

THIS IS
artrage

328.3K
tickets sold

540.7K
attendees

\$56.7M
direct impact

2024
2025

IMPACT
loaded



ARTRAVE

FRINGE
WORLD

ROOFTOP
MOVIES

RE//

all for art.
art for all.

contents

ARTRAGE

highlights

- ARTRAGE
- CEO Statement
- Background

evaluation

- Public Profile
- Demographics
- Location & Postcode
- Prior Attendance

outcomes

- Outcome Averages
- Outcomes Agreement
- FRINGE WORLD Festival
- Rooftop Movies
- Overall Experience

benchmarks

- FRINGE WORLD Festival YOY
- DLGSC AOIP Benchmarks

economic Impact

- Spending and Additionality
- Visitation & Tourism
- Unique Attendance
- Impact Summary

partnerships

**We pay respects to all Aboriginal people and elders,
and stand united towards a shared future.**

ARTRAGE acknowledges the Whadjuk people of the Noongar Nation as the traditional custodians of the land on which we live, work, and play. It's a privilege to create and showcase art on this sacred land, rich with the heritage of the world's oldest culture of artists. [Image Camp Culture - Photo by cluster Arts]



We are artrage

PURPOSE

to bring artists and audiences together to share in extraordinary experiences

VISION

the arts are embraced as an integral cultural driver

MISSION

to create spaces where creativity thrives and where artists and audiences connect

OUR VALUES

enduring

we are committed to creating lasting cultural impact that resonates with our community over time

collaborative

we are warm, inclusive, and welcoming, inviting everyone to be part of the ARTRAGE experience

global citizens

we celebrate our connection to artists and audiences around the world, and our contribution to the planet

original

we are daring and imaginative, reflecting the innovative spirit of our events

inquisitive

we ask questions, we listen and we're unafraid to explore new ideas.

CEO & Creative Director Message

As CEO and Creative Director of ARTRAGE, I am proud to reflect on another year of meaningful impact delivered through our flagship projects: FRINGE WORLD Festival and Rooftop Movies, as well as a new experiment in 2024 — the RE//Perth Winter Arts Festival.

In 2024/25, these events continued to offer vital platforms for artists, producers, audiences, and industry partners — providing unforgettable experiences that amplify creativity and community. ARTRAGE is a powerhouse organisation made up of a team of dedicated creative professionals who deliver for Perth and Western Australia.

This year, ARTRAGE engaged **more than 540,000 attendees across 600 events** and performances, supporting **more than 2,700 artists and creatives**. These experiences generated substantial cultural and economic value for Western Australia, reinforcing the role ARTRAGE plays in shaping a vibrant and inclusive cultural ecosystem.

FRINGE WORLD once again delivered on its promise to serve thrills, chills, and full-body feels. 98% of our audiences rated their experience as good or excellent, which is another excellent result. Importantly, 90% of attendees agreed that FRINGE WORLD made a significant cultural contribution, and 86% agreed it helped them feel safe and more connected to their community — affirming the social value of the Festival beyond entertainment.

Rooftop Movies contributed to our year-round programming success, bringing high-quality cinematic and live experiences to the heart of Perth. Our programming prioritised accessibility and family-friendly experiences, while driving significant visitation to the CBD during typically low-traffic months.

This year's report also confirms ARTRAGE's deepening relationship with local government, tourism stakeholders, and funding bodies. We remain focused on our strategy to diversify revenue, champion Western Australian talent, and deliver outcomes aligned with public value and sector resilience.

As we look ahead to new challenges and opportunities, ARTRAGE will continue to embrace bold ideas — developing new programs, partnerships, and platforms that ensure Western Australia's creative industries are not only supported but celebrated.

Thank you to our artists, audiences, partners, team, and board for making this year such a success.



Jo Thomas
CEO & Creative Director

ARTRAGE

Background

ARTRAGE

ARTRAGE is one of Western Australia's oldest and most prominent arts organisations. Established in 1983, ARTRAGE has developed and presented numerous key cultural events and festivals that enrich and evolve the culture of Western Australia. ARTRAGE produces *FRINGE WORLD Festival* and *Rooftop Movies*, as well as selected shows that tour the state.

FRINGE WORLD Festival 2025

FRINGE WORLD Festival is the largest activity operated by ARTRAGE. The festival is Perth's massively popular open-access multi-arts festival that is enjoyed annually by hundreds of thousands of people and is one of the largest avenues through which Western Australians actively participate in the cultural life of the State.

FRINGE WORLD Festival 2025 was held from 17 January to 16 February and attracted an outstanding 490,575 attendees across free and ticketed events.

Rooftop Movies 2024-2025

"*Rooftop Movies* remains a profitable and self-sustaining event within the ARTRAGE program. The 2024 season saw strong financial results, driven by refined film curation and streamlined delivery timelines. Programming was guided by performance data and audience trends, leading to improved sales and an enhanced customer experience. RTM continues to play a key role in supporting ARTRAGE's financial sustainability year-round." - ARTRAGE

RE//PERTH 2024

RE//PERTH was a winter arts festival delivery by ARTRAGE in collaboration with the Western Australian Government, between 4 July to 14 July. It was evaluated separately and is not a focus of this evaluation, other than included in overall ARTRAGE reporting figures. The Festival offered a unique winter experience celebrating creativity, urban exploration and the revitalisation of forgotten spaces. ARTRAGE engaged Metrix through Tourism WA to evaluate the Festival.



▲ Program Launch — Photo: Sophie Singh



RE//PERTH - Photo by Venn Tithing

Evaluation Highlights

"FRINGE WORLD Festival is the third-largest Fringe festival in the world. Among more than 400 Fringe festivals established globally since 1947, Perth's own FRINGE WORLD has risen rapidly - making significant impact on the local, national and international arts scene. Since launching in 2011, it has grown into Western Australia's largest annual arts events by ticket sales and attendance, attracting upwards of 600,000 attendees each year." - ARTRAGE



540.7k
Total Attendance at
ARTRAGE Events



328.3k
Ticketed Attendances at
ARTRAGE Events



212.3k
Free Attendances at
ARTRAGE Events



\$166.6 Million
Multiplied Economic
Impact



71
Net Promoter Score



98% Positive
Overall Experience



97% Agree
that they enjoyed the
vibrancy and activity of
FRINGE WORLD Festival



96% Agree
FRINGE WORLD Festival
events held their interest
and attention



12%
Respondents who identify
as LGBTQIA+



25%
Respondents who were
born overseas

Evaluation Methodology

ARTRAGE engaged Culture Counts to evaluate *FRINGE WORLD Festival 2025* and *Rooftop Movies*. The evaluation was conducted by surveying members of the public.

In partnership with Culture Counts, surveys were designed and developed to evaluate the strategic goals and outcomes of ARTRAGE.

1,956 responses were collected from public attendees via online delivery links sent to the email addresses of ticket holders and through intercept interviews collected at the Pleasure Garden.

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 activities.

Appropriate dimensions were chosen based on their alignment with ARTRAGE's strategic objectives. The following tables list the dimensions used in the evaluation based on the program.

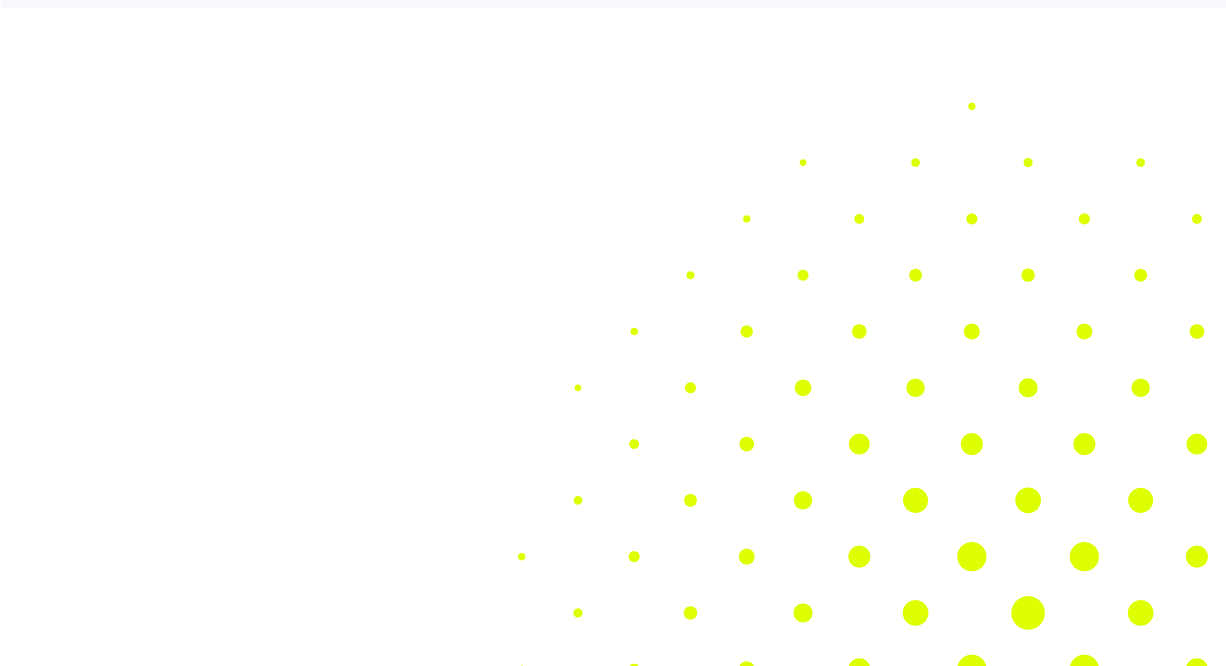
Domain	Dimension	Dimension Statement
Social	Access	It gave me the opportunity to access activities I would otherwise not have access to
	Connection	It helped me to feel connected to people in the community
	Wellbeing	It helped me to enjoy a greater quality of life
	Safe	It made me feel safe and welcome
Qualities	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 Contribution	It provides an important addition to the cultural life of the area

Domain	Dimension	Dimension Statement
Social	Access	It gave me the opportunity to access activities I would otherwise not have access to
	Connection	It helped me to feel connected to people in the community
	Wellbeing	It helped me to enjoy a greater quality of life
	Safe ¹	It made me feel safe and welcome
Qualities	Captivation	It held my interest and attention
	Distinctiveness	It was different from things I've experienced before
	Presentation ¹	It was well produced and presented
	Cultural Contribution ¹	It provides an important addition to the cultural life of the area
Placemaking	Vibrancy ¹	I enjoy the vibrancy and activity here
Community	Place	It made me feel proud of my local area
	Community Pride ¹	It made me feel proud of my community
Economic	Diversity ²	It engaged people from different backgrounds

¹ Only asked in the General Public survey

² Only asked in the Fieldwork survey.

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.





▲ Bernie Dieter's Club Kabarett — Photo: Ven Tithing

?

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

Slide to record a response

Statement from ARTRAGE

While ticketed attendance saw a **6% year-on-year increase**, reflecting strong interest and engagement with programmed events, **total attendees at ARTRAGE events, which includes free attendance, is estimated to have decreased by approximately 12%**. This drop is attributed to two key factors:

- **Funding Constraints** – The festival did not receive the level of funding required to deliver the large-scale, high-impact flagship free events which drive high footfall.
- **Cost-Saving Measures** – As part of a broader strategic response to financial pressures, ARTRAGE implemented \$1.325 million in cost-saving measures.

ARTRAGE remains firmly committed to ensuring accessibility and fostering community engagement through the delivery of free events; however, the continuation of these initiatives is contingent upon securing sufficient funding.

List Of Surveys

Survey Name	N. of Responses
General Public Survey (FRINGE WORLD Festival)	1489
Fieldwork Survey (FRINGE WORLD Festival)	118
Rooftop Movies	349

Public Profile

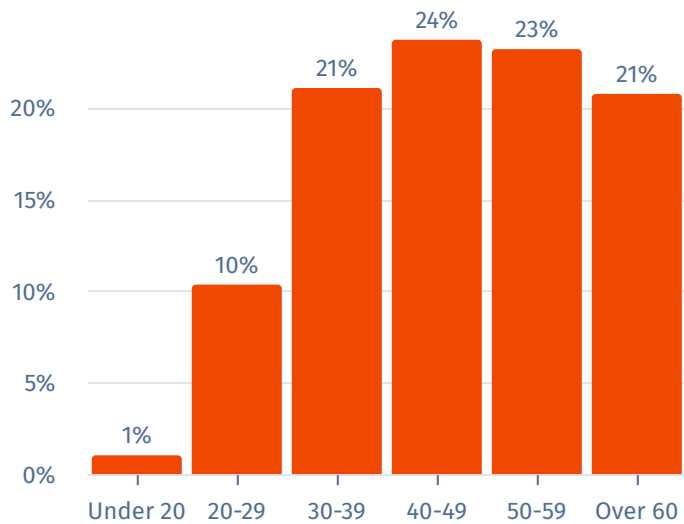
Demographics

Respondents were asked to provide their age, gender and identity. This data identifies the demographic sample of people who responded to the survey and attended the events. 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 questions in aggregate and by survey.

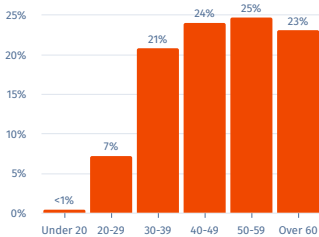
Age group – Aggregate

What is your age?



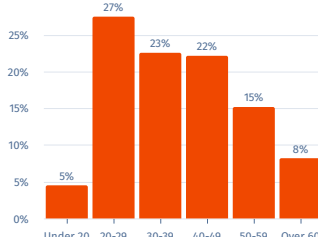
Age group – FRINGE WORLD

What is your age?



Age group – Rooftop Movies

What is your age?

