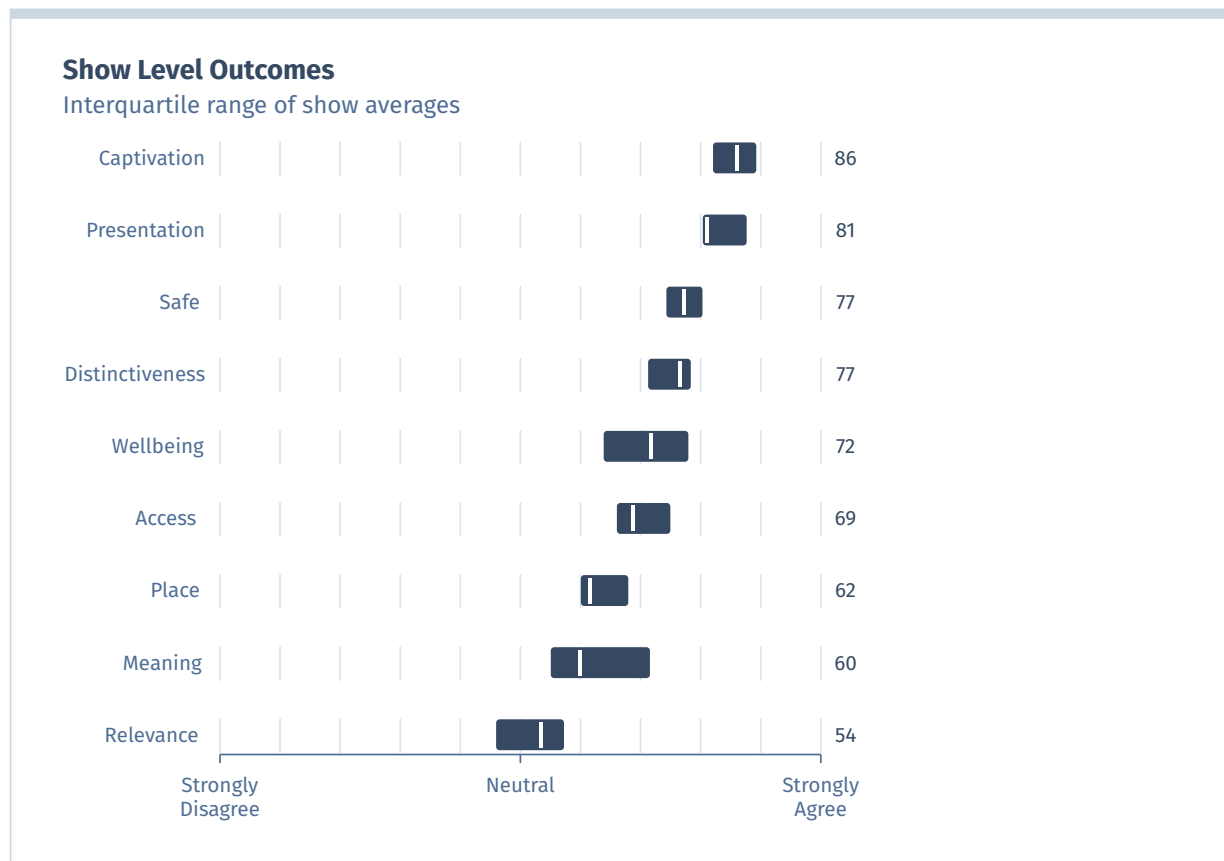
The dimension averages chart compares the average result of shows where there were enough responses to provide meaningful results, whereas the dimension interquartile chart shows the interquartile range of shows-level dimension results.

The interquartile chart represents the area where most show results typically fell, at the show level. The median result should represent the most common result from every show. Smaller ranges indicate similarity in show performance, whereas larger ranges indicate a wider spread of results.

Outcomes By Show

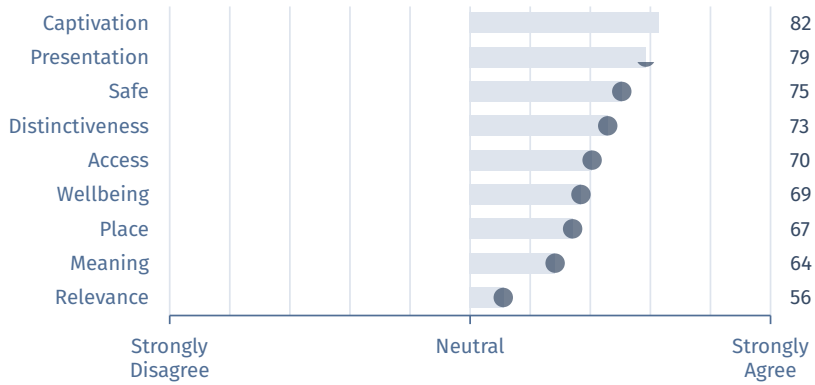
Arguably, the effects of FRINGE WORLD Festival can be described as a collection of individual experiences, which are primarily created by the different programs within the Festival. By calculating the mean results of each experience within the Festival where enough data exists, we can then confidently estimate the aggregate results of the Festival as if we had evaluated every single program that was part of the Festival.

As a point of comparison, the dimension averages pooled together from all responses is also shown. Similarities between the show median and the pooled mean likely suggest a robust evaluation methodology.



Note: Data label shown is the median of the show means. Shows with under 10 responses have been excluded.

