



Impact Report

REASONS TO STAY INSIDE
by Katy Warner
2025

**BARKING
GECKO**  **ARTS**

“Our students were so excited to attend live Theatre, and it was made even more memorable by the incredible performance of ‘Reasons to Stay Inside’. The performances were engaging, sparkling and also moving. The set was incredible and completely captivating. The content of the show was so important and delivered in such a way that it was easy to understand but also made the students think. Helping our students thrive by giving them opportunities like this means we can make the world a better place simply by engaging with the arts.”

INSPIRE Teacher Attendee



Our Values



Barking Gecko Arts respectfully acknowledges the Traditional Custodians of Country throughout Western Australia, and Lands to which we travel nationally. We pay our respects to Elders past and present and acknowledge their deep historical and spiritual connection to culture, country, waterways, rivers and seas. We are honoured to create our work on Whadjuk Boodja, the ancestral lands of the Noongar people.

1 Access
Who gets to participate?

4 Capability
Creativity, collaboration, resilience, problem solving, curriculum

2 Belonging
Who feels its for them?

5 Equity
Did we provide resources to better access participation?

3 Wellbeing
How kids feel about themselves and others

6 Quality
Artistic Merit



Reach and Attendance



3977

Total Attendees



5

Venues



29

Total Performances



45

Schools



10%

Paid Tickets



90%

Access Tickets



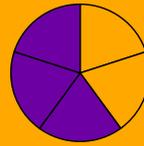
11,976

Contact hours

(Including performance, education resources and INSPIRE workshops)

GEOGRAPHIC REACH

3 OF 5 VENUES



In outer metro areas

(Koorliny Arts Centre, Kalamunda Performing Arts Centre, Don Russell Performing Arts Centre)



1

Regional Venue

(Red Earth Arts Precinct)



3,270 KM

Kilometres travelled



15%

Perth Metro Attendance



75%

Outer Metro and Regional Attendance

Through the INSPIRE Access Program, 90% of audience members were able to attend free of charge with free bus transport removing financial barriers for students from schools with an ICSEA below 1070 and opening the door to a creative experience they may not otherwise have had.

Feedback

Here are the **key statistical trends** found in the audience feedback data (**894 responses**) that relate to **Access, Belonging, Wellbeing, Capability, Equity, and Quality** for REASONS TO STAY INSIDE:

To evaluate the impact of REASONS, we distributed printed feedback forms to all participating schools. Kids completed these forms by hand after the performance. Returned forms were scanned and manually transcribed to ensure accessibility and consistency in analysis. Teachers also completed a separate digital survey. While not all schools returned feedback, the responses we received offer rich qualitative insights into the emotional, artistic, and educational impact of the program.

ACCESS

Who gets to participate?

I enjoyed seeing Reasons to Stay Inside because I attended the theatre for the first time, and it was a good experience. My favourite moment was when the couch turned into the Death Star! - INSPIRE Attendee, Koorliny Arts Centre, age 11



What the data says

- **63% of teachers** reported that this was the **first time** any of their students had seen a live theatre performance.
- **90% of schools** accessed the **excursion free of charge**, including bus transport, follow-up workshops, and classroom learning resources.
- **70% of schools** identified **cost as the single biggest barrier** to attending live performance excursions.
- **74.22% of kids** experienced the work in a regional or outer metropolitan venue close to where they live and learn.
- Around **35% of kids** explicitly described the experience as their **first time** attending live theatre, using phrases such as “first time”, “never been”, or “first excursion”. This is a conservative count based only on direct mentions, suggesting the novelty of the experience was memorable and significant.

Impact

These results show that Barking Gecko Arts is successfully reaching children who would otherwise miss out on cultural experiences, removing financial and geographic barriers and delivering high quality arts experiences in the communities where children live, play, and learn.

Feedback

BELONGING

Who feels it is for them?

I'd describe the show as exciting, joyful and nice. I enjoy going to the theatre – the show was so exciting and mysterious, and the seats were comfy! – INSPIRE

Attendee, Kalamunda Performing Arts Centre, age 11



What the data says

- ~85–90% of kids responses contain **positive or neutral sentiment** (based on absence of negative language and presence of affirming descriptors).
- In the “3 words” question alone:
 - “Fun” appears in ~60% of responses
 - “Interesting” in ~40%
 - “Cool”, “good”, “awesome”, “amazing” collectively in ~45–50%
- Fewer than **3%** of responses contain clear disengagement or dislike, and these are typically about a single design element rather than the experience as a whole.