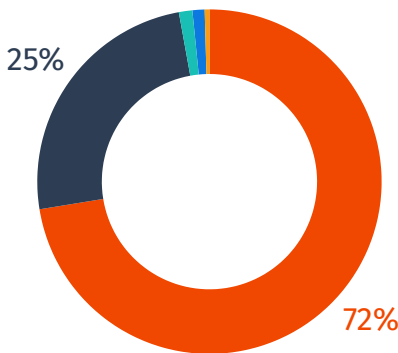


▲ Mummy's Plastic TV World — Photo: Jason Matz

Gender – Aggregate

How would you describe your gender?

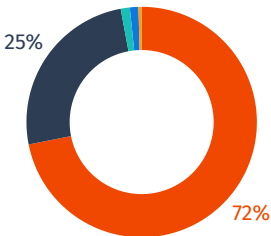
- Female
- Male
- Non-binary
- Prefer not to say
- In another way (may self-describe)



Gender – FRINGE WORLD

How would you describe your gender?

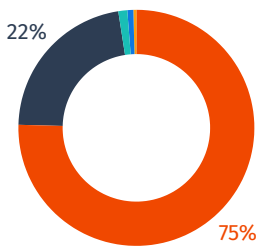
- Female
- Male
- Non-binary
- Prefer not to say
- In another way (may self-describe)



Gender – Rooftop Movies

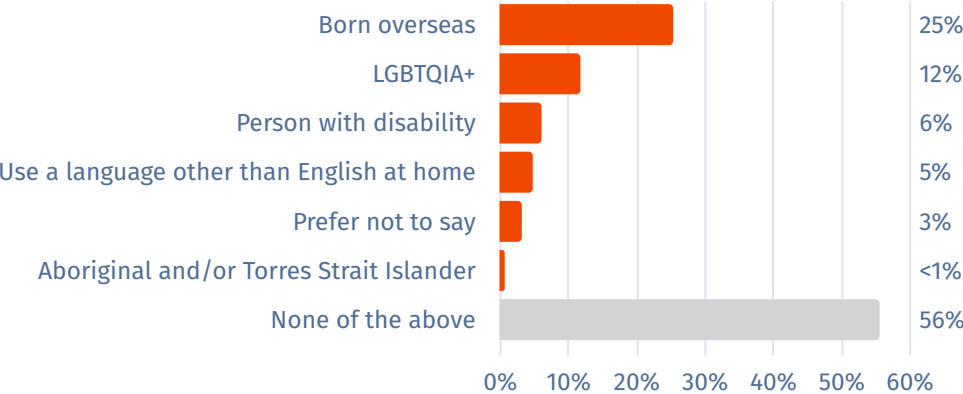
How would you describe your gender?

- Female
- Male
- Non-binary
- Prefer not to say
- In another way (may self-describe)



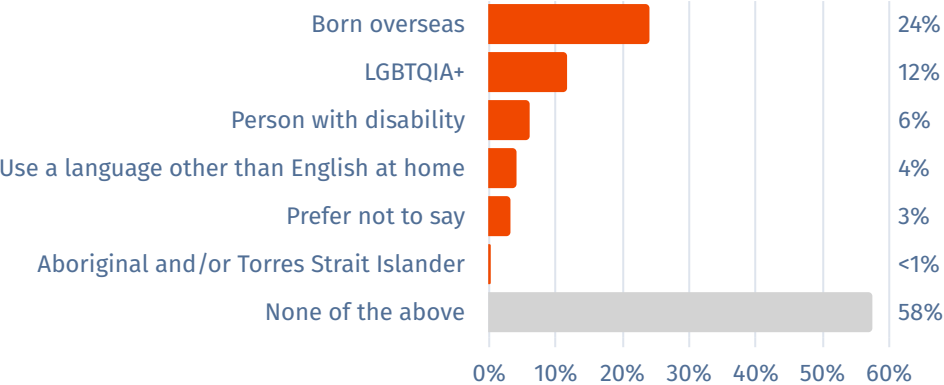
Identity – Aggregate

Do you identify with any of the following?



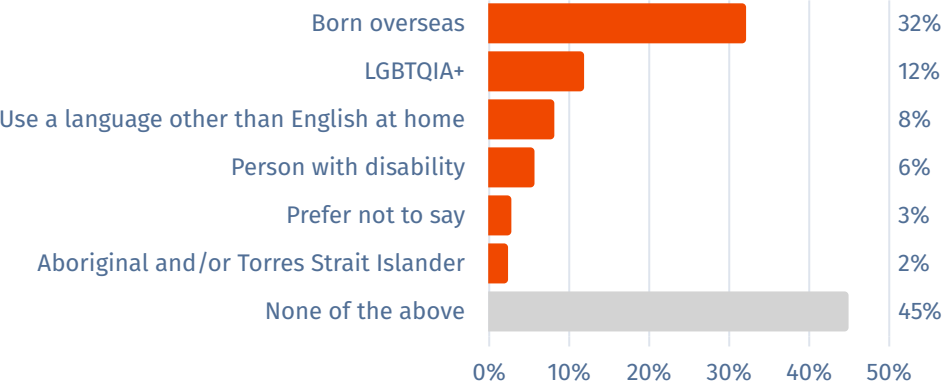
Identity – FRINGE WORLD

Do you identify with any of the following?



Identity – Rooftop Movies

Do you identify with any of the following?



Insights

Across *FRINGE WORLD Festival* and *Rooftop Movies*, there was strong representation from respondents aged 40–49 (24%), 50–59 (23%), 30–39 and Over 60 (21% each). This was followed by 10% of the sample being 20–29 and 1% Under 20.

When looking at *FRINGE WORLD Festival*, the greatest proportion of respondents were aged 50–59 (25%), followed by 40–49 (24%) and Over 60 (23%). In contrast, the largest age group among *Rooftop Movies* respondents was 20–29 (27%), followed by 30–39 (23%) and 40–49 (22%).

The majority of the aggregate sample described their gender as female (72%). 25% identified as male, and the remaining 3% identified as non-binary, in another way, or preferred not to say. The results from *FRINGE WORLD Festival* closely mirrored this distribution.

Rooftop Movies had the largest proportion of female respondents (75%), while male respondents comprised 22% of the sample.

25% of respondents identified as being born overseas, and 12% were part of the LGBTQIA+ community. 6% of the aggregate sample identified as a person with disability, and 5% reported using a language other than English at home. Less than 1% of the sample identified as Aboriginal and/or Torres Strait Islander. 56% of the sample did not identify with the options provided.

The results from *FRINGE WORLD Festival* closely resembled those of the aggregate sample.

There was more variation in the results from the *Rooftop Movies* surveys: 32% were born overseas, 12% identified as LGBTQIA+, 8% spoke a language other than English at home, and 6% identified as a person with a disability. From this cohort, 2% identified as Aboriginal and/or Torres Strait Islander.



▲ The Pleasure Garden — Photo: Ven Tithing

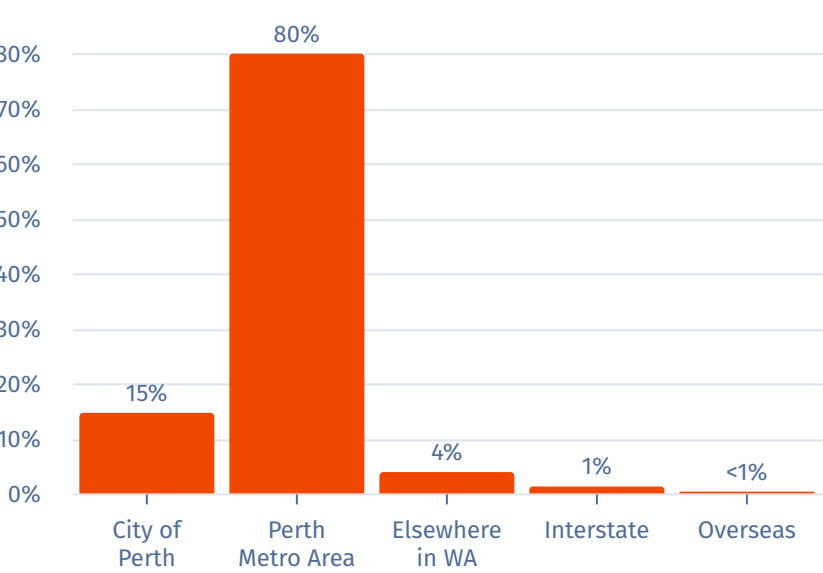
Location & Postcode

FRINGE WORLD Festival 2025 and Rooftop Movies attendees were asked to provide their current living location and postcode. This 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 those who identified their living location and top postcode results by program and in aggregate.

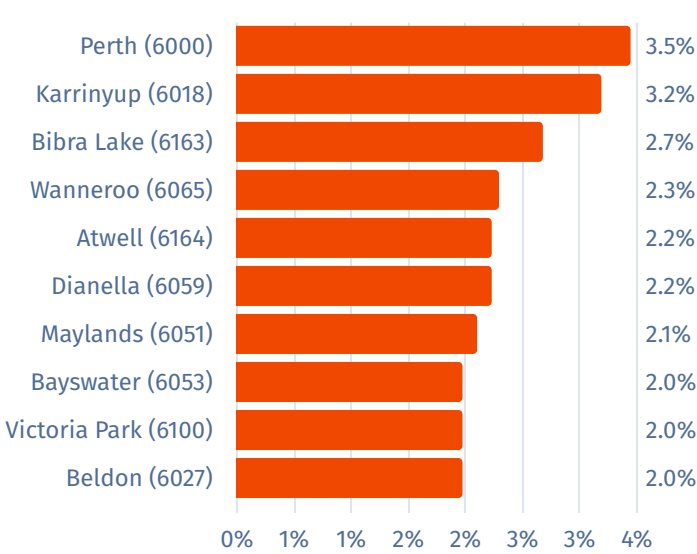
Location – Aggregate

Which of the following best describes where you live?



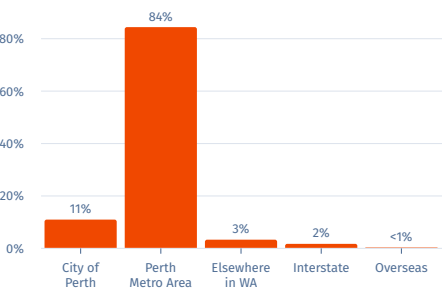
Postcode – Aggregate

What is your postcode?



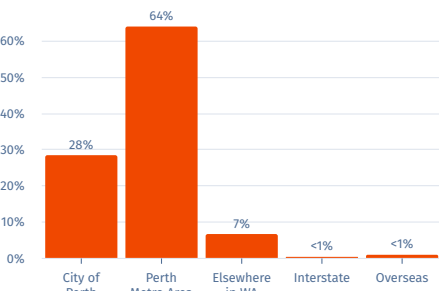
Location – FRINGE WORLD

Which of the following best describes where you live?



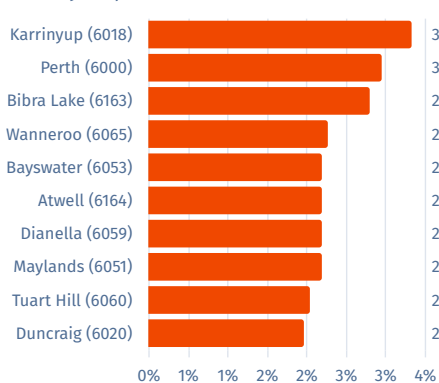
Location – Rooftop Movies

Which of the following best describes where you live?



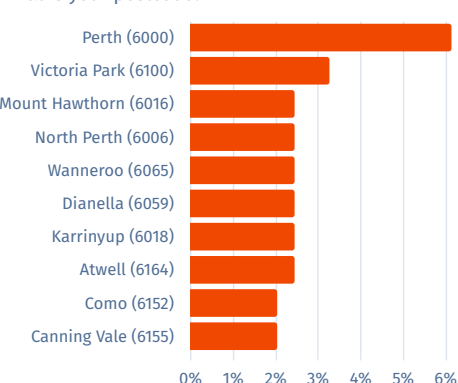
Postcode – FRINGE WORLD

What is your postcode?



Postcode – Rooftop Movies

What is your postcode?





Insights

The large majority of respondents lived in the Perth metropolitan area (80%), with a further 15% living in the City of Perth. 4% of respondents lived elsewhere in Western Australia, 1% interstate and less than 1% overseas.

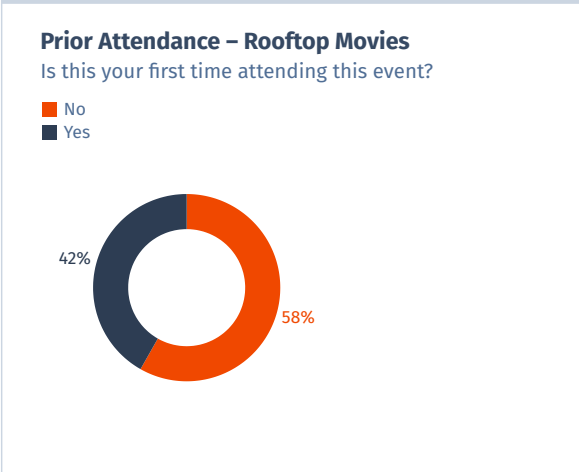
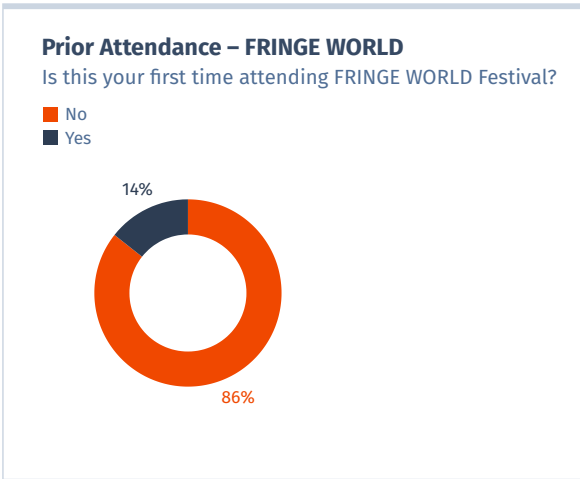
The sample for *FRINGE WORLD Festival* largely matched the aggregate, with slightly more respondents living in the Perth metropolitan area (84%) and 11% in the City of Perth.