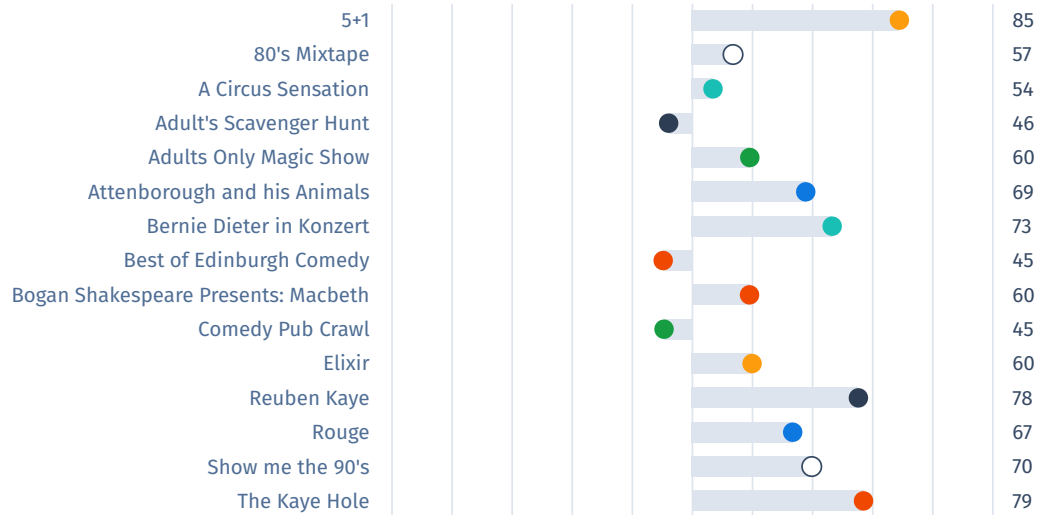
Dimension Averages



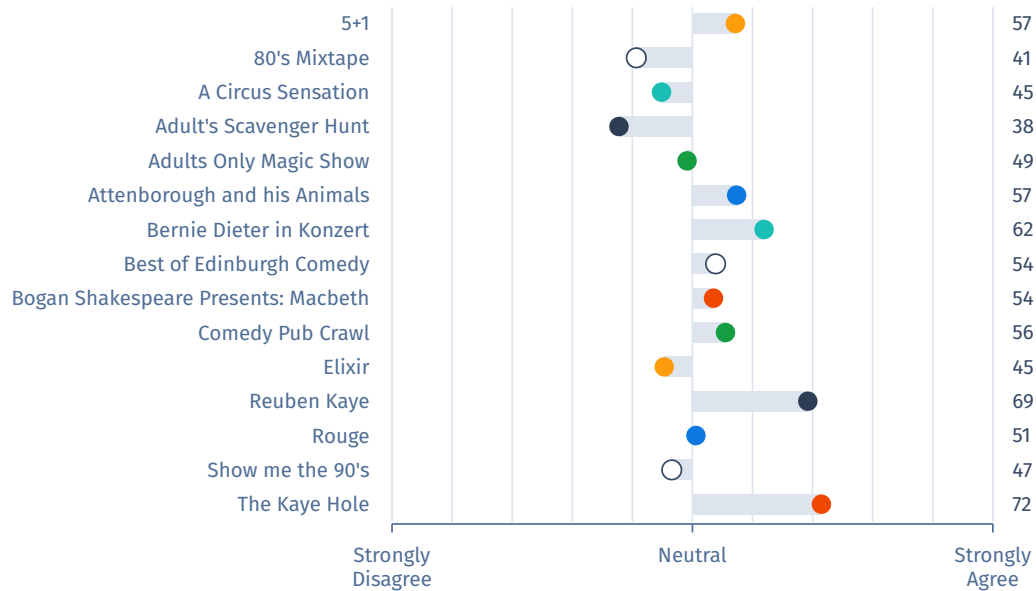
Show Comparison

Show Level Averages - Cultural Dimensions

Meaning

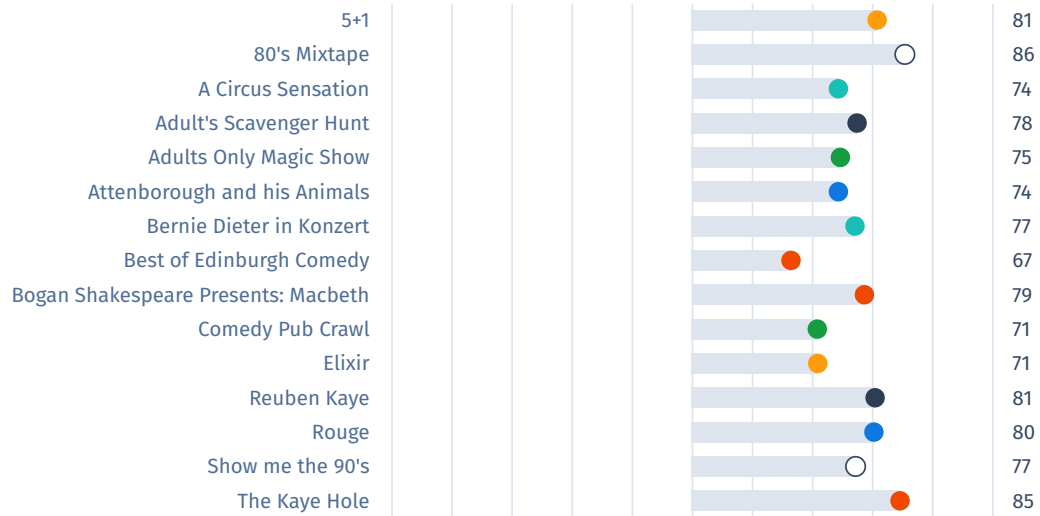


Relevance

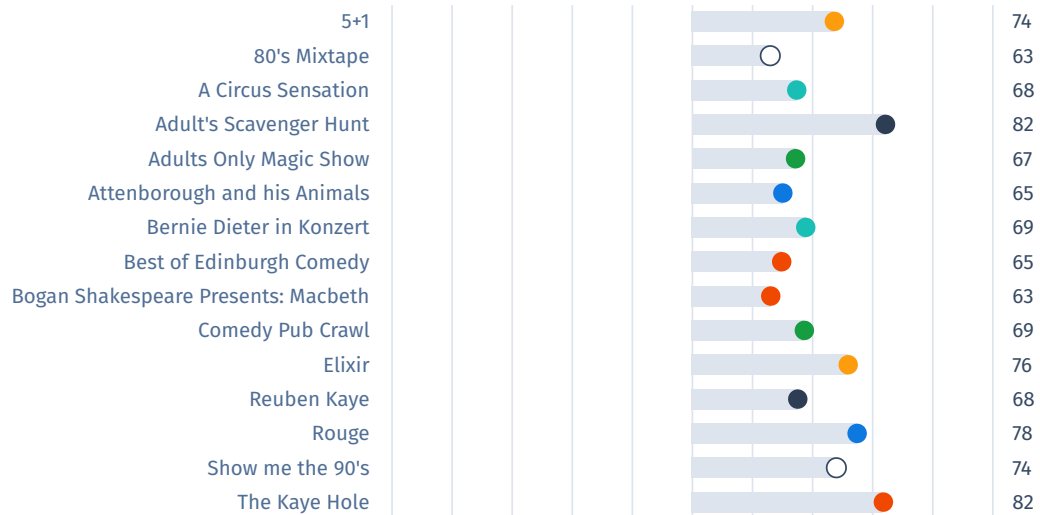


Show Level Averages - Social Dimensions

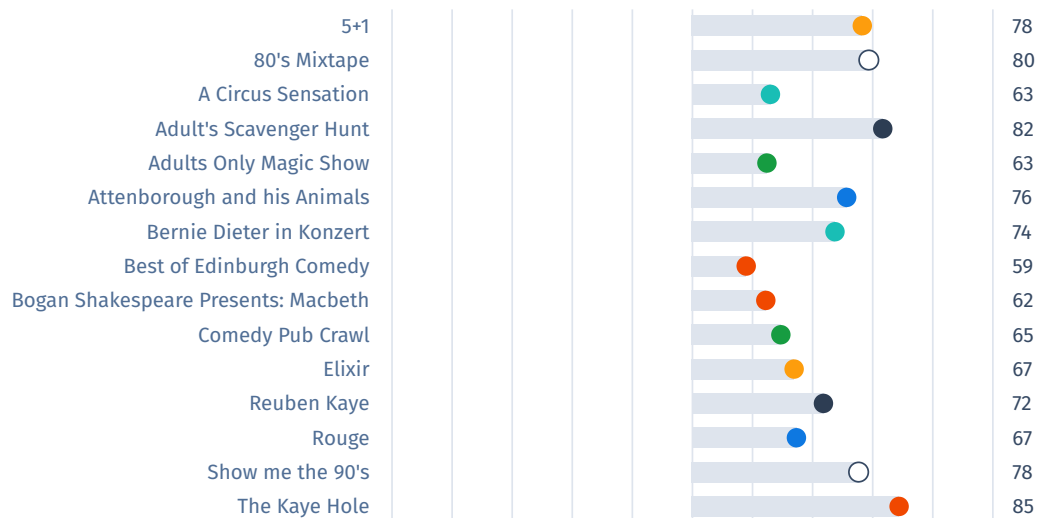
Safe



Access



Wellbeing



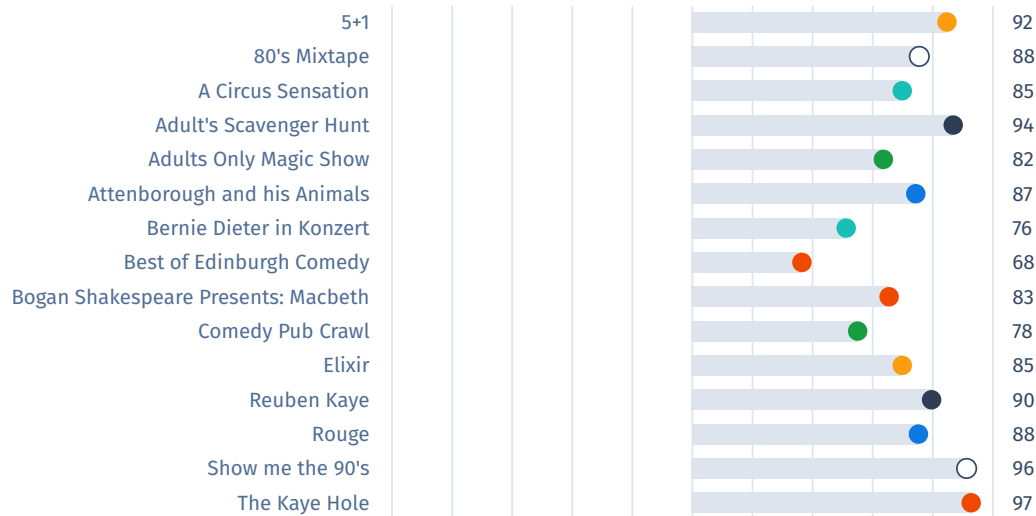
Strongly Disagree

Neutral

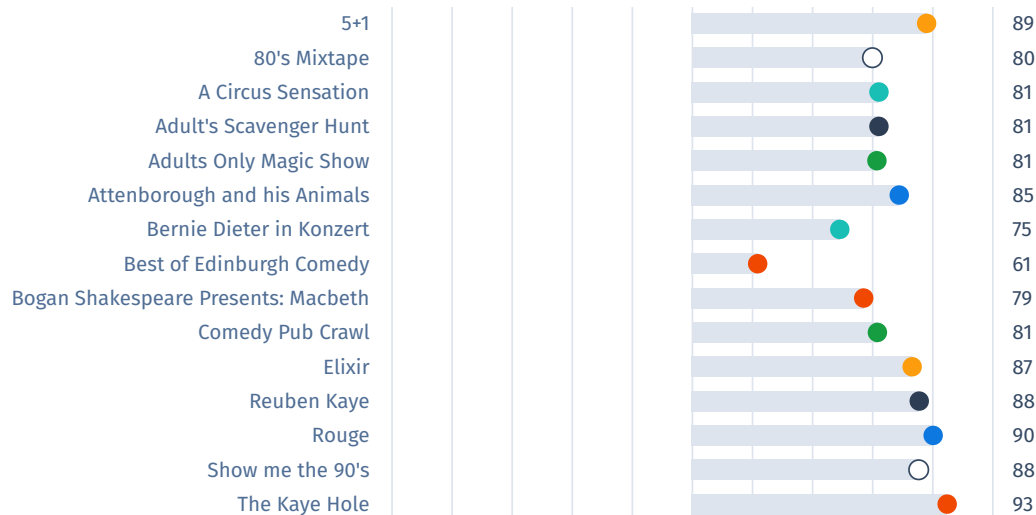
Strongly Agree

Show Level Averages - Quality Dimensions

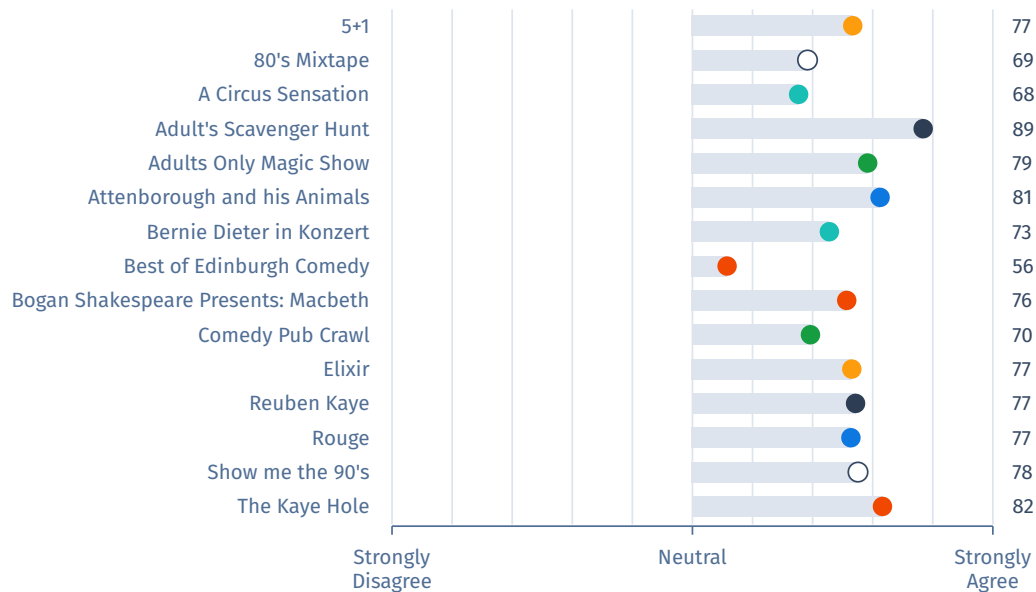
Captivation



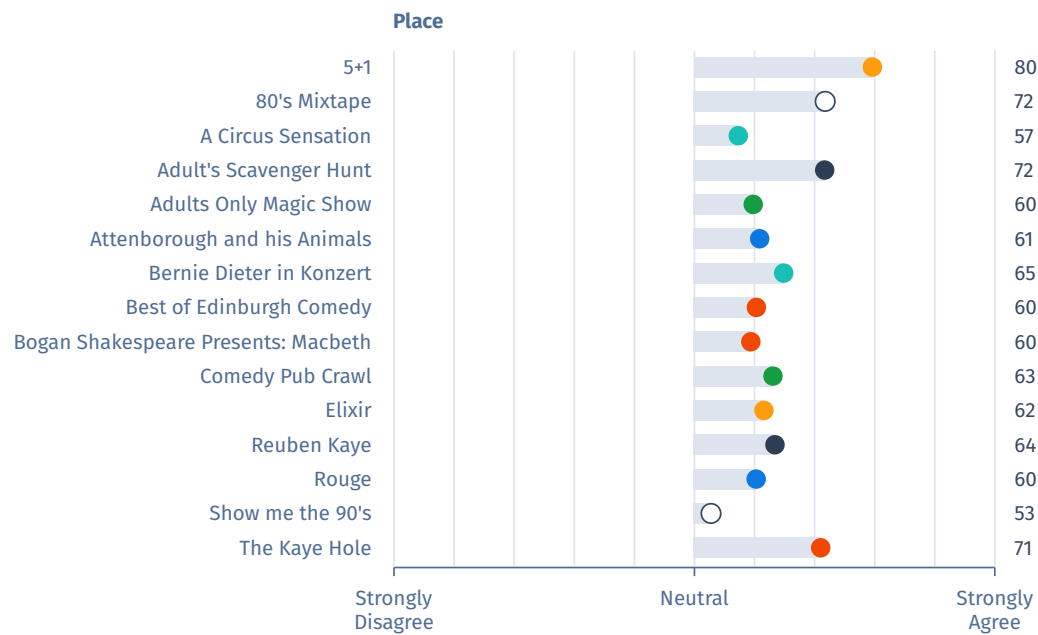
Presentation



Distinctiveness



Show Level Averages - Place Dimensions



Categories with fewer than 10 responses are shown as white dots with a black stroke to indicate that the value may not be representative due to the small sample size.

Insights

Median results at the show level and pooled average results had strong correlations. Captivation remained the strongest performing dimensions, with a median show result of 86/100.

Dimensions measured from the Cultural and Social domain – 'Meaning' and 'Wellbeing' – tended to see the most variance in response averages between shows. The largest of these differences could be seen between *Comedy Pub Crawl* and *Best of Edinburgh* (45/100) for 'Meaning', while *5+1* received an average score of 85/100 for 'Meaning'.