Impact

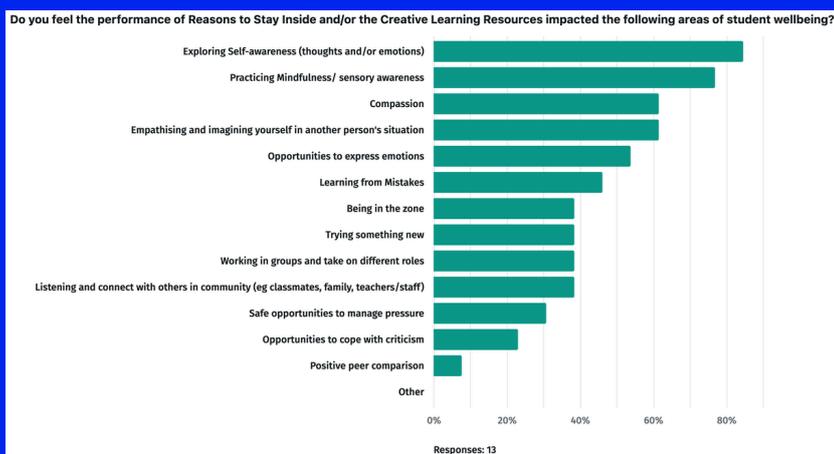
Feeling that the work is “fun”, “interesting” and understandable is a strong proxy for belonging in arts participation research, especially for first-time audiences.

Wellbeing

How kids feel about themselves and others

I enjoyed it because I learned I was not the only one with these big feelings

– INSPIRE Attendee, Don Russell Performing Arts Centre, age 8 ½



What the data says

- **Emotional language** appears in over **70%** of responses, including, “Happy”, “Excited”, “Calm”, “Scared but excited”, “Relaxed”
- ~15–20% of students **explicitly reference emotions** or emotional strategies, such as fear, anxiety, breathing, calmness or courage.
- Multiple students articulate cause-and-effect learning, e.g. “I learned that if I feel anxious I can breathe”.

Feedback

CAPABILITY

Creativity, collaboration, resilience, problem solving, curriculum

After the show I learned that if I'm in a situation like Pedro was in, I would know what to do. - INSPIRE Attendee, Kalamunda Performing Arts Centre, age 9



What the data says

- **~40% of kids'** responses **reference learning**, thinking, or noticing how something was made, especially:
 - How objects transformed
 - How fear was handled
 - How problems were solved in the story
- **Imaginative stagecraft** (forts, couch transformations, drawbridges) is referenced by over **30%** of kids as a favourite moment.
- **~10–15% of kids** explicitly state **learning something transferable**, such as breathing, facing fear, or creative problem solving.

Impact

This shows students engaging with process, metaphor and transferable skills, not just passive viewing.

Equity

Did we provide resources to better access participation?



It was a wonderful opportunity for our students to experience live theatre. This may be some students only experience with this art form. By being a part of the Inspire School experience - we were able to have 4 classes attend. As a low ICSEA school - excursions that require payment to attend are often not undertaken due to the financial hardships that some families face.
- INSPIRE Teacher Attendee

What the data says

- **70% of teachers** advised that **cost is the biggest challenge** to attending live performance excursions
- **79% of teachers** surveyed advised that the Creative Learning Resource **filled an education gap** in the school
- **90% of attendees** received excursions free of charge, with free bus and Creative Learning Resource.

Impact

This feedback highlights that financial hardship is a genuine and ongoing barrier to arts access for many schools and families. By removing cost pressures, the program enabled meaningful participation for students who would otherwise have been excluded, ensuring a high quality creative experience was not limited by postcode or income.

Feedback

Quality

Artistic Merit

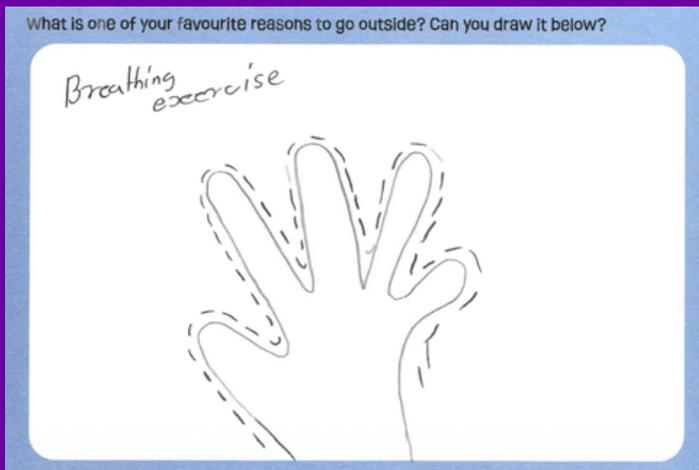
My favourite moment was when Pedro put up the set for the Death Star which was made of a giant couch - INSPIRE Attendee, Koorliny Arts Centre, age 11

What the data says

- When asked what 3 words would kids use to describe the show **positive quality descriptors** appeared in over **80% of entries**
 - Words such as "amazing", "fantastic", "awesome", "intriguing", "funny" are highly repeated
- Many students reference specific artistic elements (acting, set, music, movement), indicating discernment rather than vague praise.