64% of *Rooftop Movies* respondents lived in the Perth metropolitan area, while 28% lived in the City of Perth. There was a greater representation of respondents living elsewhere in Western Australia, accounting for 7%.

Respondents travelled from all over Perth to attend ARTRAGE events, with the most commonly cited postcodes being for Perth (3.5%), Karrinyup (3.2%) and surrounds (2.8%), Bibra Lake and surrounds (2.7%) and Wanneroo and surrounds (2.3%).

Prior Attendance

Respondents were asked to indicate whether this was their first-time attending a *FRINGE WORLD Festival* event. Responses can be seen presented in the charts below.



Insights

Of the aggregate sample, 19% were first-time attendees and 81% had previously attended a *FRINGE WORLD Festival* event. This demonstrates the loyalty of the audience as well as the festival's ability to attract new patrons.

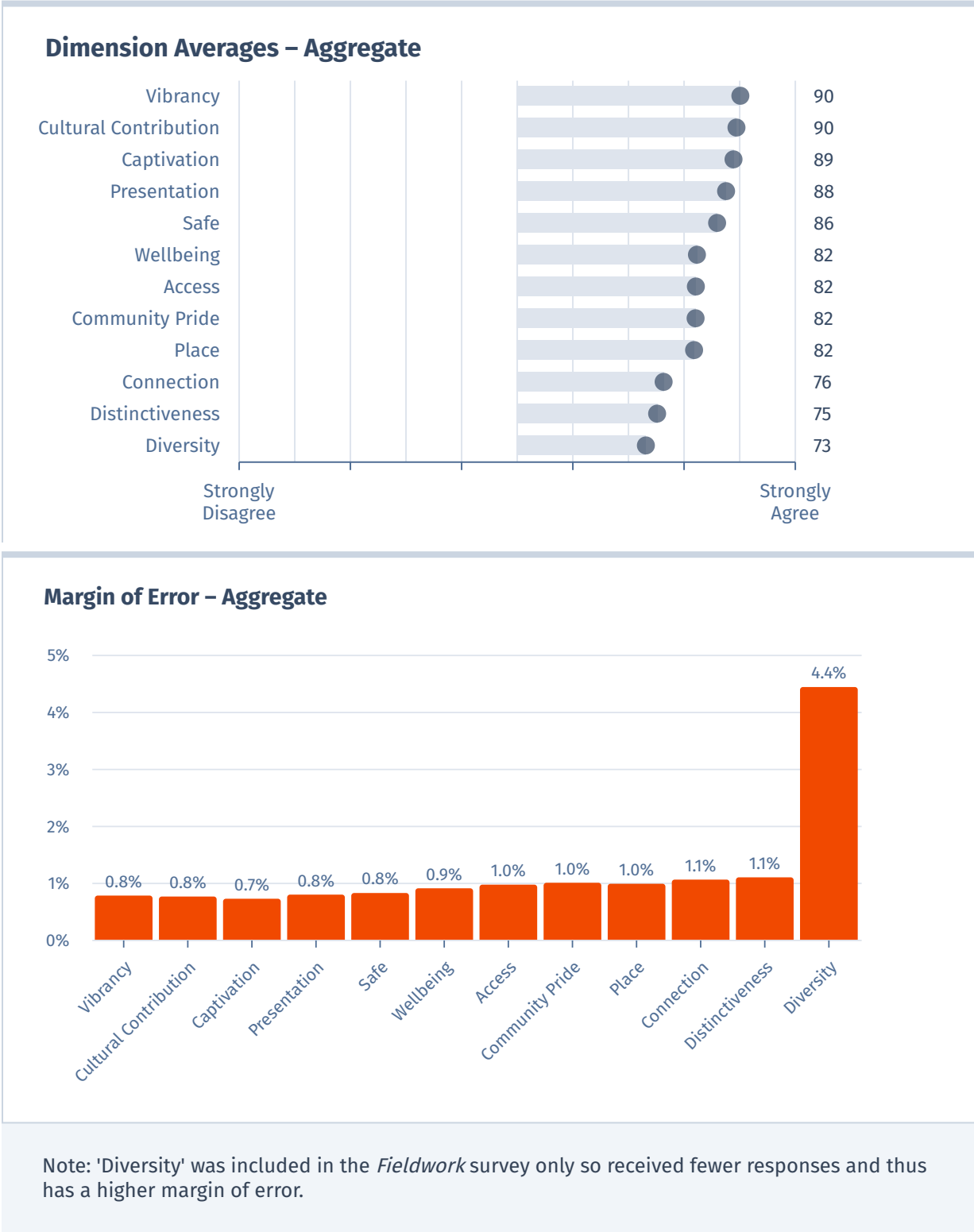
86% of *FRINGE WORLD Festival* respondents were previous attendees, with 14% attending for the first time. *Rooftop Movies* had a greater proportion of respondents who had not previously attended (42%), with 58% indicating they had attended before.

Outcomes

Survey respondents moved a slider to indicate whether they agreed or disagreed with the included dimension statements concerning their recent experience. The following charts contain the aggregate response data for 'public' responses for *FRINGE WORLD Festival* and *Rooftop Movies* showing the average result for each dimension.

The Culture Counts platform provides various methods to capture survey responses at a 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



▲ Extra Pure Talent — Photo: Naomi Reed

Insights

'Vibrancy' (90/100), 'Cultural Contribution' (90/100), 'Captivation' (89/100) and 'Presentation' (88/100) received the highest average results across all 12 measured dimensions in the aggregate sample. This demonstrates that respondents were most likely to agree that they enjoyed the vibrancy and activity of the event, that it provided an important addition to the cultural life of the area, that it held their interest and attention and was well produced and presented.

All dimensions recorded strong positive results, with averages of 73/100 or above, which is an excellent outcome.

At a 95% confidence level, the margin of error for dimensions ranged from 0.7% to 4.4%. This means we can be 95% confident that if we surveyed the entire visitor population, the average outcome for 'Captivation' would fall within 0.7% of the average generated by the sample.

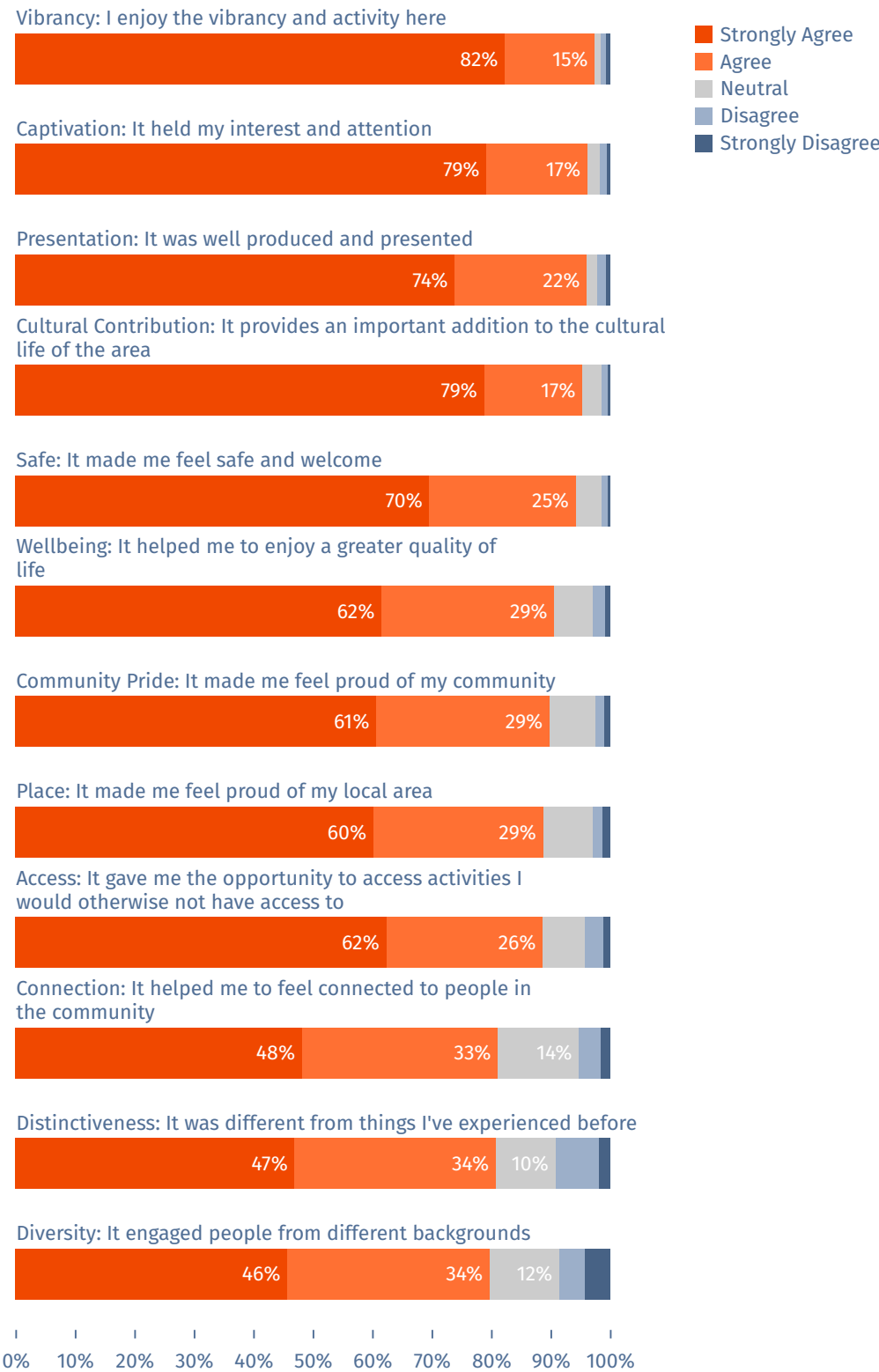
Outcomes Agreement

Culture Counts' use of slider questions provides the capability to understand response results within a typical 5-point agree-to-disagree scale.

The following charts contain the aggregate response data for 'public' responses for *FRINGE WORLD Festival* and *Rooftop Movies* surveys. 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 Agreement – Aggregate





▲ The Pleasure Garden — Photo: Portia Gebauer

Dimension IQR – Aggregate



Insights

'Vibrancy' (97%), 'Captivation' (96%), 'Presentation' (96%) and 'Cultural Contribution' (96%) had the highest levels of overall agreement from the aggregate sample.

High overall agreement levels were also recorded for 'Safe' (95%), 'Wellbeing' (91%) and 'Community Pride' (90%), showing that respondents were highly likely to either agree or strongly agree that their most recent experience made them feel safe and welcome, helped them enjoy a greater quality of life and made them feel proud of their community.

'Connection' and 'Distinctiveness' had the highest interquartile ranges, suggesting that responses to these dimensions were the most varied.

FRINGE WORLD Festival Outcomes

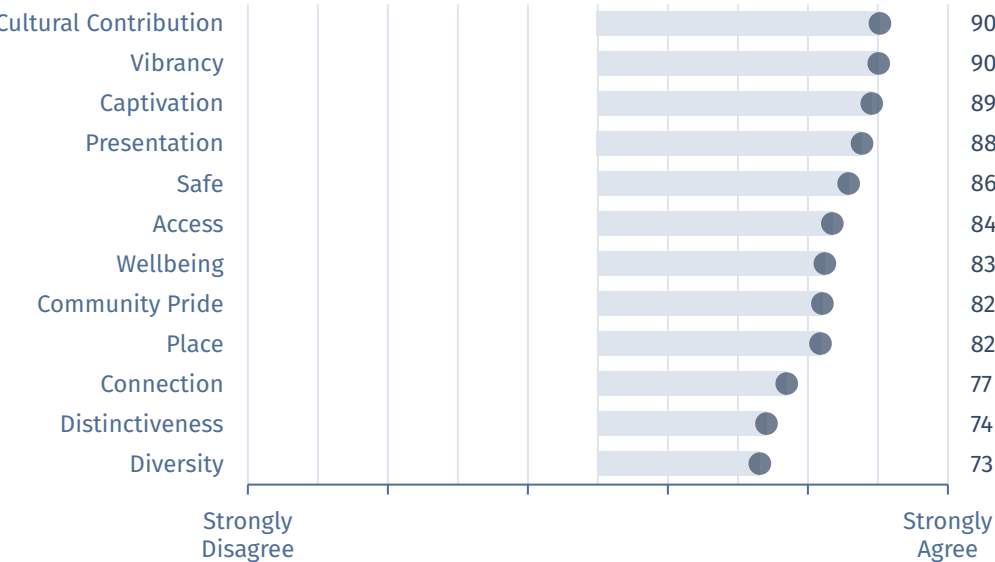
Respondents were asked to name a show or performance they recently attended as part of *FRINGE WORLD Festival* and were asked to consider that experience as part of the survey response. This evaluation methodology was used in 2022, 2023 and 2024.

Survey respondents moved a slider to indicate whether they agreed or disagreed with the included dimension statements concerning the festival. The following charts contain the response data for 'public' responses, showing the average result for each dimension and the percentage of people that agreed or disagreed with each of the statements using a five-point ordinal Likert scale.