Other dimensions measured received more consistent average scores between shows. *The Kaye Hole* and *5+1* tended to score highly across the full range of dimensions, while shows such as *Best of Edinburgh Comedy* and *Comedy Pub Crawl* tended to score lower than the other shows across most dimensions. Interestingly, *80's Mixtape* and *Adult's Scavenger Hunt* performed particularly poorly for the 'Relevance' dimension, 41/100 and 38/100 respectively.

The 'Relevance' dimension scored the lowest dimension scores consistently, indicating that attendees of most FRINGE WORLD shows measured were least likely to agree that the event attended gave them a better understanding of today's world.



▲ Show me the 90's — Photo: Jason Matz

Demographic Breakdowns

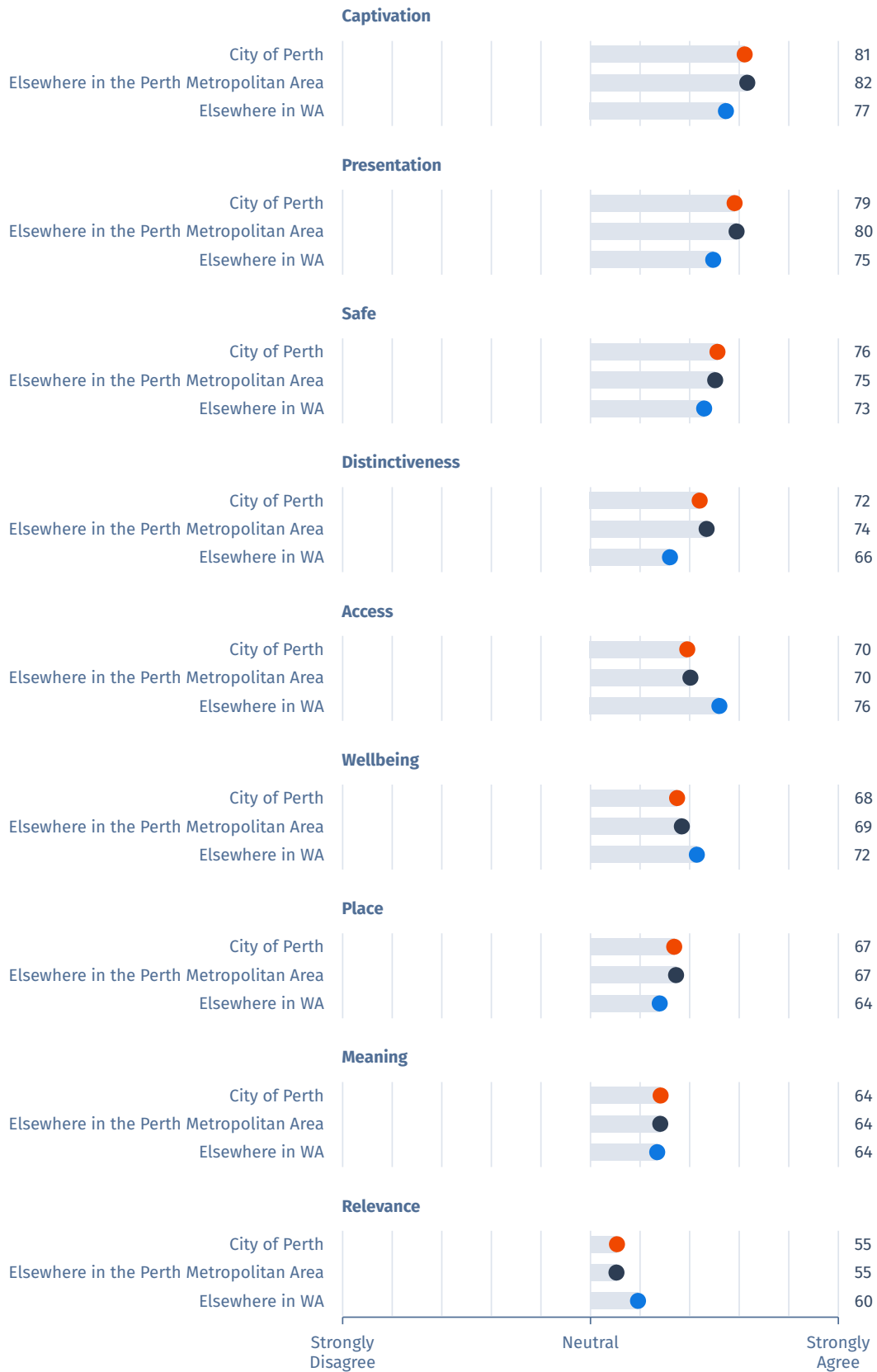
Respondents were asked to provide their gender and their postcode as part of the survey. This data enables results to be filtered to understand any differences that exist because of demography.

The following charts highlight a selection of results based on the gender that respondents identified with as well as by age cohort.



Dimensions by Location

Average Outcome

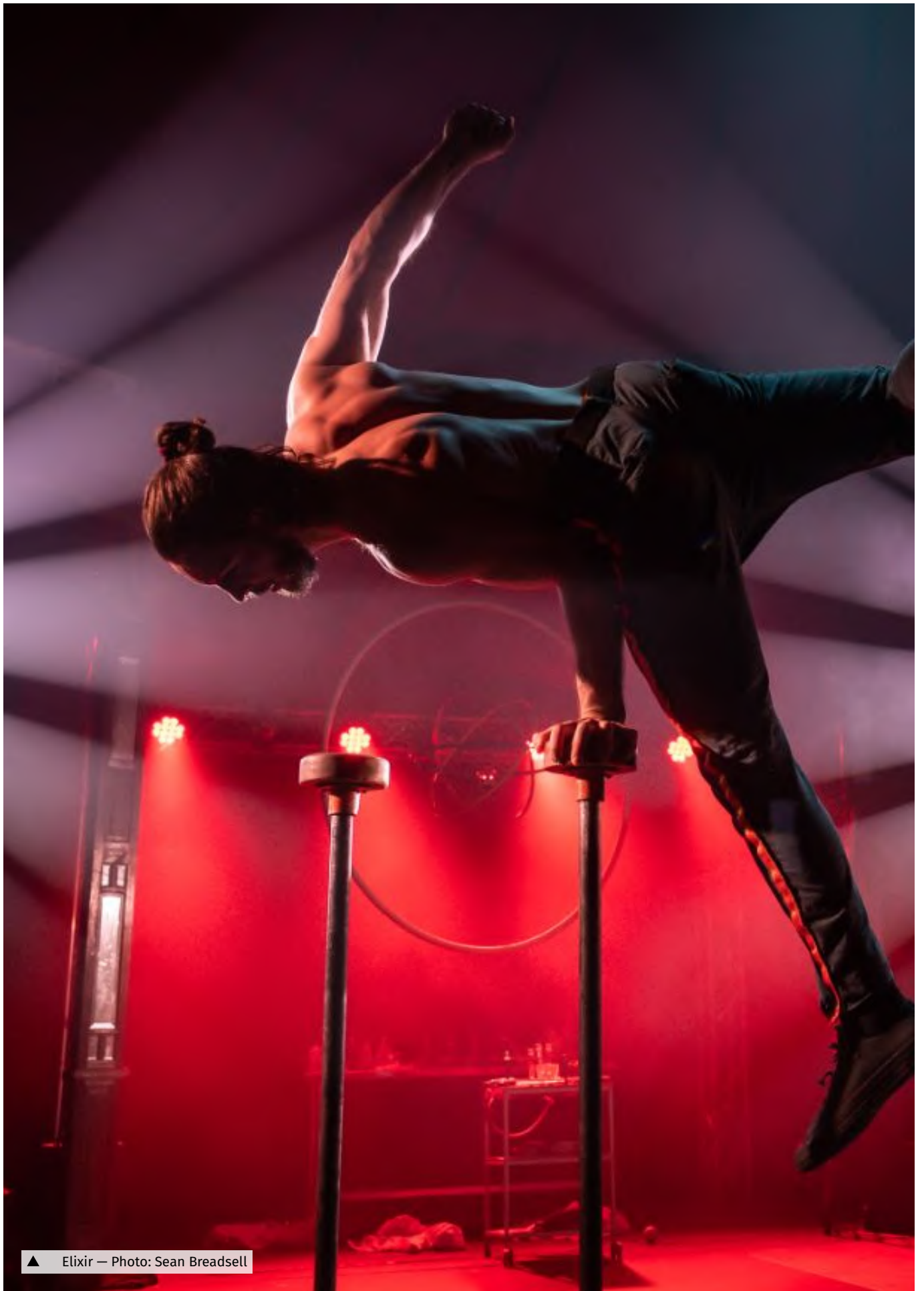


Note: The categories 'Interstate' and 'Overseas' have been omitted from the above chart for clarity due to their low sample size.