Impact

Equity and access initiatives are most effective when paired with high quality artistic experiences that respect young audiences as discerning cultural participants.



Other Interesting Trends /highlights

I enjoyed the show because lots of kids/deaf people also got to go to it.

- INSPIRE Attendee, Koorliny Arts Centre, age 14



Shared Experience Matters

- ~25-30% of kids' responses reference watching with others (class, friends, everyone together), reinforcing social connection as part of Impact.

Fear is safely engaged

- References to fear ("scary", "scared") often overlap with positive words ("exciting", "fun"), suggesting a safe and productive approach to exploring different feelings.

Feedback

Analysis of 894 student survey responses shows overwhelmingly positive engagement, with strong evidence of first-time access to theatre, high levels of enjoyment and belonging, clear wellbeing and emotional literacy outcomes, meaningful creative and problem-solving learning, inclusive participation across diverse access needs, and strong recognition of artistic quality by young audiences.

What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



What is one of your favourite reasons to go outside? Can you draw it below?



unicorn interesting scary
entertaining fight stay fun cool lightsabers emotional
moment started sad amazing fort enjoy high liked
pegacorn inside creative great light made outside
fighting good favourite loud theatre playing show friend
fantastic exciting enjoyable enjoyed go couch
bramfield best people awesome park love
silly play friends



Key Takeaways



Reached thousands of children across Perth and regional Western Australia, many experiencing live theatre for the very first time



Removed financial and geographic barriers, ensuring access to high quality arts experiences was not limited by postcode or income



Delivered an overwhelmingly joyful and engaging audience experience, with strong evidence that kids felt the work was for them



Sparked meaningful growth in emotional literacy, helping students name feelings, explore fear safely and build self regulation strategies



Activated creativity, imagination and problem solving, with students reflecting on process, transformation and transferable skills



Filled critical education gaps through rich Creative Learning Resources and follow up engagement



Upheld exceptional artistic quality, with young audiences recognising and celebrating the craft of performance, design and storytelling



Fostered shared cultural moments that strengthened peer connection and extended conversations back into classrooms



REASONS TO STAY iNSIDE

Playwright Katy Warner

Director Sam Longley

Set and Costume Designer Bryan Woltjen

Lighting Designer Lucy Birkinshaw

Composer and Sound Designer Rebecca Riggs-Bennett

CAST

Pedro Dan Buckle

Flora Tamara Creasey

Reasons to Stay Inside

REASONS TO STAY INSIDE reached school communities and the public at the 2025 AWESOME Festival with a story that spoke directly to contemporary childhood: friendship, imagination, anxiety, and the push-and-pull between safety and growth. Kids aged 8+ didn't just see "a good show." They were offered a chance to build emotional vocabulary, empathy, and self-regulation, and then take those conversations back to their schools, homes, and communities.

Our 2025 school season of REASONS TO STAY INSIDE reached thousands of students across Perth and Karratha, sparking meaningful conversations about emotional awareness and wellbeing and leaving a long-term impression.

This season was made possible with the generous support of the Department of Local Government, Sport and Cultural Industries, Keystart, Creative Australia, Quercus Group, Peter & Elizabeth Moore Family Foundation, Minderoo Foundation, Telethon, Horizon Power, Wright Burt Foundation, Woodside Energy, Stan Perron Charitable Foundation,

Synopsis:

Pedro used to run, skateboard, play soccer, and go to school... Not anymore. Pedro stays inside now. His best friend Flora thinks that's boring and kind of freaky. But Pedro doesn't care. He's building a pillow fort (he would prefer you call it 'The Death Star'), and it's getting bigger. Every day, it's getting harder for Flora to reach him.

Pedro has the best reasons to stay inside, but Flora knows what he's missing. She will do whatever it takes to get her best friend to come outside.

You can't stay inside your fort forever, can you?

A show about best friends, a dancing pegacorn, pillow forts, and that weird anxious feeling.

OUR PARTNERS



Australian Government



PETER & ELIZABETH
MOORE FAMILY
FOUNDATION



WRIGHT BURT
FOUNDATION
ALL FOR THE BETTER