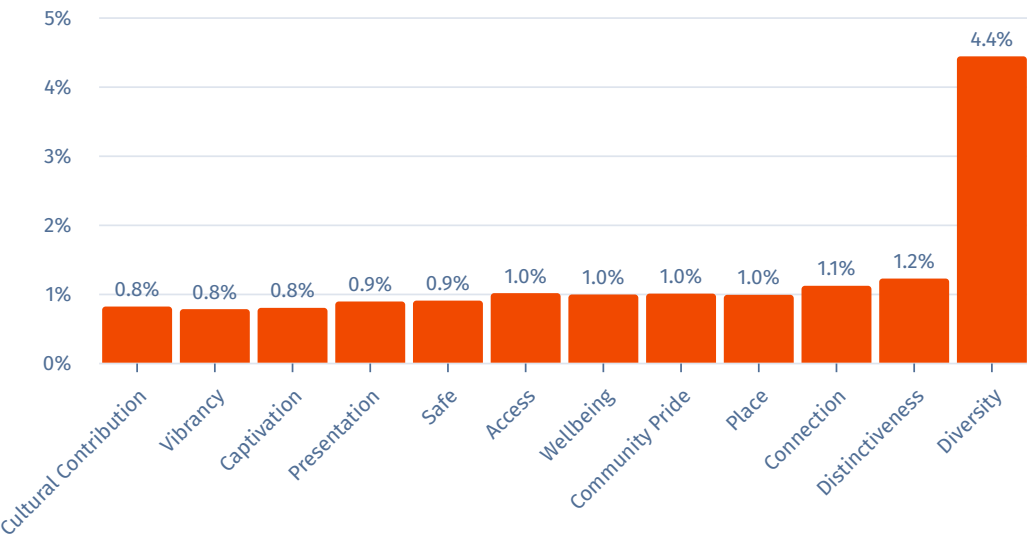
The third chart shows the interquartile range of responses for each dimension. These ranges represent the middle 50% of responses, which are areas on the slider where most responses typically fell. Accompanying this range is the median result for each dimension (i.e. the most common response). Smaller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



Dimension Averages – FRINGE WORLD

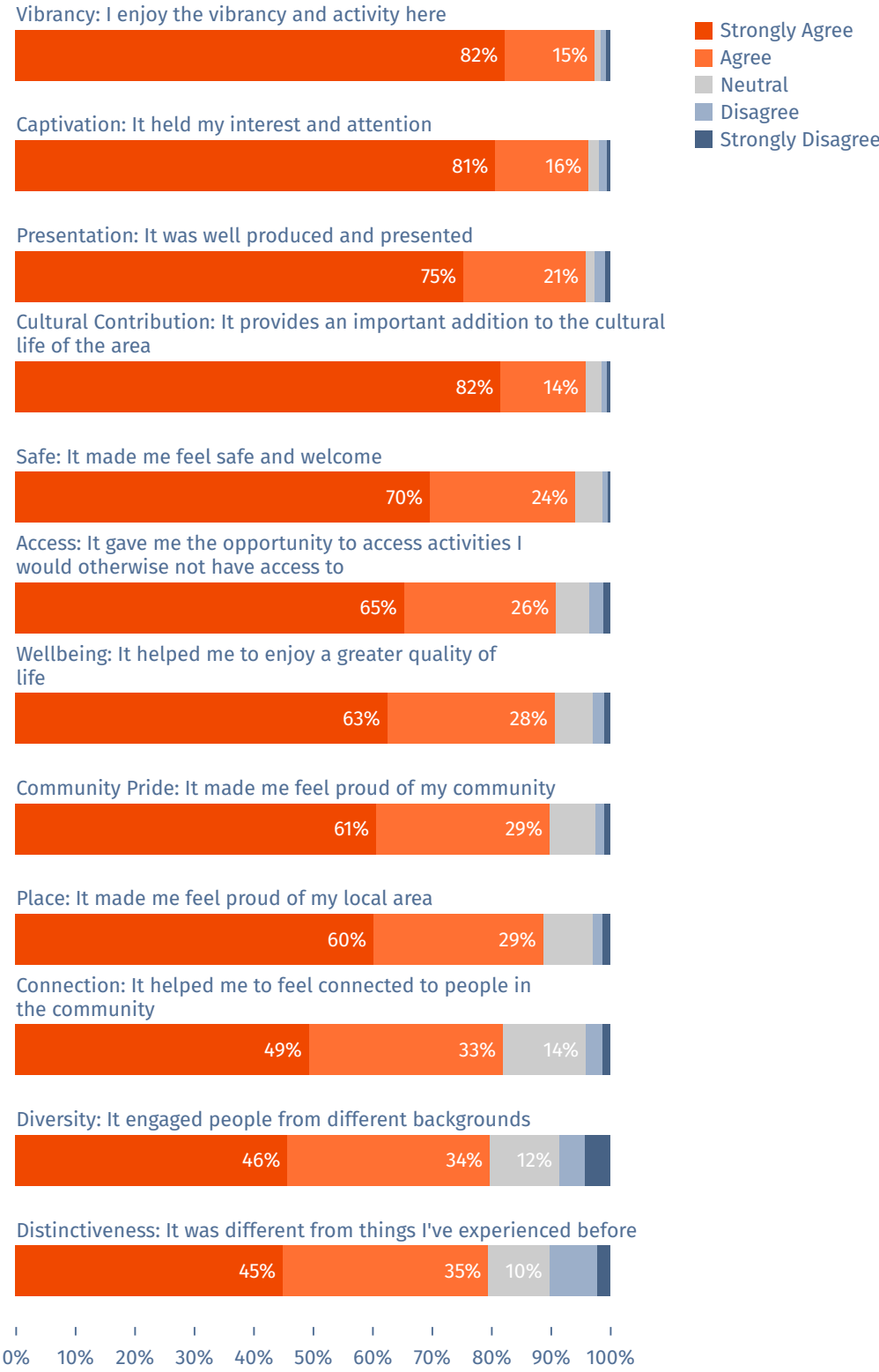


Margin of Error – FRINGE WORLD



Note: 'Diversity' was included in the *Fieldwork* survey only so received fewer responses and thus has a higher margin of error.

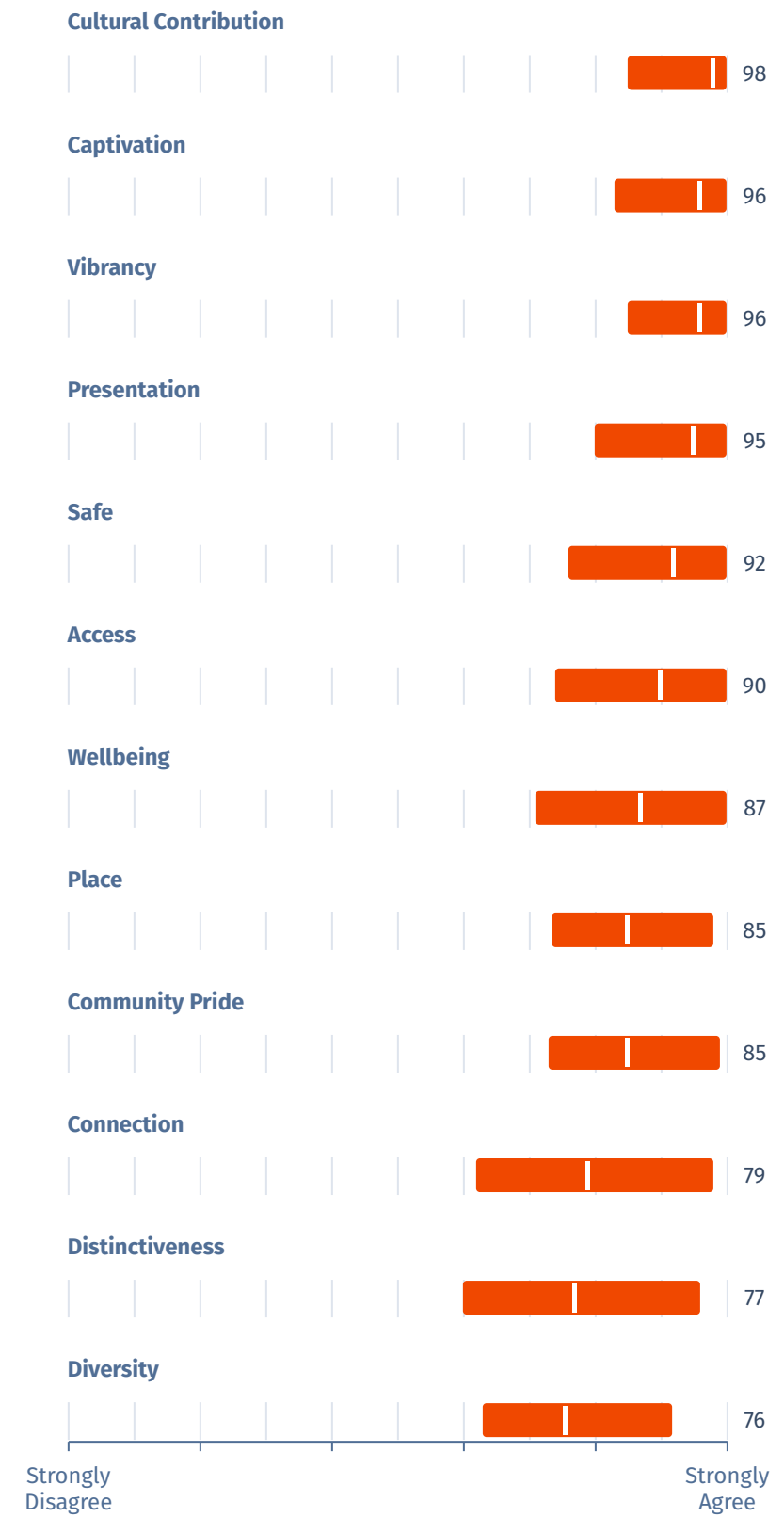
Dimension Agreement – FRINGE WORLD





▲ Bernie Dieter's Club Kabarett — Photo: Ven Tithing

Dimension IQR – FRINGE WORLD



Insights

'Cultural Contribution' (90/100), 'Vibrancy' (90/100) and 'Captivation' (89/100) received the highest average results across the 12 dimensions. This indicates that respondents were most likely to agree that their most recent *FRINGE WORLD Festival* experience provided an important addition to the cultural life of the area, that they enjoyed the vibrancy and activity of the event and that it held their interest and attention.

All measured dimensions received an overall agreement of at least 80%, which is an excellent result and demonstrates consistently positive experiences for respondents.

'Connection' and 'Distinctiveness' had the largest interquartile ranges, suggesting that responses were most varied when the sample was asked if their experience helped them feel connected to people in the community and if it was different from things they had experienced before. This variation is understandable, considering the variety of performances and experiences respondents may have been referring to when completing the survey.

At a 95% confidence level, the margin of error for dimensions ranged from 0.8% to 4.4%. This means we can be 95% confident that if we surveyed the entire visitor population, the average outcome for 'Safe' would fall within 0.9% of the average generated by the sample.

Rooftop Movies Outcomes

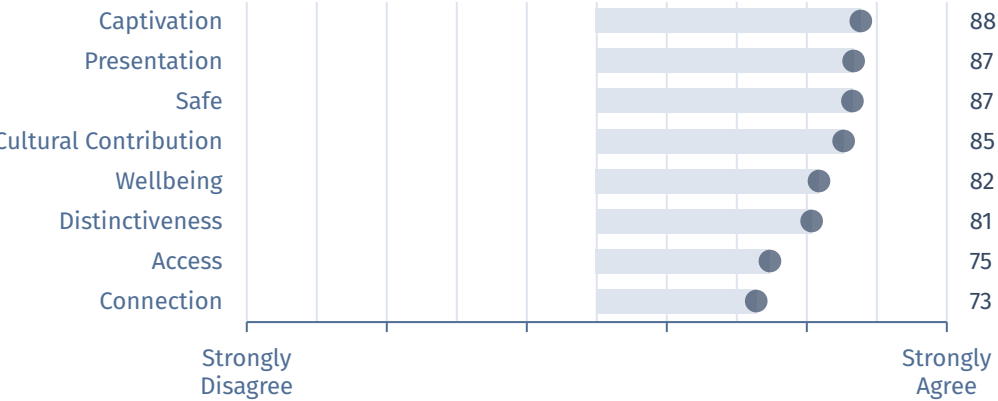
Survey respondents moved a slider to indicate whether they agreed or disagreed with the included dimension statements concerning their *Rooftop Movies* experience. The following charts contain the response data for 'public' responses, showing the average result for each dimension and the percentage of people that agreed or disagreed with each of the statements using a five-point ordinal Likert scale.

The third 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.