Insights

Those who identified their gender as 'in another way' gave the highest scores for eight out of nine measurable dimensions other than 'Access', the highest score of which can be seen for 'Captivation' (96/100). Likewise, males gave the second-highest average dimension scores for all dimensions other than 'Access', with females giving the lowest average scores across the full range.

Location did not greatly influence dimension scores, with those from the City of Perth, elsewhere in the Perth Metro Area and elsewhere in WA giving similar scores across the full range. Those from elsewhere in WA gave slightly higher scores for 'Access', 'Wellbeing' and 'Relevance', but slightly lower scores for 'Captivation', 'Presentation', 'Distinctiveness' and 'Place'.



▲ Elixir — Photo: Sean Breadsell

5. Self & Peer Comparison

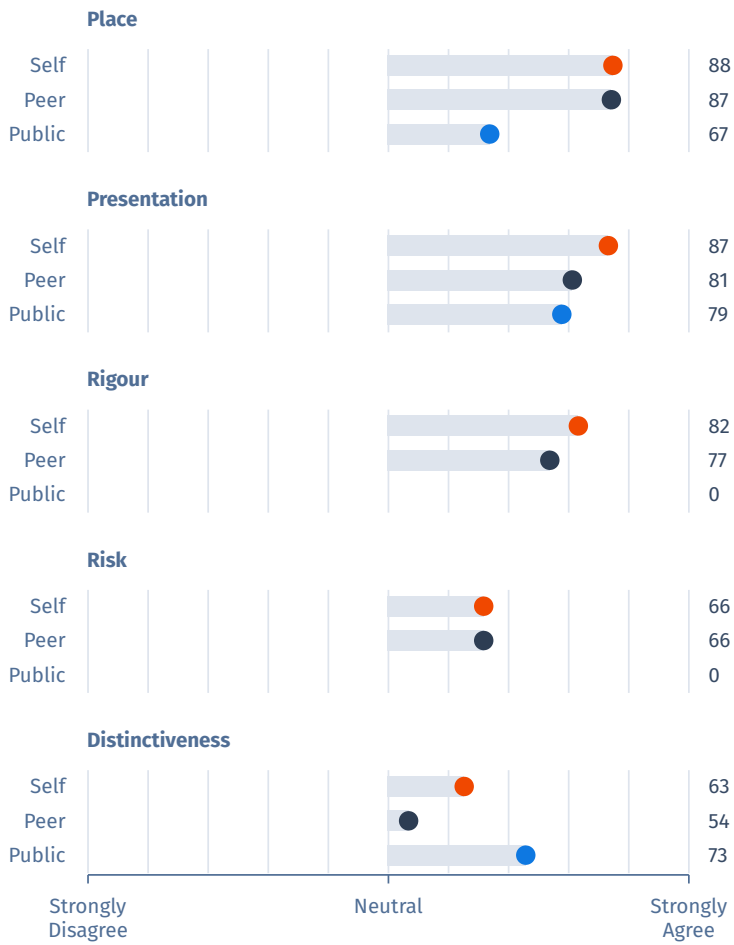
As part of the evaluation methodology, ARTRAGE staff and sector peers were asked to conduct a 'Prior' survey, before the Festival commenced. The purpose of the Prior survey is to record the performance expectation of both the staff who are responsible for delivering the event, as well as of sector peers, who are aware of the event and expect to experience it.

After the event, respondents are also asked to conduct a post-event survey. With this survey, prior expectations can be compared to achieved results. When also compared to public survey responses, this information provides organisers with an effective tool to triangulate results, investigate differences and reflect on their achievements and learnings.



Post-Event Dimension Averages

By Respondent Type



Note: Public respondents were not asked the Rigour and Risk dimension questions.

Insights

Self respondents were significantly more positive for the 'Place' and 'Presentation' dimension, when compared to sector peers, however prior expectations between the two groups loosely correlated. 'Rigour' was the second highest performing prior expectation for Peers, in comparison to 'Presentation' for self respondents.

When comparing post-event results, the differences between Peers and Self in their prior responses met half way, with Self respondents reporting lower average results, and Peer respondents reporting higher average results. Interestingly, this result did not translate for Public respondents.

This may be due to the question methodology, where Public respondents were asked about the show they experienced within FRINGE WORLD, whereas Peer and Self respondents were asked to consider FRINGE WORLD as a whole. The alignment between pooled averages and show-medians in the previous section however complicates this insight and suggests there may be other factors at play.

Peers expectations for 'Presentation' increased from 73/100 to 81/100 between prior and post-event results, inline with public respondents. Results for 'Rigour' were largely consistent, while results for 'Risk' dropped with post-event results, but still aligned for both Peer and Self respondents.

Distinctiveness was low for both Peer and Self respondents, but was significantly higher for Public respondents, with 73/100 compared to 54/100 for Peers.



▲ Best Show Ever — Photo: Kaifu Deng

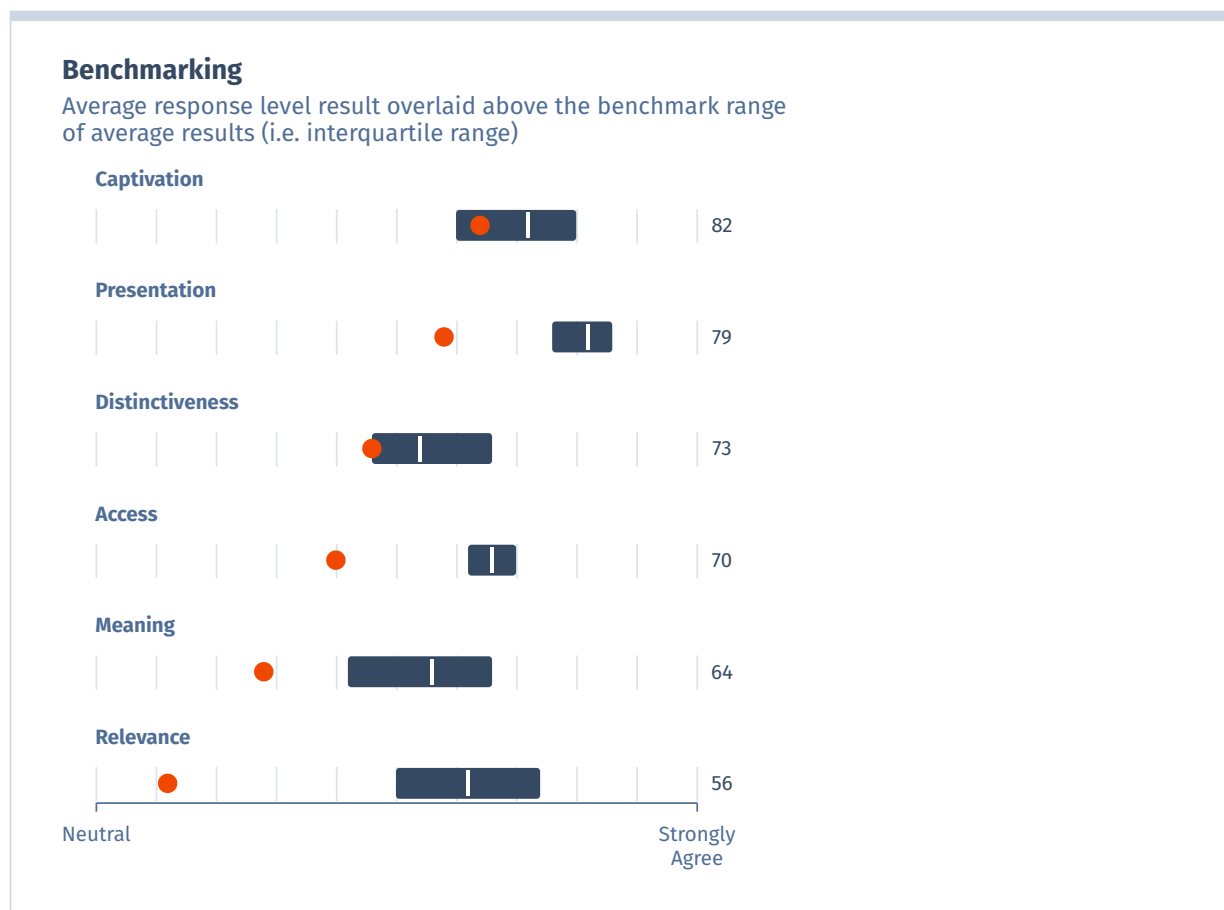
DLGSC AOIP Benchmarks

In 2020, the Western Australian Department of Local Government, Sport and Cultural Industries (DLGSC) made benchmarks available from evaluations conducted by all of their funded arts and cultural organisations during the 2016 to 2019 period.

Benchmarks give context to organisers so that they can understand the unique impact they deliver through their events and programs, and the outcomes that distinguish them from other offerings. The below chart shows the average dimension results achieved by the FRINGE WORLD Festival, compared to the DLGSC benchmark average and interquartile range (the typical range of results for that dimension).