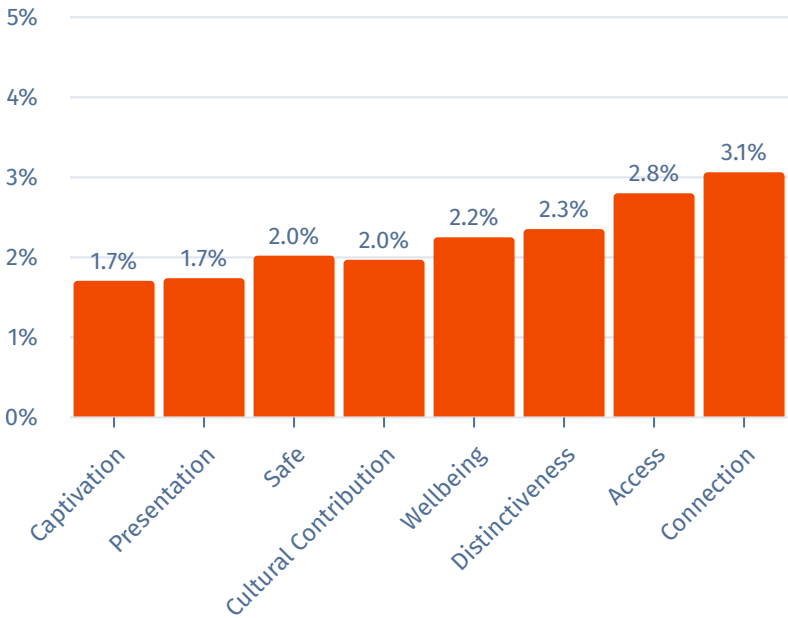


▲ Rooftop Movies — Photo: See You Shine Photography

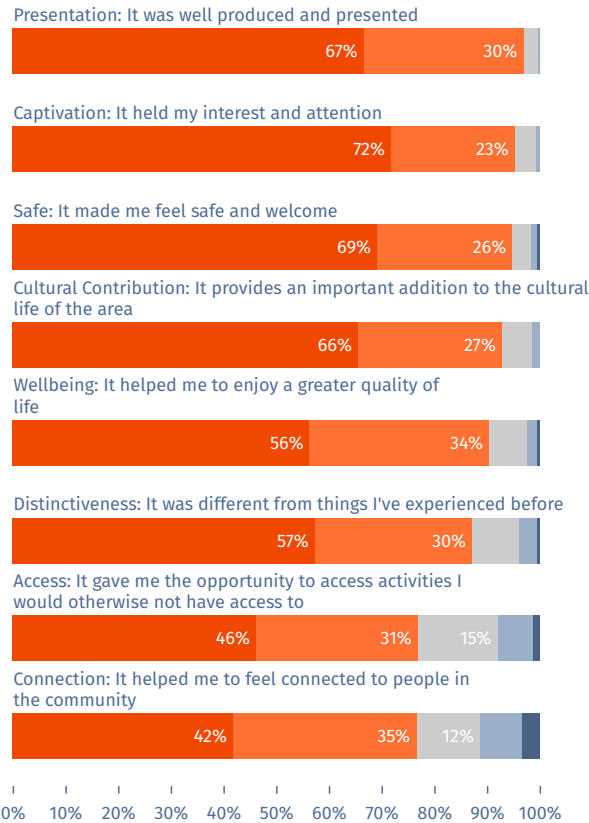
Dimension Averages – Rooftop Movies



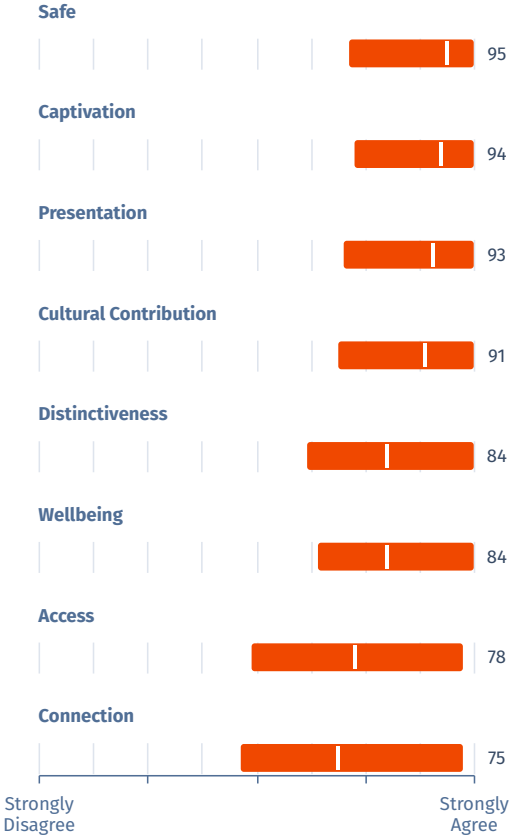
Margin of Error – Rooftop Movies



Dimension Agreement – Rooftop Movies



Dimension IQR – Roores



Insights

The highest average results across the eight dimensions were for 'Captivation' (88/100), 'Presentation' (87/100) and 'Safe' (87/100). This indicates that respondents were most likely to agree that the experience held their interest and attention, that it was well produced and presented and that it made them feel safe and welcome.

All measured dimensions received an overall agreement of at least 77%. Notably, 'Captivation' (78%) and 'Safe' (69%) had the largest proportion of respondents who strongly agreed.

'Access' and 'Connection' had the largest interquartile ranges, indicating that responses to these dimensions were the most varied.

At a 95% confidence level, the margin of error for dimensions ranged from 1.7% to 3.1%. This means we can be 95% confident that if we surveyed the entire visitor population, the average outcome for 'Presentation' would fall within 1.7% of the average generated by the sample.

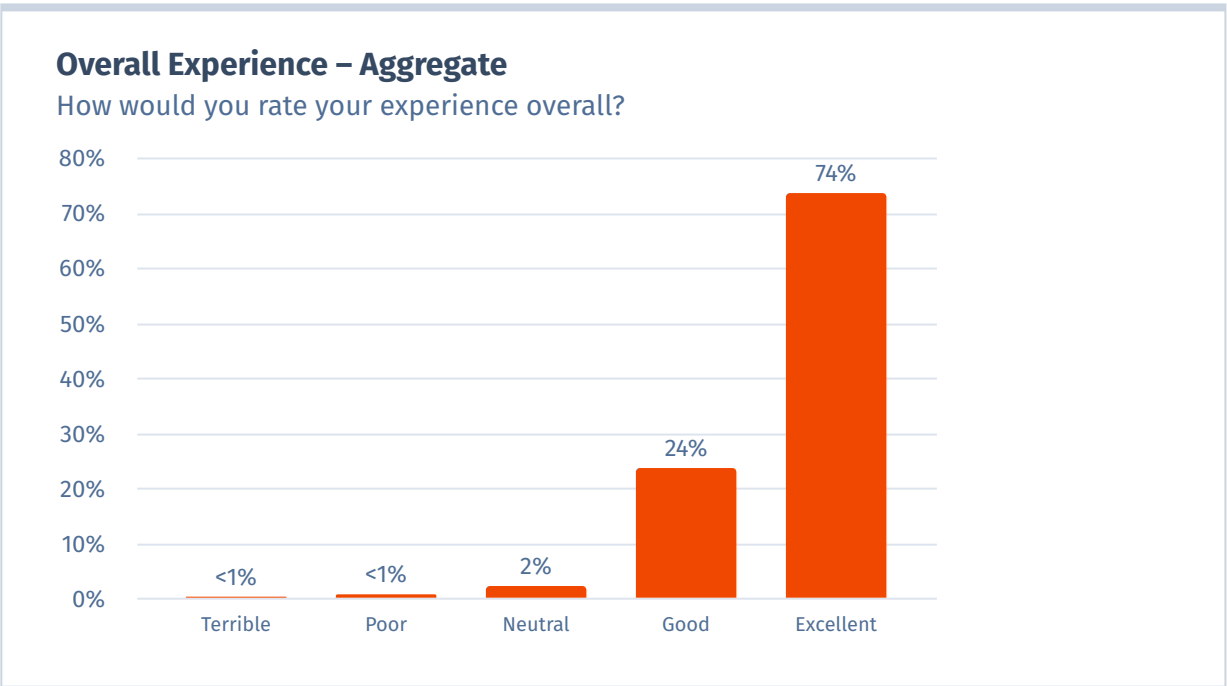


Rooftop Movies - Photo by Portia Gebaur

Overall Experience

Respondents were asked about their overall experience of attending the event, 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 as an aggregate sample and also by respondent group.

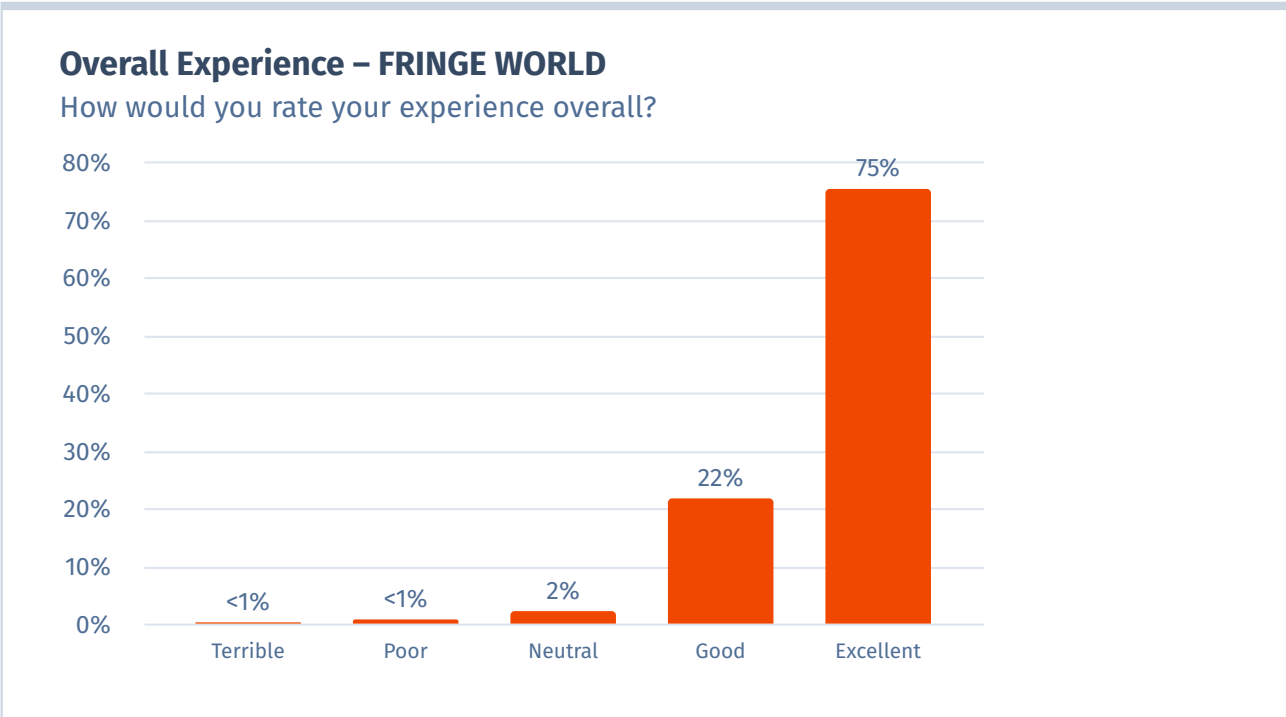


Good + Excellent: **98%**

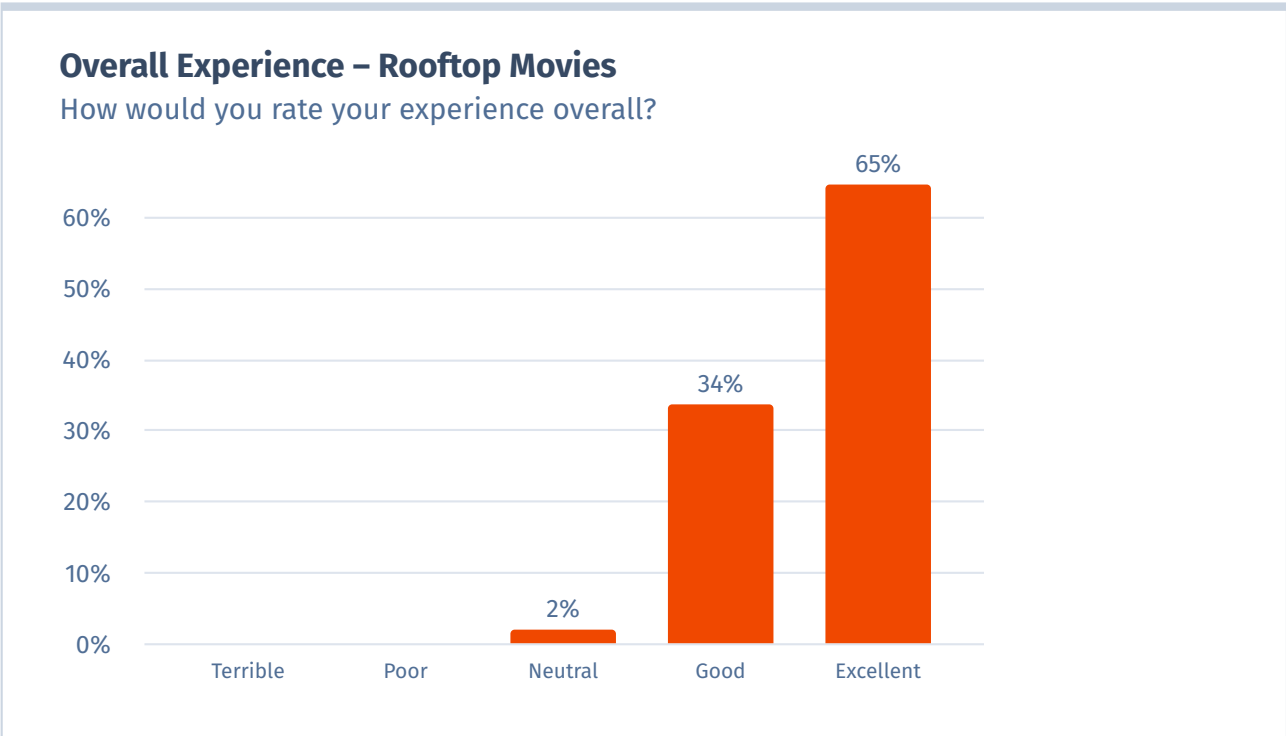
Insights

Results from the aggregate suggest that most of the sample (98%) reported having a positive experience overall, which is an outstanding result. Of this, 74% rated their experience as excellent and 24% as good. 2% of respondents had a neutral experience and less than 1% each would rate their experience as poor or terrible.

Respondents reported having a positive experience across all programs, with consistently positive results for both *FRINGE WORLD Festival* (97%) and *Rooftop Movies* (99%).



Good + Excellent: **97%**



Good + Excellent: **99%**

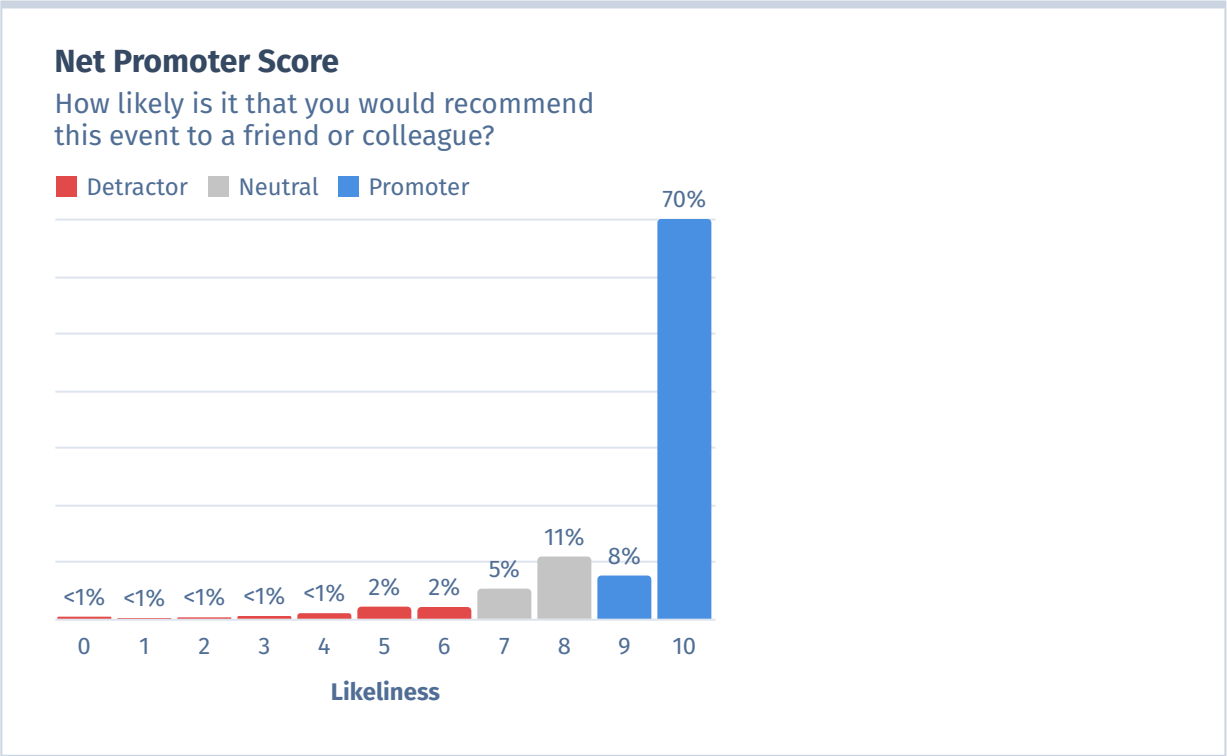
Net Promoter Score

Respondents were asked whether they would recommend each ARTRAGE event 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 from -100 to +100.

These charts show the proportion of respondents that would or would not recommend *FRINGE WORLD Festival* and *Rooftop Movies*, as well as an aggregate result, followed by the calculated NPS below.



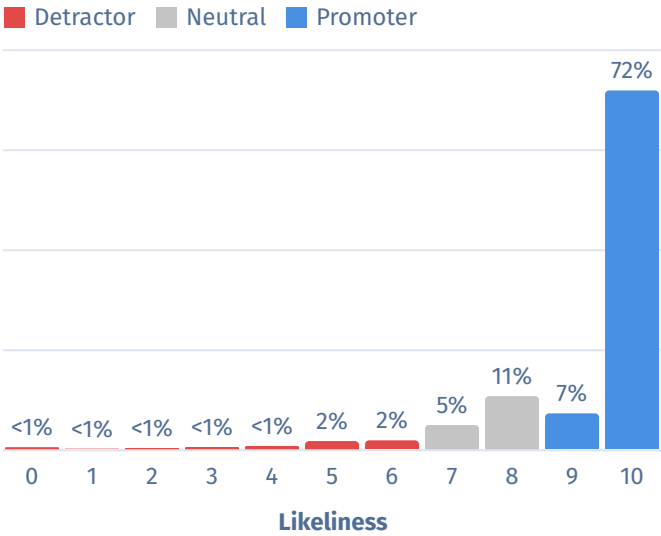
Net Promoter Score: 71



▲ The Pleasure Garden — Photo: Ven Tithing

Net Promoter Score

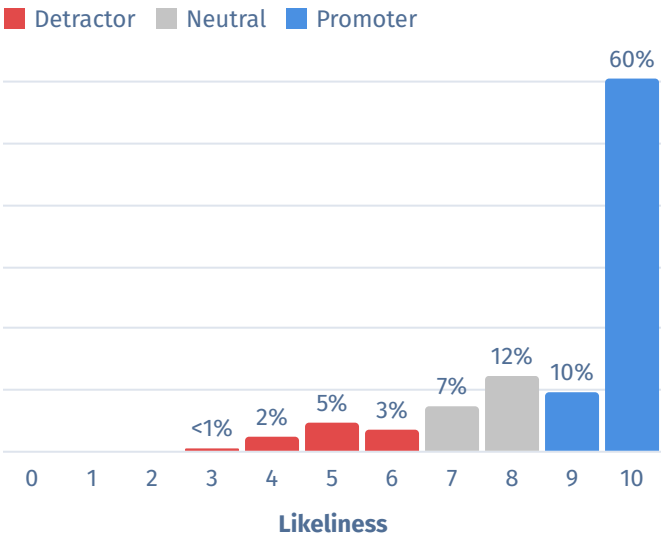
How likely is it that you would recommend FRINGE WORLD Festival to a friend or colleague?



Net Promoter Score: 73

Net Promoter Score

How likely is it that you would recommend this event to a friend or colleague?



Net Promoter Score: 59

Insights

The large majority of respondents (78%) scored either 9 or 10, indicating they would be classified as Promoters. 16% of respondents scored passive results (7 or 8) and less than 6% would be considered detractors (scoring between 0 and 6).

A positive NPS (i.e. higher than zero) is considered to be good, and an NPS of 50+ is excellent. The aggregate sample's given NPS of 71 is an outstanding result and indicates that respondents are extremely loyal and highly likely to recommend ARTRAGE events to friends and colleagues.

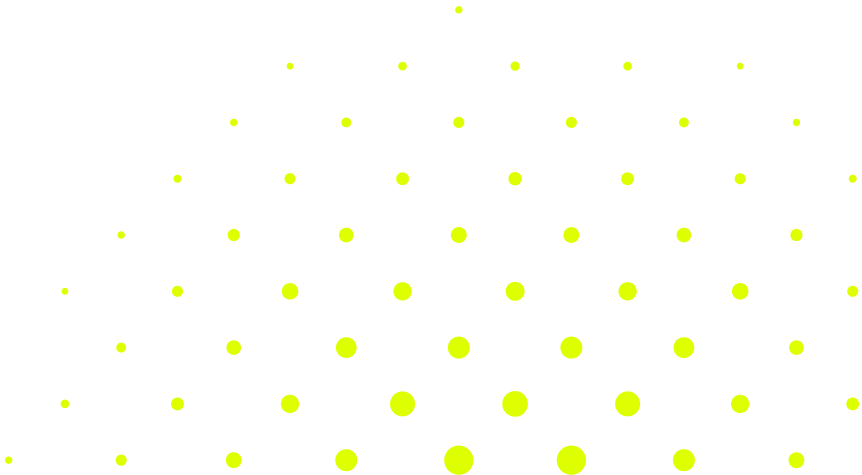
All programs received strong NPS scores ranging from 73 for *FRINGE WORLD Festival* and 59 for *Rooftop Movies*.

Comparison & Benchmarks

FRINGE WORLD Festival Year-on-Year

Dimensions used in this year's *FRINGE WORLD Festival* evaluation were also measured in previous years. This consistent use of measurement allows organisers to benchmark their results and track progress in achieving strategic outcomes over time.

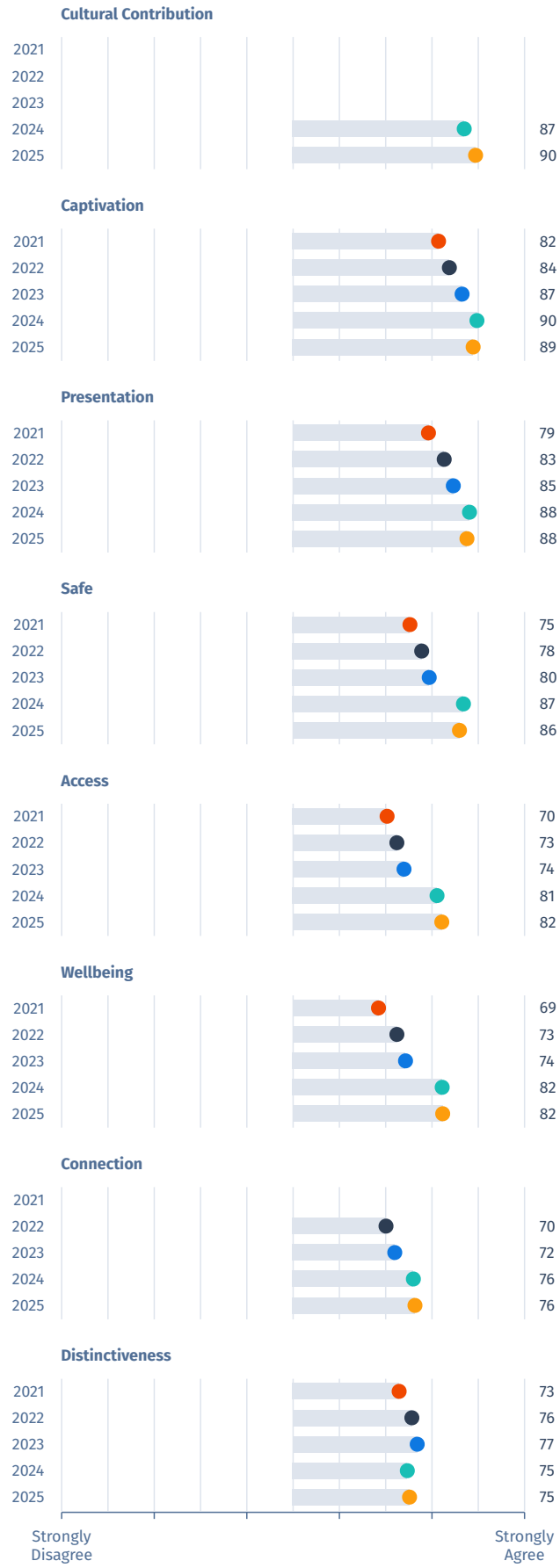
The following chart compares the average result of dimension responses for previous years.





▲ A Simple Space — Photo: Joe Mammoliti

Dimension Averages - FRINGE WORLD



Insights

Two of the eight comparable dimensions received their highest average score in 2025, while another four dimensions scored equal highest with the results from 2024. There has been a consistent trend of improvement across all of these dimensions. 'Captivation' and 'Safe' were the only dimension averages that decreased in 2025; however, this decrease was marginal (-1/100), and when compared to results from 2021–2023, these dimensions demonstrated growth.

'Wellbeing' (+13/100) and 'Access' (+12/100) have shown the most improvement in average scores since evaluation commenced in 2021. This demonstrates that respondents have been consistently more likely to agree that their experience helped them enjoy a greater quality of life and gave them the opportunity to access activities they would otherwise not have access to.

DLGSC AOIP Benchmarks

In 2025, the Western Australian Department of Local Government, Sport, and Cultural Industries (DLGSC) made benchmarks available from evaluations conducted by all their funded arts and cultural organisations during the 2020 to 2023 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 (IQR).



▲ Bernie Dieter's Club Kabarett — Photo: Ven Tithing

DLGSC Benchmarks

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



Count per dimension: 22 < s < 112; 2,172 < n < 12,983. Surveys with less than 30 responses were removed prior to analysis. Note: The x-axis starts at 'Neutral' (50). DLGSC benchmarks are not available for the Community Pride dimension.

Insights

Seven of the 11 comparable dimensions fell within the DLGSC's benchmark range, with the aggregate results for 'Cultural Contribution' (90/100) and 'Captivation' (89/100) at or near the top of the range. Notably, results for the 'Vibrancy' (90/100) dimension exceeded the benchmark range.

'Safe' (86/100) and 'Diversity' (73/100) fell below the DLGSC's benchmark range indicating that there may be room for improvement for making respondents feel safe and welcome and engaging people from different backgrounds.

Economic Impact

Spending and Additionality

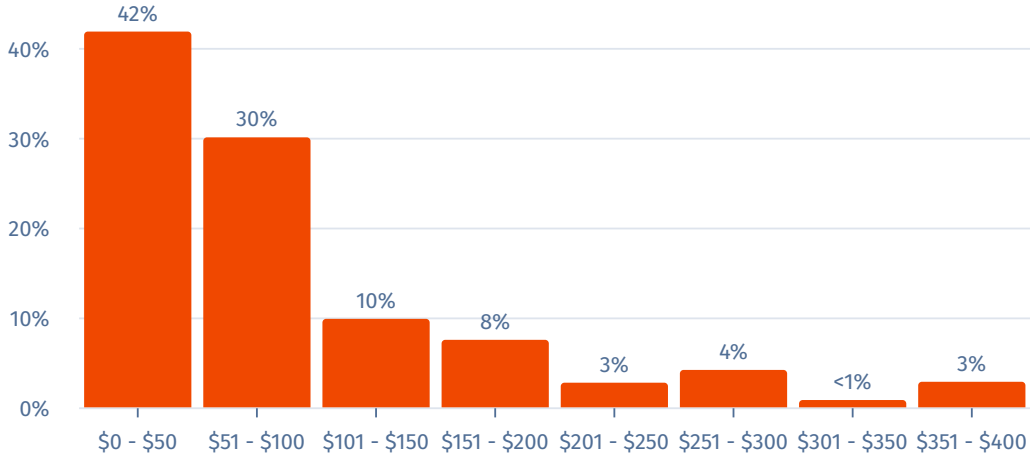
Spending questions ask survey respondents about how much they spent in the local area on items like shopping, food, beverage, etc. as part of their attendance at the event. Respondents are asked to exclude accommodation or other travel expenses as these are separated as part of the economic impact calculations.

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 activity.