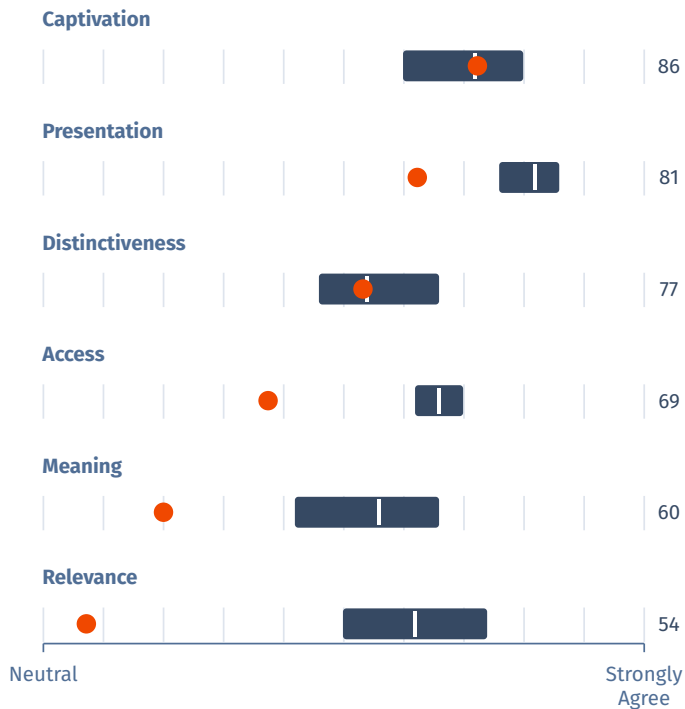
Benchmark comparisons are provided for two different results:

- The **Pooled Comparison** represents the average of all responses pooled together.
- The **Median Comparison** represents the average results at the show level, and provided a comparison that matches the methodology used to develop the benchmark dataset.



Benchmarking

Average show level result overlaid above the benchmark range of average results (i.e. interquartile range)



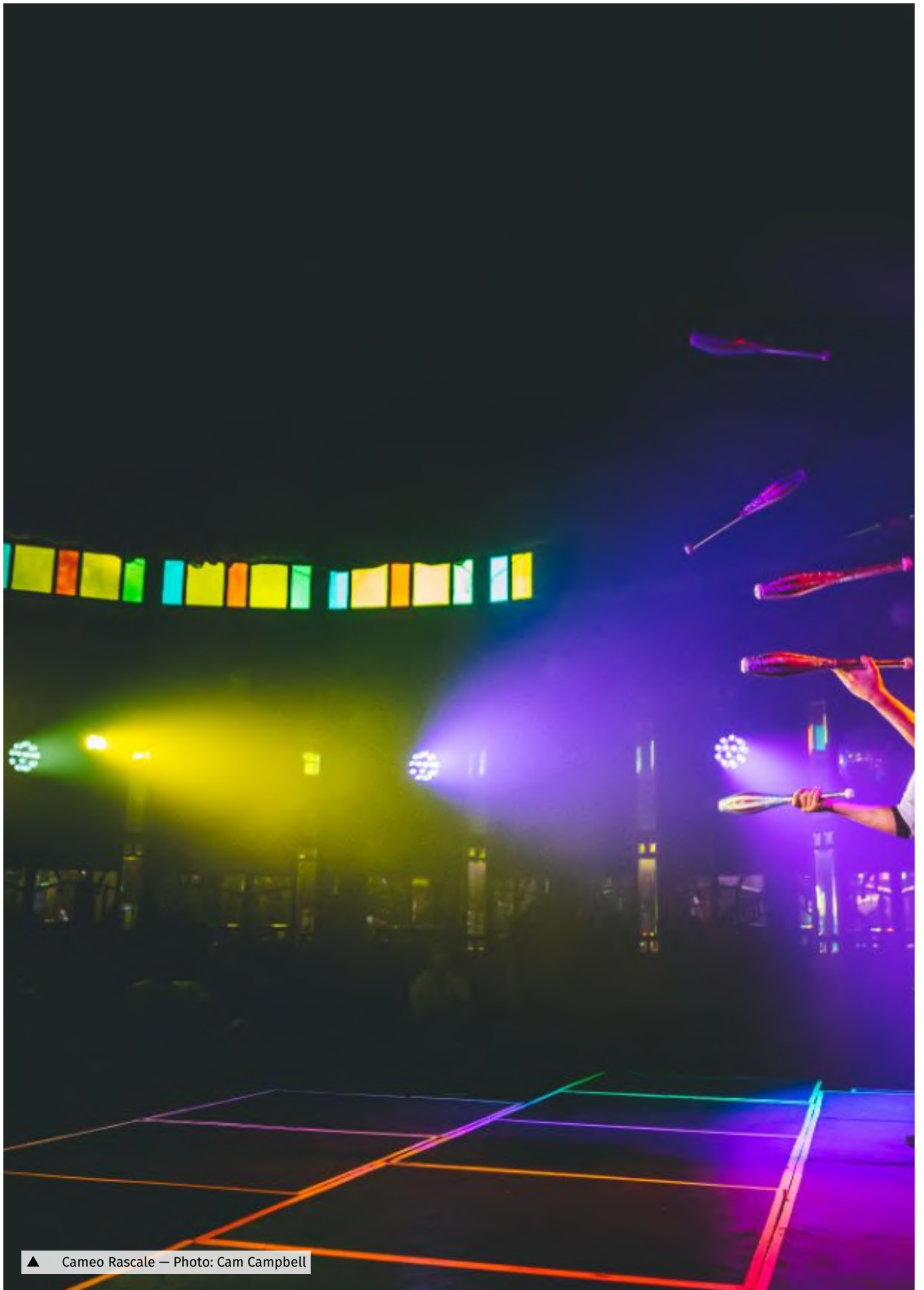
Count per dimension: $28 < s < 160$; $6,144 < n < 23,498$. Surveys with less than 30 responses removed prior to analysis. Note: The x-axis starts at 'Neutral' (50). DLGSC benchmarks are not available for the Place, Wellbeing or Safe dimensions.

Insights

Two out of six comparable dimensions fell within the DLGSC's benchmark range for AOIP organisations. This indicates that results for 'Captivation', 'Distinctiveness' are in line with other evaluations undertaken by AOIP organisations.

The result for the remaining dimensions 'Presentation', 'Access', 'Meaning' and 'Relevance' fell below the DLGSC's benchmark range. Given the FRINGE WORLD program is far more open compared to other AOIP organisations, findings in these areas may be expected. However, the opportunity to provide comparison does allow room for improvement, if ARTRAGE consider these dimensions and their outcomes to be of strategic importance.

It should be noted that due to COVID restrictions and a lockdown during the Festival, many of the larger shows within the program were unable to participate and are therefore not included within the 2021 evaluation results. As 2021 was the first time FRINGE WORLD used dimensions as part of its evaluation, it is difficult to compare to a benchmark dataset that was generated before COVID-19.

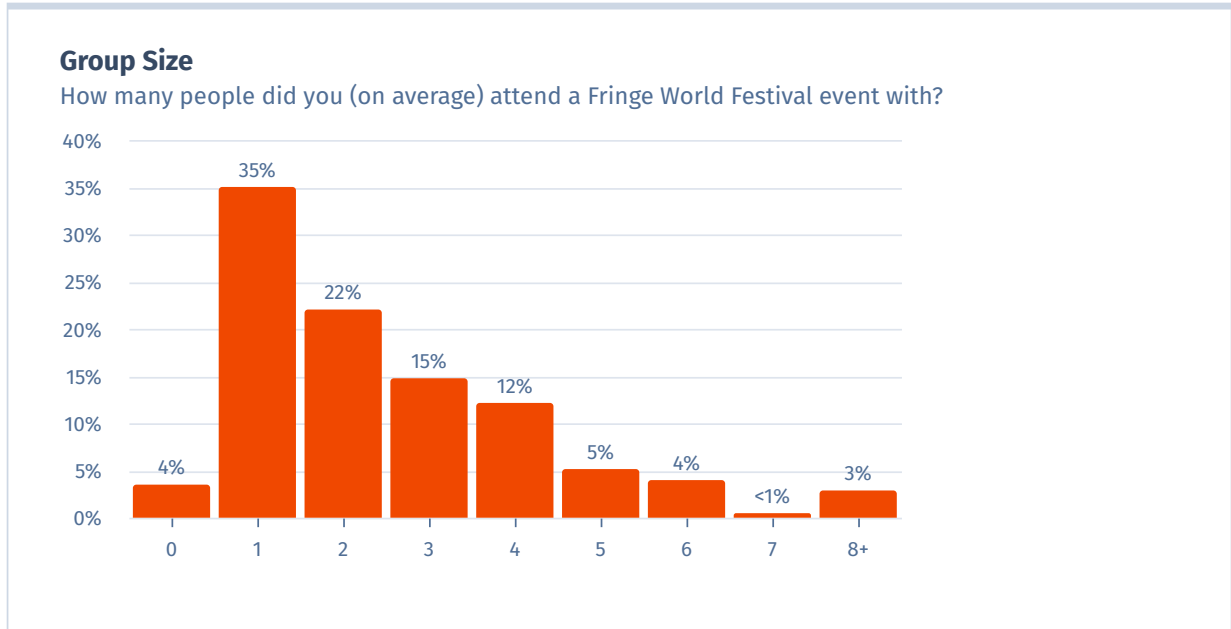


▲ Cameo Rascale — Photo: Cam Campbell

6. Attendee Behaviour

Group Size

Attendees of the Festival were asked to indicate how many people on average they attended a FRINGE WORLD event with. Responses to this question can be seen distributed on the chart below.



Average Group Size: 3.5 people (including respondent)

Insights

The majority of respondents reported attending a FRINGE WORLD Festival event with one other person (35%), followed by those who attended with two people (22%), three people (15%) and four people (12%). The average group size of attendees (including respondents) was determined to be 3.5 people.



▲ Fringe Girls School — Photo: Miles Noel Photography

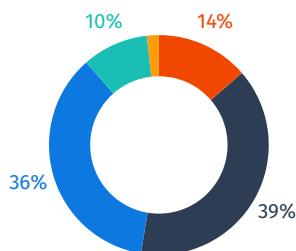
COVID-19

Respondents of the FRINGE WORLD Festival survey were asked a selection of questions regarding their engagement with live events prior to, during and post COVID-19 lockdowns. Responses to these questions are shared below.

Pre-COVID Engagement

How regularly did you attend live events before COVID-19?

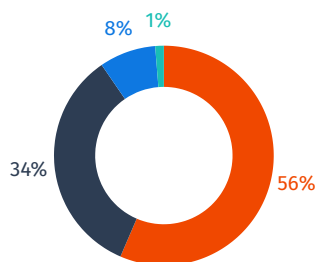
- At least once a week
- At least once a month
- 3-4 times a year
- 1-2 times a year
- Never



During COVID Restrictions

Did you miss attending live events during COVID-19?