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

Visit Spending – FRINGE WORLD

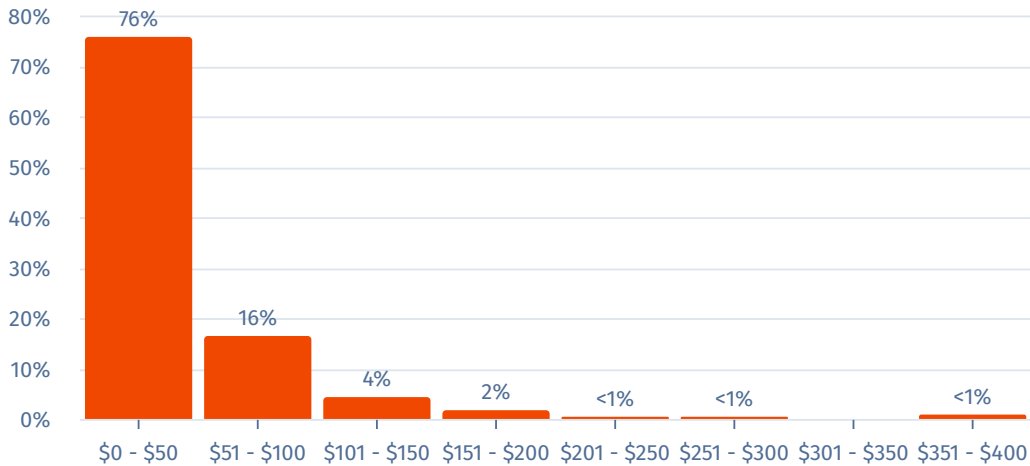
Per person, how much did you spend at FRINGE WORLD Festival and in the local area directly before and after the event?



FRINGE WORLD Festival Average Visit Spend: **\$139**

Visit Spending – Rooftop Movies

Per person, how much did you spend at the event and in the local area directly before and after the event?



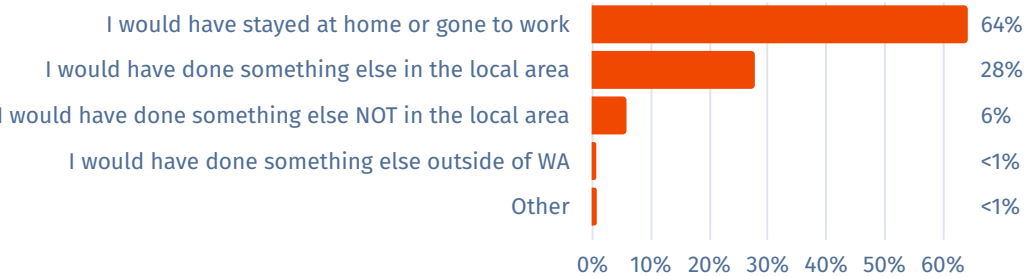
Rooftop Movies Average Visit Spend: **\$49**



▲ Southside Summer — Photo: See You Shine Photography

Additionality – FRINGE WORLD

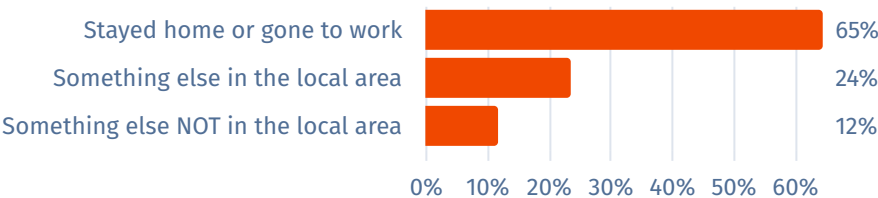
Which of the following best describes what you would have done if you had not attended FRINGE WORLD Festival?



FRINGE WORLD Festival Additionality: 72%

Additionality – Rooftop Movies

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



Rooftop Movies Additionality: 76%

Insights

The majority respondents reported spending between \$0-\$100 per person at *FRINGE WORLD Festival* (72%), whilst 10% spent \$101-\$150. The average visit spend per person was \$139. The majority of *Rooftop Movies* respondents (76%) spent between \$0-\$50, with the average spend being \$49.

If not attending a *FRINGE WORLD Festival* 2025 event, a majority of *FRINGE WORLD Festival* (64%) and *Rooftop Movies* (65%) respondents would have stayed at home or gone to work.

6% of *FRINGE WORLD Festival* and 12% of *Rooftop Movies* respondents would not have visited the local area if weren't for the festival.

Accommodation and Tourism

FRINGE WORLD Festival and *Rooftop Movies* 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.

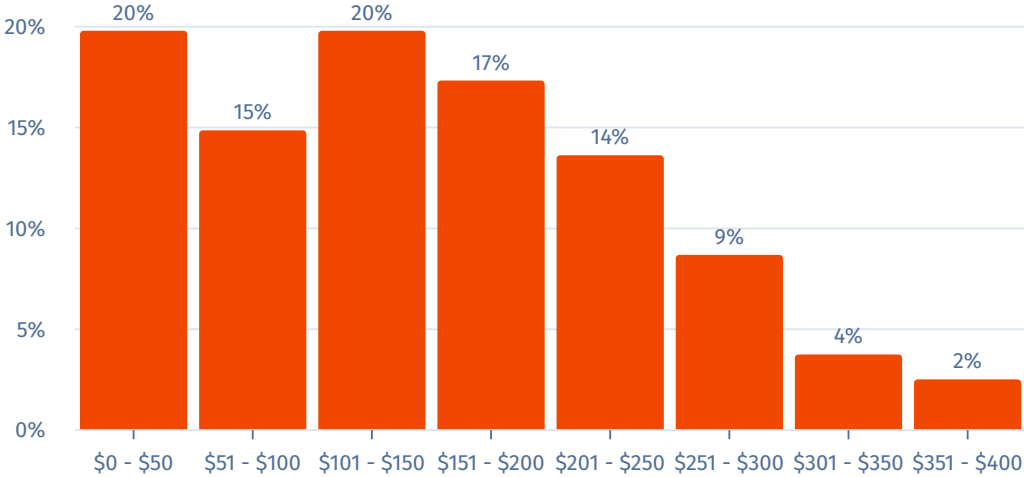
All spending and additionality results are weighted by the attendee's place of origin (i.e. City of Perth, Perth Metro, Elsewhere in WA, Interstate, and Overseas).

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 who were unaware of the event before visiting indicate 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%).

Accommodation Spending – FRINGE WORLD

Per person per night, how much did you spend on accommodation?

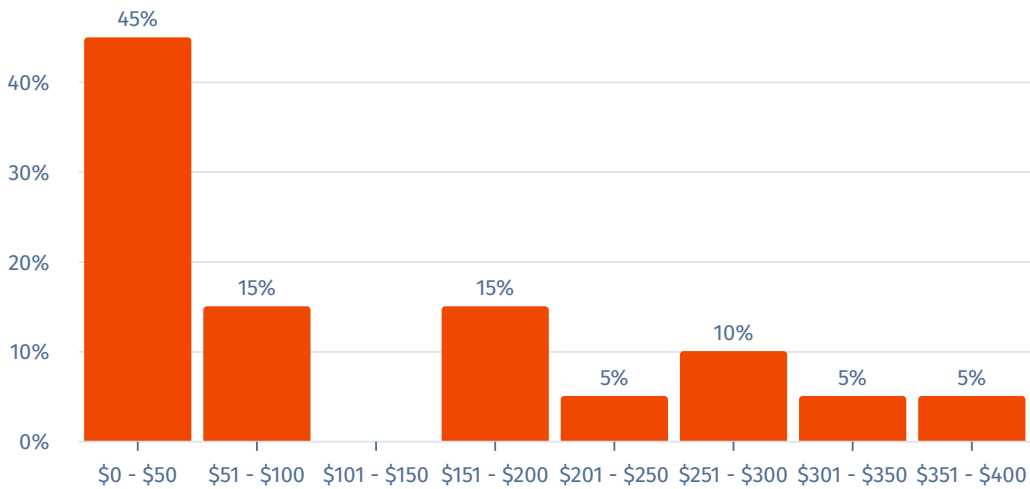


FRINGE WORLD Festival Average Accommodation Spend: \$176



Accommodation Spending – Rooftop Movies

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

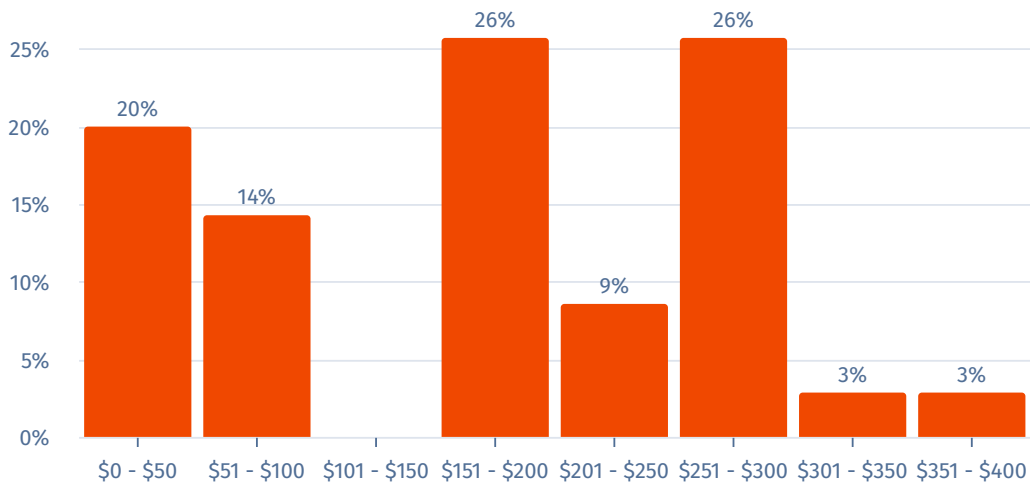


Note: Estimates were used in the calculation of average Accommodation spend for Rooftop Movies due to low response counts to the associated question.

Rooftop Movies Average Accommodation Spend: **\$157**

Trip Spending – FRINGE WORLD

Per person, how much do you think you will spend during your time away from home? (excluding accommodation and spending at the event)



Note: Estimates were used in the calculation of average trip spend for Fringe World due to low response counts to the associated question.

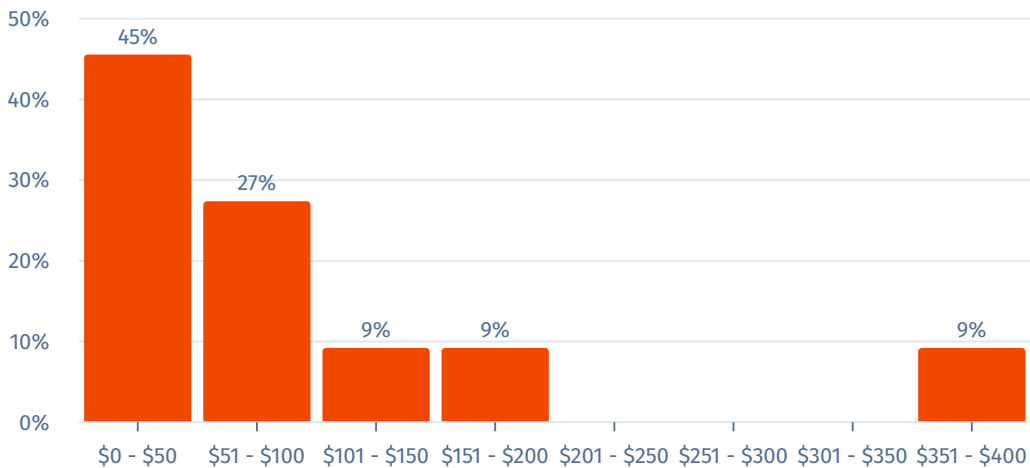


Rooftop Movies- Photo by Mathew Gedling

Average Trip Spend: **\$458**

Trip Spending – Rooftop Movies

Per person, how much do you think you will spend during your time away from home? (excluding accommodation and spending at the event)

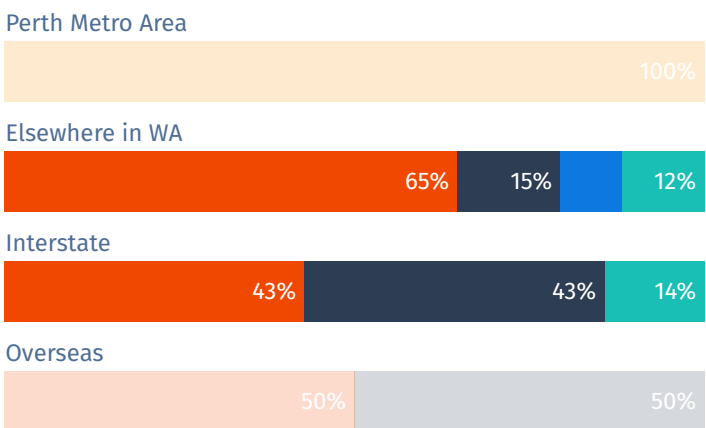


Average Trip Spend: **\$320**

Trip Additionality for Tourists – FRINGE WORLD

Did FRINGE WORLD Festival influence your decision to travel to the local area?

- Yes, it was the main reason
- Partly, it was a contributing factor
- No, but I changed or extended my original pl...
- No, but I did know about the event
- No, I was not aware of the event



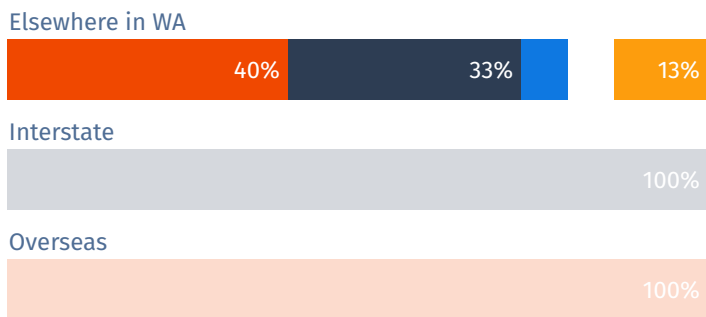
Note: Categories with fewer than 10 responses have reduced opacity to indicate that the value may not be representative due to the small sample size.

FRINGE WORLD Festival Weighted Accommodation/Trip Additionality: **72%**

Trip Additionality for Tourists – Rooftop Movies

Did the event influence your decision to travel to the local area?