- Yes, a lot
- Somewhat
- Not really
- Not at all



Insights

When asked about their attendance to live events before COVID-19, most respondents (39%) indicated that they had previously attended live events once a month before COVID-19, followed by those who attended live events 3-4 times a year (36%). Almost half of respondents indicated the before COVID-19, FRINGE WORLD would have been one of the few events they attended in a year (47%).

Those who attended live events at least once a week made up 14% of the sample. More than half (56%) of respondents reported missing live events a lot during COVID-19, with another 34% somewhat missing events.



▲ Fringe Launch Party – Photo: Miles Noel Photography

7. Economic Impact

Spending and Additionality

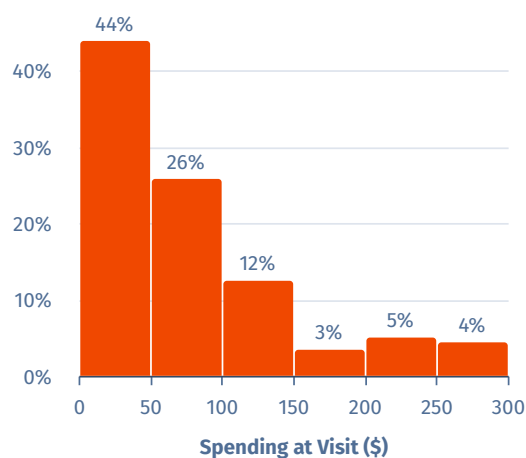
Spending questions ask survey respondents about how much they spent in the local area on items like shopping, food and beverage etc. as part of their attendance at the event. Respondents are asked to exclude accommodation or other travel expenses as these are separated as part of the economic impact calculations.

Respondents are also asked what they would have done otherwise if it was not for their attendance at the event. This question is used to determine 'additionality', which is the percentage of spending that could be considered to be additional, or could genuinely be attributed to the event. It is statistically defined as one minus the percentage of deadweight (1 - dw%), where deadweight is the economic outcome that would have happened in the absence of an activity.

The following charts show the visitor spending and additionality results used in the economic impact analysis, as well as what spending types respondents reported.

Visit Spending - Fringe World

How much money did you spend during your visit to FRINGE WORLD Festival? and in local area? (per person)

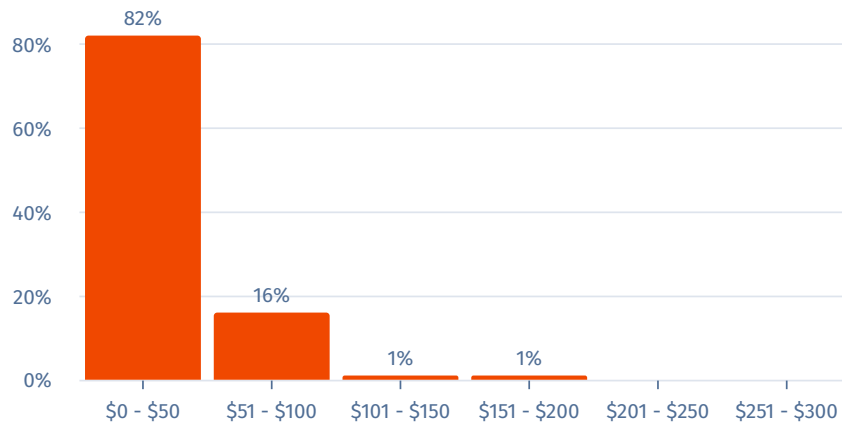


Note: Spending on F&B at Artrage-operated venues is deducted from this average spend figure in the final calculations.

Fringe World Average Visit Spend: **\$71**

Visit Spending - Rooftop Movies

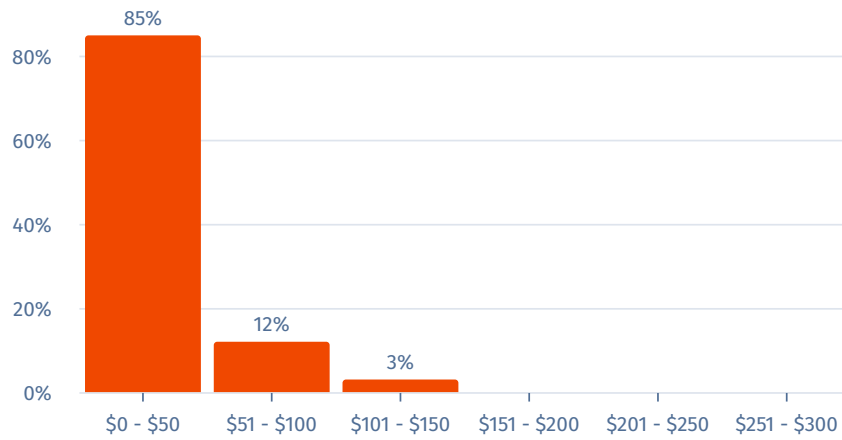
How much money did you spend during your visit to Rooftop Movies?



Rooftop Movies Average Visit Spend: **\$41**

Visit Spending - Girls School

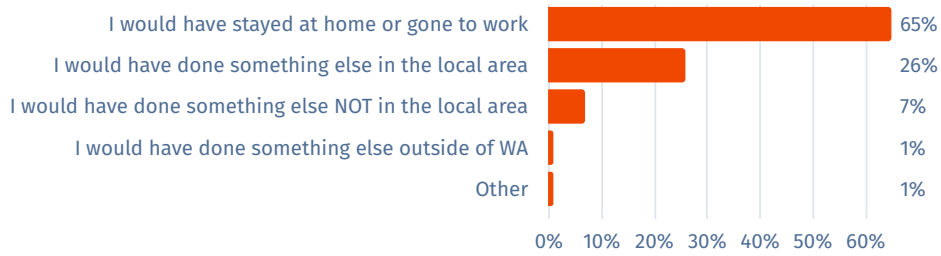
How much money did you spend during your visit to Girls School?



Girls School Average Visit Spend: **\$35**

Additionality - Fringe World

Which of the following best describes what you would have done if you had not attended Fringe World Festival?



Fringe World Additionality: **74%**

Additionality - Rooftop Movies

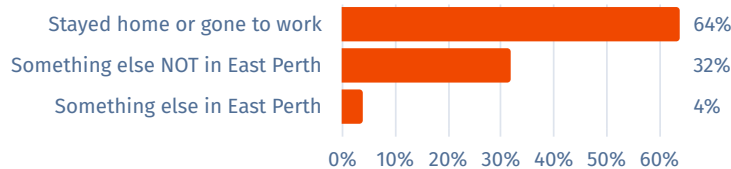
Which of the following best describes what you would have done if you had not attended Rooftop Movies?



Rooftop Movies Additionality: **31%**

Additionality - Girls School

Which of the following best describes what you would have done if you had not attended Girls School?



Girls School Additionality: **96%**

Insights

The majority (70%) of respondents reported spending less than \$100 per person in the local area and at the FRINGE WORLD event they attended, with most people reporting to have spent between \$0-\$50 (44%) and \$50-\$100 (26%).

After outliers were removed, the average visit spend per person was determined as \$71. A weighting is applied to spend results within the economic impact analysis depending on where respondents come from, and therefore this average result may differ from the weighted average. When both results are very close, it is understood to be a rigorous result.

Those who attended a FRINGE WORLD event tended to spend more on average in the local area than those who attended Rooftop Movies and Girls School, with the vast majority of these audiences spending less than \$50.

A large majority of respondents (74%) would have stayed home, gone to work or done something else not in the local area if they had not attended a FRINGE WORLD Festival event.



▲ Hold Close — Photo: Jason Matz

Accommodation and Tourism

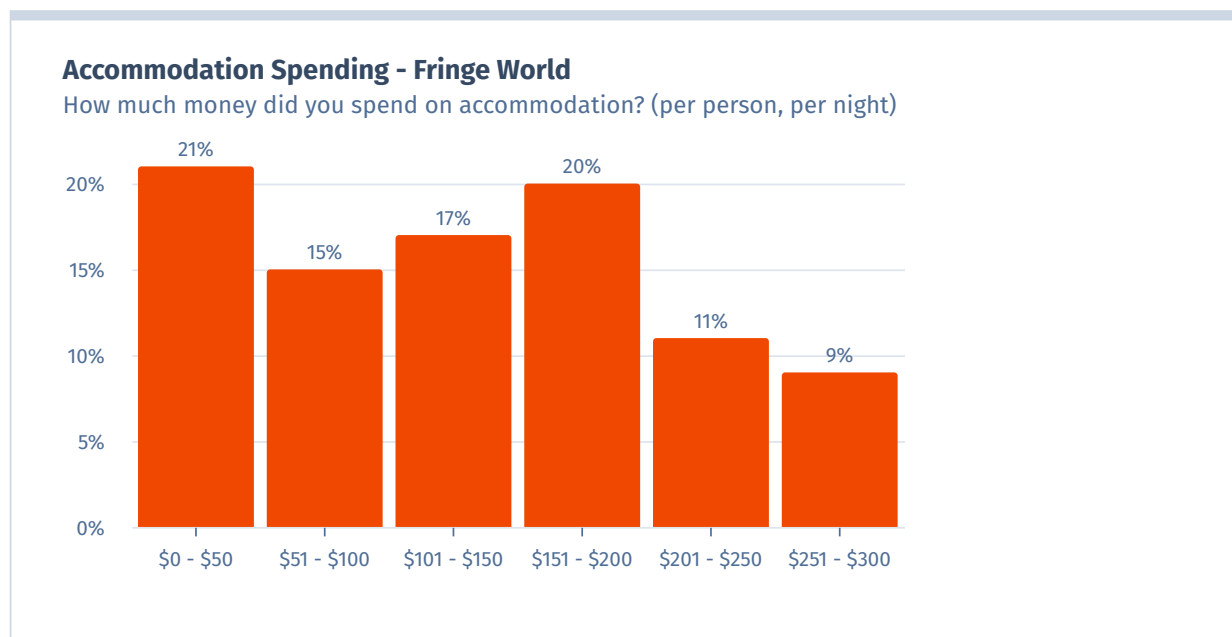
All survey respondents were asked if they were staying overnight while attending the event, how long they were staying and how much they spent on accommodation.

Survey respondents who identified as living Intrastate, Interstate or Overseas were asked additional questions about their trip spending and reasons for visiting. This data is used to determine the economic impact of the event on tourism-related spending.

All spending and additionality results are weighted by the attendee place of origin (i.e. City of Perth, Perth Metro, Elsewhere in WA, Interstate and Overseas).

Tourism additionality asks respondents how much influence the event had on their decision to visit WA (or Perth, for regional visitors). Tourists that indicated the event was their primary reason for visiting means that 100% of their trip spend is attributable to the event, whereas tourists that were unaware of the event before visiting indicates that the event was responsible for 0% of their trip spend.

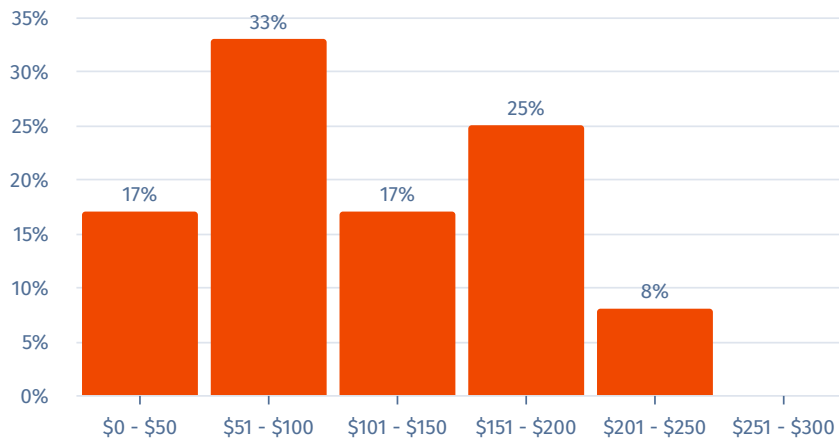
A weighted exponential scale of attribution is applied to calculate an overall trip additionality figure in the economic impact calculations (i.e. 100%, 50%, 25%, 5%, 0%).



Fringe World Average Accommodation Spend: \$120

Accommodation Spending - Rooftop Movies

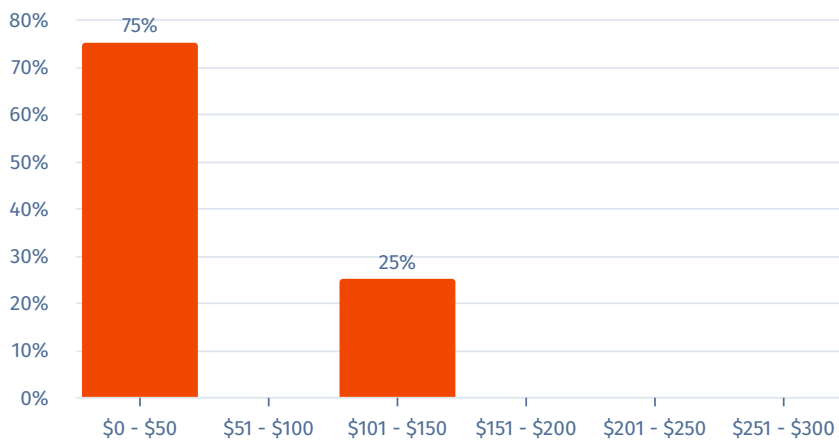
How much money did you spend on accommodation? (per person, per night)



Rooftop Movies Average Accommodation Spend: **\$116**

Accommodation Spending - Girls School

How much money did you spend on accommodation? (per person, per night)



Girls School Average Accommodation Spend: **\$30**

Trip Spend - Fringe World

While staying away from home, how much money did you to spend each day? (per person)



Note: Average figure is adjusted to include null trip spend of local attendees staying overnight. Due to low sample sizes, trip spend for Rooftop Movies and Girls School are excluded.

Fringe World Average Trip Spend: \$156.
Adjusted: \$47.

Accommodation + Trip Additionality - Fringe World

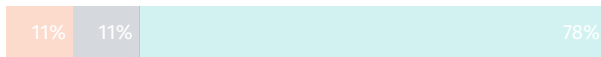
Did FRINGE WORLD Festival influence your decision to travel to Perth / WA?

- Yes, it was the main reason
- Partly, it was a contributing factor
- No, but it encouraged me to extend my visit
- No, but I knew about the event
- No, I was not aware of the event

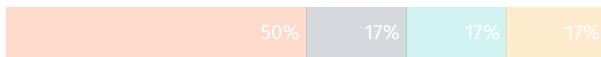
Elsewhere in WA



Interstate



Overseas



Note: Tourism additionality was asked to Rooftop Movies and Girls School attendees. Due to low sample rates, the event additionality figure for these two event categories was substituted for the final economic impact calculations.

Weighted Fringe World Accommodation + Trip Additionality: 66%

Insights

FRINGE WORLD respondents who said they were staying overnight most commonly spent less than \$50 per night on accommodation (21%), followed by those who spent \$150-\$200 per night (20%), \$100-\$150 per night (17%) and \$50-\$100 per night (15%). The average accommodation spend was determined to be \$120, which was slightly higher than the average accommodation spend of Rooftop Movies attendees (\$116). Very few respondents for Girls School said they were staying overnight, with an average accommodation spend of \$30.

For tourist visitors attending FRINGE WORLD events, the average trip spend was determined to be \$156, with the majority of respondents spending between \$50-\$100 per day. Over half (57%) of intrastate tourists indicated that FRINGE WORLD was their main reason for travel, with an additional 17% identifying it as a contributing factor. 22% of intrastate tourists reported that the event they attended did not influence their decision to travel but they knew about the event prior. After responses were weighted for all tourists attendees, the tourism additionality of FRINGE WORLD was determined to be 66%, which means that 66% of tourist attendees would not have visited the area if not for FRINGE WORLD.



▲ Rouge — Photo: Miles Noel Photography

Unique Attendance & Other Expenditure

Other figures are required for the overall economic impact calculations, including Artist Expenditure, Organisational Expenditure and Unique Attendance.

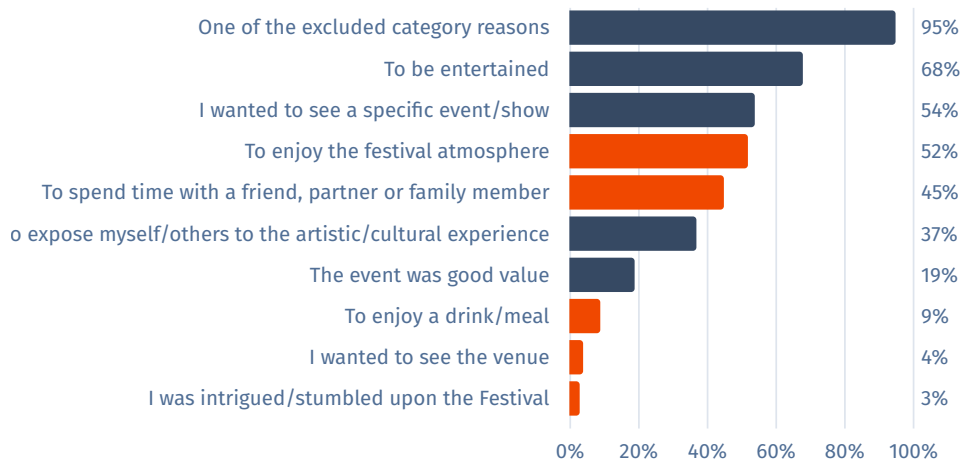
Unique attendance is required for the calculation of accommodation spending, as it is common for Fringe World attendees to see multiple events over multiple nights. By determining the unique attendance of the overall festival, we can then apply a percentage figure calculated from survey data to determine the number of accommodation nights generated by the festival.

Artist Expenditure is a significant component of economic impact, due to the large amount of artists that participate in Fringe World. Artist expenditure includes the daily spending of all artists while participating in Fringe World, as well as the accommodation and trip expenses from travelling artists who live outside of WA.

Finally, organisational expenditure contributes to the economy through the use of equipment and services to create the event. Fringe World also shares box office revenue with artists participating in the festival. As Fringe World takes in revenue through its provision of food and beverage operations, this revenue is deducted from the average spending of Festival attendees to prevent it being double counted through organisational expenditure.

Reason For Attending

Please indicate the top 3 reasons you attended an event at Fringe World Festival



Note: Reasons for attending other than seeing a ticketed show are shaded. 'One of the excluded reasons' represents the percentage respondents that picked at least one of the excluded reasons.

Free attendees included in overall attendance: **5%**

Unique Attendance - Fringe World

SPEND TYPE	TOTAL
Total Attendance (Free & Ticketed)	468,850
<i>Ticketed - Fringe World</i>	226,800
<i>Free - Russell Square</i>	122,908
<i>Free - Russell Square (New Attendees)</i>	5,574
Total In-Scope Attendees	232,374
Average Events Attended Per Person	4.38
TOTAL IN-SCOPE UNIQUE ATTENDEES	53,054

Note: For calculation purposes, it is assumed that around 5% of attendees to free events did not attend a ticketed event in the same trip.

Artist Expenditure - Fringe World

SPEND TYPE	# OF ARTISTS	AVG NIGHTS	AVG SPEND P/NIGHT	ADDITIONALITY	TOTAL
Daily Spend	2,470	10.7	\$38.05	71%	\$716,794
Accommodation Spend (Non-local Artists)	148	23.25	\$69.25	100%	\$238,611
Artist Trip Spend (Non-local Artists)	148	6.25	\$38.05	100%	\$35,245
TOTAL					\$990,650

Organisational Expenditure

SPEND TYPE	TOTAL
Artrage Expenditure	\$2,552,740
Ticket Profit Sharing	\$3,138,679
<i>* Artrage Food & Beverage Revenue</i>	\$1,672,733
TOTAL	\$5,691,419

Note: Food & Beverage Revenue generated by Artrage through its operations have been deducted from Attendee Event Spending. This is to prevent double counting this spend as part of the Organisational Expenditure component of the economic impact assessment.



▲ Sensuality: 6 on the Beach — Photo: Sean Breadsell

Impact Summary

Survey respondents were asked to estimate how much they had spent as part of their visit, the level of influence on their decision to visit, as well as indicate what they would have done if they had not visited. Combining this data with attendance figures allows an overall impact figure to be generated.