- Yes, it was the main reason
- Partly, it was a contributing factor
- No, but I changed or extended my original pl...
- No, but I knew about the event
- No, I was not aware of the event



Note: Categories with fewer than 10 responses have reduced opacity to indicate that the value may not be representative due to the small sample size.

Rooftop Movies & Encore Weighted Accommodation Additionality: **76%**

Total Adjusted Nights Generated: **8,850**

Average Nights Stayed of Overnight Attendees: **3.0**



▲ Tuck Shop — Photo: Naomi Reed

Insights

The average spending on accommodation per person per night was \$176 for *FRINGE WORLD Festival* and \$157 for *Rooftop Movies* respondents. Those sampled as part of *FRINGE WORLD Festival* were most likely to have spent either \$0-\$50 or \$101-\$150 (20% each), followed by \$151-200 (17%). The majority of *Rooftop Movies* respondents spent between \$0-\$100 per person per night on accommodation (60%).

When asked how much per person they would spend during their time away from home, excluding accommodation and spending at the event, *FRINGE WORLD Festival* respondents were most likely to estimate between \$151-\$200 or \$251-300 (26% each). The calculated average trip spend was \$458 for *FRINGE WORLD Festival* and \$320 for *Rooftop Movies* respondents.

65% of *FRINGE WORLD Festival* respondents who lived elsewhere in Western Australia stated that the festival was the main reason for their decision to visit the local area. Equal proportions (43%) of interstate respondents stated that the festival was the main reason or a contributing factor to their visit. The sample size for Perth Metro and overseas respondents was too small to derive meaningful insights.

After responses were weighted for all tourist attendees, the accommodation and tourism additionality of *FRINGE WORLD Festival* was determined to be 72%, which means that 72% of tourist spending would not have occurred, if not for the festival. Accommodation additionality was calculated to be 76% for *Rooftop Movies*.

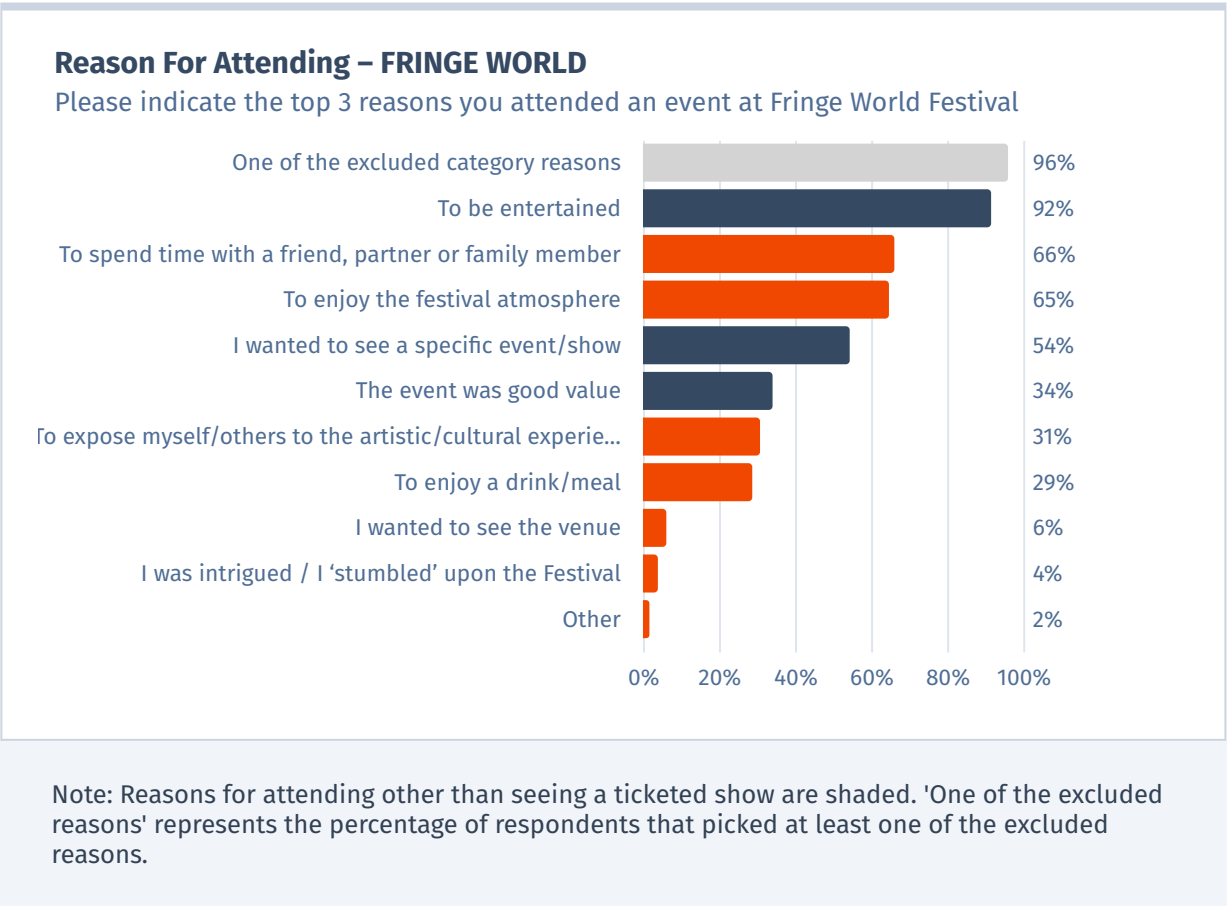
Unique Attendance & Other Expenditure

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 Festival* 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 number of artists that are participants in *FRINGE WORLD Festival*. Artist expenditure includes the daily spending of all artists while participating in *FRINGE WORLD Festival*, as well as the accommodation and trip expenses from travelling artists who live outside of WA.

Finally, organisational expenditure contributes to the economy by using equipment and services to create the event. *FRINGE WORLD Festival* also shares box office revenue with artists participating in the festival. As *FRINGE WORLD Festival* 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 from being double counted through organisational expenditure.



Free attendees included in overall attendance: 3.5%

Unique Attendance - FRINGE WORLD Festival

ATTENDANCE TYPE	TOTAL
Total Attendance (Free & Ticketed)	492,369
Ticketed - FRINGE WORLD Festival	288,227
Free - FRINGE WORLD Festival	204,142
Free - New Attendees (Calculation)	7,145
Total In-Scope Attendees	295,372
Average Events Attended Per Person	5.54
Unique Tourist Attendance	2,612
TOTAL IN-SCOPE UNIQUE ATTENDEES	53,360
Note: In-scope attendees represents the sum of direct ticketed attendance and the calculated 'new' attendance for free events. For calculation purposes, it is estimated that approximately 4% of attendees to free events did not attend a ticketed event in the same trip.	

Artist Expenditure - FRINGE WORLD Festival

SPEND TYPE	# OF ARTISTS	AVG NIGHTS	AVG SPEND P/NIGHT	ADDITIONALITY	TOTAL
Local	1377	11.0	\$58	66%	\$572,503
Non-Local	1323	22.0	\$262	100%	\$7,609,372
TOTAL					\$8,181,875
Note: 'Local' refers to artists who reside in the City of Perth Perth Metro Area, or elsewhere in WA. 'Non-Local' refers to those who live elsewhere in WA, are interstate visitors, or are from overseas. Non-local artists' additionality is set to 100% as it is assumed they would not have visited if not for the Festival.					

Organisational Expenditure

SPEND TYPE	TOTAL
ARTRAGE Organisation Expenditure	\$5.1m
FRINGE WORLD Festival Ticket Profit Sharing	\$7.1m
(Minus) ARTRAGE Food & Beverage Revenue	\$1.1m
TOTAL	\$11.1M
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.	

All aggregate attendance reporting figures used in the following economic impact calculations are provided here.

Aggregate Attendance

PROJECT	FREE	TICKETED	TOTAL
RE//PERTH Winter Arts Festival 2024	5,694	5,478	11,172
FRINGE WORLD Festival 2025	204,142	288,227	492,369
Rooftop Movies 24/25	2,500	34,613	37,113
TOTAL	212,336	328,318	540,654

Note: Attendances statistics provided by ARTRAGE. Economic impacts for RE//PERTH have not been calculated by Culture Counts, other than through organisational expenditure.

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.

The 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 spending as part of a visit, spending on accommodation for those staying overnight, and any 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.



▲ Bernie Dieter's Club Kabarett — Photo: Ven Tithing

Event Spending Impact

PROGRAM	INSCOPE ATTENDANCE	EVENT SPEND	ADDITIONALITY	TOTAL
Rooftop Movies	37,113	\$48.76	76%	\$1,358,547
FRINGE WORLD Festival	295,372	\$139.11	72%	\$29,295,609
TOTAL	332,485			\$30,654,157

Accommodation & Trip Spending Impact

PROGRAM	NIGHTS	ACCOM SPEND/NIGHT	TRIP SPEND	ADDITIONALITY	TOTAL
Rooftop Movies	6,201	\$157	\$320	76%	\$1,143,817
FRINGE WORLD Festival	12,451	\$176	\$458	72%	\$2,253,773
TOTAL	18,652				\$3,397,590

Economic Impact Summary

	DIRECT IMPACT	MULTIPLIED IMPACT
Attendee Spending (Rooftop)	\$2,502,364	\$7,421,845
Event/Visit	\$1,358,547	\$4,129,984
Accommodation	\$666,788	\$1,887,009
Trip	\$477,029	\$1,404,852
Attendee Spending (FRINGE WORLD Festival)	\$31,549,383	\$95,536,986
Event/Visit	\$29,295,609	\$89,058,652
Accommodation	\$1,382,856	\$3,913,483
Trip	\$870,917	\$2,564,851
Artist Expenditure (FRINGE WORLD Festival)	\$8,181,875	\$24,175,794
Daily Spend	\$4,862,320	\$14,781,452
Accommodation	\$3,319,556	\$9,394,343
Organisation Expenditure	\$14,476,746	\$39,488,414
FRINGEWORLD & Rooftop	\$11,181,989	\$30,750,469
RE//PERTH	\$3,294,757	\$9,060,581
TOTAL	\$56,710,368	\$166,623,039

Note: For the purpose of this analysis, output multipliers derived from *ABS Output Tables 2020-21* have been applied to direct impact expenditure to calculate multiplied impact.

- Event/Visit* expenditure scaled by an output multiplier of 3.04 - the national Food and Beverage multiplier.
- Accommodation* expenditure scaled by an output multiplier of 2.83 - the national Accommodation multiplier.

- Trip* expenditure scaled by an output multiplier of 2.95 - an average of national Retail (2.85) and Food and Beverage (3.04) multipliers.
- Organisation* expenditure scaled by an output multiplier of 2.75 - the Australian National Heritage, Creative and Performing Arts output multiplier.

Return on Investment

	RETURN ON INVESMENT
Attendee Direct Impact	\$42,233,622
Organisation Expendiure	\$14,476,746
RETURN ON INVESTMENT	2.92

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 accommodation.

Employment Impact Summary

	DIRECT EMPLOYMENT (FTE)	MULTIPLIED EMPLOYMENT (FTE)
Attendee Spending (Rooftop Movies)	18.0	31.9
Attendee Spending (FRINGE WORLD Festival)	226.3	401.7
Organisation Expenditure	107.6	188.3
Artist Expenditure (FRINGE WORLD Festival)	58.7	104.2
TOTAL	410.6	726.1

Tourism Impact Summary - FRINGE WORLD Festival

	UNIQUE ATTENDEES	DIRECT IMPACT
Attendee Spending		\$3,957,635
Elsewhere in WA	2,092	\$2,606,427
Interstate	479	\$1,210,031
Overseas	41	\$141,178
Artist Spending (Non-local Artists)		\$7,609,372
TOTAL	2,612	\$11,567,007

Economic Impact Comparisons

SOURCE	ATTENDEES	AVG. SPEND	ADDITIONALITY	DIRECT IMPACT (ATTENDEE SPEND)
FRINGE WORLD Festival 2025	295,372	\$106.81	72%	\$31,549,383
FRINGE WORLD Festival 2024	300,935	\$144.67	75%	\$32,652,280
FRINGE WORLD Festival 2023	298,832	\$121.17	77%	\$27,827,550
FRINGE WORLD Festival 2022	239,437	\$114.97	76%	\$20,922,055
FRINGE WORLD Festival 2021	232,374	\$69.78	74%	\$11,998,832
Perth Festival 2022	143,665	\$51.97	65%	\$19,996,027
Midsumma 2019	101,802	\$213.13	55%	\$11,933,184
PrideFEST 2019	28,079	\$107.43	67%	\$2,020,999
Commonwealth Games Festival 2018	120,188	\$84.50	100%	\$10,155,896

Note: EIA comparison reports 'in-scope attendances'. Scope is determined by the event model, attendee additionality and the sampling methodology. Figures have been modified to facilitate methodologically comparable results for direct economic impact only. Comparison of other figures reported is not recommended.

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

Note: Direct Employment has been calculated by dividing Direct Impact by the industry-specific Output per FTE figure. This figure is then multiplied by the relevant employment multiplier to estimate Multiplied FTE. For this analysis, Output per FTE has been derived from ABS Input-Output Tables 2020-21 and WA Treasury CPI 2021. Employment multipliers have been derived from ABS Input-Output Tables 2020-21.

- Event Impact FTE uses an Output per FTE figure of \$134,567, and an employment multiplier of 1.77.
- Accommodation Impact FTE uses an Output per FTE figure of \$226,689, and an employment multiplier of 2.21.
- Trip Impact FTE uses an Output per FTE figure of \$139,394, and an employment multiplier of 1.775.
- Organisation Expenditure FTE uses an Output per FTE figure of \$134,567, and an employment multiplier of 1.75.

Partnership Acknowledgement

Special thanks to the incredible community of supporters and partners :

Data and Insights by

CultureCounts



Principal Supporter



Government Partners



Major Partner Production Partner Event Partner Festival Supporters



Media Partners



ARTRAGE Hub Supporters





THIS IS
artrage

328.3K
tickets sold

540.7K
attendees

\$56.7M
direct impact

2024
2025

IMPACT
loaded