Economic impact is determined by three main factors:

- **Visits/Attendance:** The number of people spending money (converted to the number of nights for accommodation and longer trips).
- **Spend:** Spending in the local economy. Includes spend as part of a visit, spend on accommodation for those staying overnight and other trip-related spending for those staying multiple nights. Excludes spending on tickets or other items that would be captured through organisation expenditure (i.e. to avoid double-counting).
- **Additionality:** The percentage of spending that would not have occurred otherwise.

To calculate the economic impact on the local area, only additional visitation is included. From those visits, only expenditure that would not have otherwise occurred is considered. In this case, the economic impact is from attendees who would have otherwise stayed at home, gone to work, or those who would have done something else outside the local area.

The tables below detail a breakdown of visitation by additionality (i.e. new visits to the area because of the event), visitor expenditure (if they came and stayed in the area because of the event and any other spending they did), and total economic output.

Event Spending Impact

PROGRAM	ATTENDANCE	EVENT SPEND	ADDITIONALITY	TOTAL
Rooftop Movies	25,762	\$39.76	31%	\$315,151
Girls School	5,602	\$35.88	96%	\$193,711
Fringe World	232,374	\$62.97	74%	\$10,768,353
TOTAL	263,738	\$60.85	70%	\$11,277,215

Accommodation & Trip Spending Impact

PROGRAM	NIGHTS	ACCOM SPEND/NIGHT	TRIP SPEND/NIGHT	ADDITIONALITY	TOTAL
Rooftop Movies	2,395	\$130.23		31%	\$95,952
Girls School	204	\$30.00		96%	\$5,889
Fringe World	11,518	\$114.32	\$47.77	66%	\$1,230,479
TOTAL	14,117	\$115.80	\$47.77	60%	\$1,332,320

Economic Impact Summary

	DIRECT IMPACT	MULTIPLIED IMPACT
Attendee Spending (Rooftop)	\$411,103	\$1,196,715
Event/Visit	\$315,151	\$932,847
Accommodation	\$95,952	\$263,868
Attendee Spending (Girls School)	\$199,600	\$589,579
Event/Visit	\$193,711	\$573,385
Accommodation	\$5,889	\$16,195
Attendee Spending (Fringe World)	\$11,998,833	\$35,338,371
Event/Visit	\$10,768,353	\$31,874,326
Accommodation	\$758,554	\$2,086,024
Trip	\$471,925	\$1,378,021
Organisation Expenditure	\$6,242,520	\$16,667,529
Fringe World	\$5,691,419	\$15,196,089
Rooftop	\$452,403	\$1,207,916
Girls School	\$98,698	\$263,524
Artist Expenditure (Fringe World)	\$990,650	\$2,880,807
TOTAL	\$19,842,705	\$56,673,000

Note: For the purpose of this analysis, output multipliers derived from ABS Output Tables 2012-13 have been applied to direct impact expenditure.

Event expenditure scaled by an output multiplier of 2.96, the national Food and Beverage multiplier (2.96).

Accommodation expenditure scaled by an output multiplier of 2.75, the national Accommodation multiplier.

Trip expenditure scaled by an output multiplier of 2.92, representing an average of national Retail and, Food and Beverage multipliers (2.88 and 2.96 respectively).

Organisation expenditure scaled by the Australian National Heritage, Creative and Performing Arts Output Multiplier (2.67).



▲ Caged — Photo: Naomi Reed

Employment, Tourism & Comparisons

Using the Impact Summary, additional analysis has been conducted to report the impact of Artrage activities on employment, as well as the percentage of spending that was undertaken by different types of tourists.

For comparative purposes, other Economic Impact Assessments conducted by Culture Counts have been included. These comparisons represent the direct impact of attendee spending only - that being the spend of attendees outside the event area and any spending on accomodation.

Employment Impact Summary

	DIRECT EMPLOYMENT (FTE)	MULTIPLIED EMPLOYMENT (FTE)
Attendee Spending (Rooftop)	2.8	5.1
Attendee Spending (Girls School)	1.5	2.6
Attendee Spending (Fringe World)	86.8	155.2
Organisation Expenditure	46.4	81.0
Artist Expenditure (Fringe World)	7.4	13.0
TOTAL	144.8	257.1

Tourism Impact Summary - Fringe World

	DIRECT IMPACT
Attendee Spending	\$1,212,528
<i>Elsewhere in WA</i>	<i>\$942,369</i>
<i>Interstate</i>	<i>\$90,397</i>
<i>Overseas</i>	<i>\$179,762</i>
Artist Spending	\$273,856
TOTAL	\$1,486,384

Economic Impact Comparisons

SOURCE	ATTENDEES	AVG. SPEND	ADDITIONALITY	DIRECT IMPACT (ATTENDEE SPEND)
Perth FRINGEWORLD 2021	232,374	\$69.78	74%	\$11,998,832
Perth Festival 2020	375,664	\$58.86	70%	\$15,478,667
Midsumma 2019	101,802	\$213.13	55%	\$11,933,184
Pride WA 2019	28,079	\$107.43	67%	\$2,020,999
Commonwealth Games Festival 2018	120,188	\$84.50	100%	\$10,155,896

Note: Additionality is sourced from Event Spend only, with the Average Spend figure adjusted accordingly to combine event and accomodation spends. Additionality was not measured for Commonwealth Games 2018 Festival as part of survey methodology.

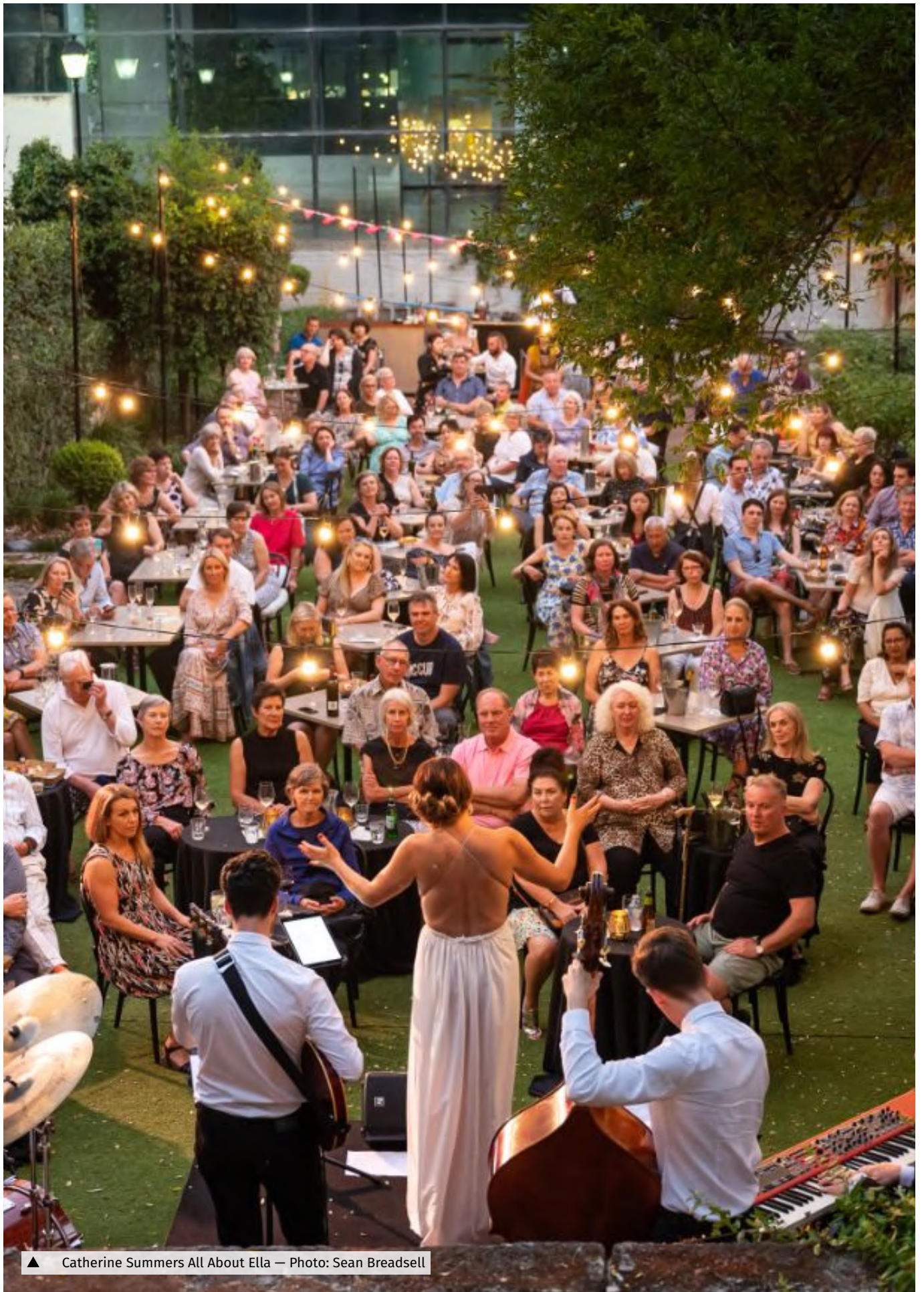
Note: For the purpose of this analysis, employment multipliers derived from ABS Output Tables 2012-13 and have been applied to direct impact expenditure.

Event expenditure scaled by an employment multiplier of 1.77, the national Food and Beverage multiplier.

Accommodation expenditure scaled by an employment multiplier of 2.21, the national Accommodation multiplier.

Trip expenditure scaled by an employment multiplier of 1.775, representing an average of national Retail and, Food and Beverage multipliers (1.78 and 1.77 respectively).

Organisation expenditure scaled by the Australian National Heritage, Creative and Performing Arts Employment Multiplier (1.75).



▲ Catherine Summers All About Ella – Photo: Sean Breadsell

Data and Insights by

CultureCounts

Report prepared for

The logo for ART RAGE is rendered in a dot-matrix font. Each letter is composed of a grid of black dots. The 'A' is a 3x3 grid, 'R' is 3x4, 'T' is 3x3, 'R' is 3x4, 'A' is 3x4, 'G' is 3x5, and 'E' is 3x5. The letters are spaced out horizontally.

This report has been prepared by Jordan Gibbs, Jack Midalia and Laura Doyle of Culture Counts. The authors would like to thank all stakeholders and staff for their participation in this research.

Approved by: Jordan Gibbs.

Date of Approval: 1 June 2021