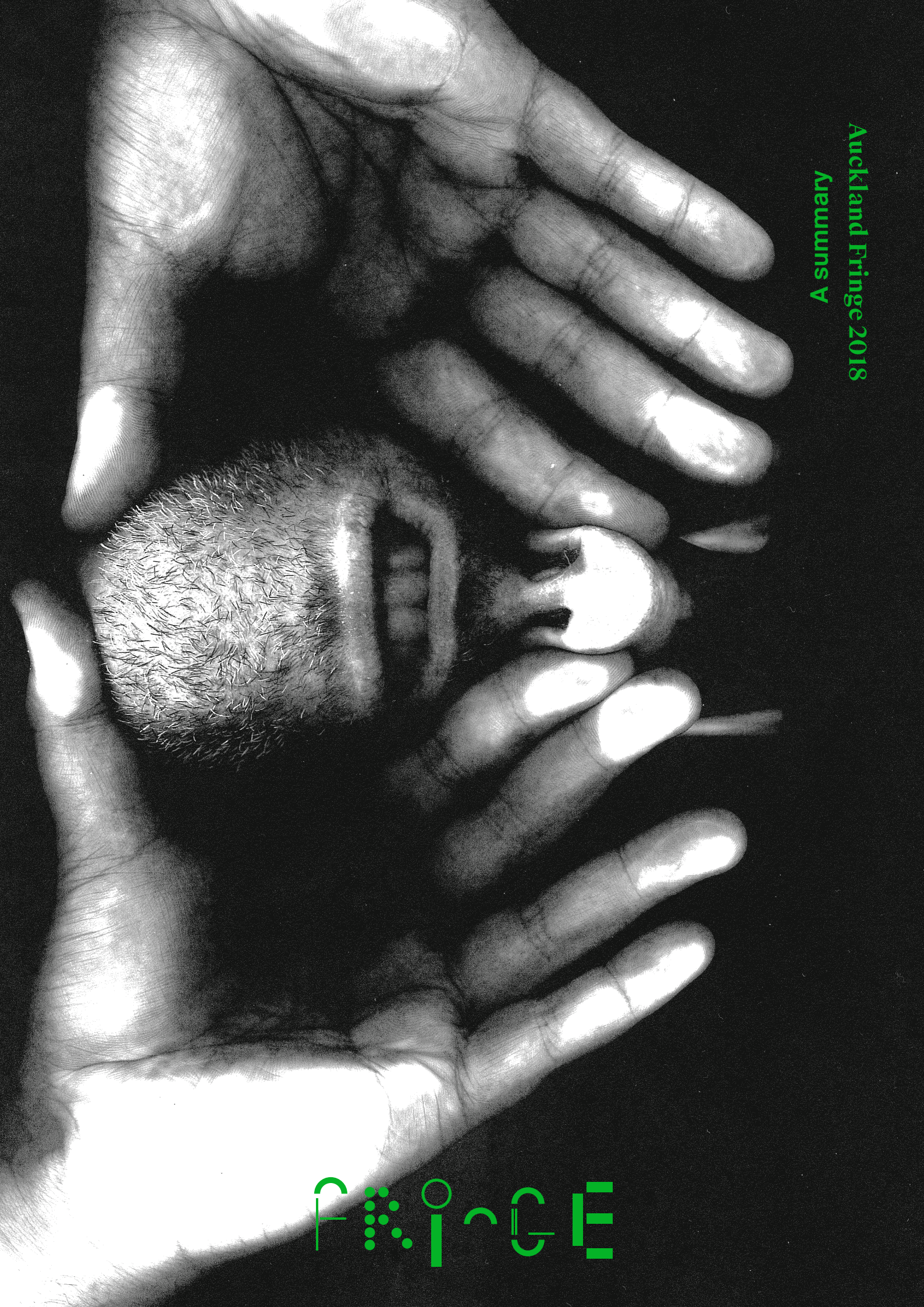


Auckland Fringe 2018
Arawhuns A



From the Director of Auckland Fringe

Kia ora koutou,

2018 marks the sixth Auckland Fringe festival, and we are proud to say the first year it has gone annual!

So in a world of arty entertainment possibilities, what does it mean to make the Auckland Fringe happen? Well first of all, Fringe isn't something we made up. Each year over 250 Fringe festivals stacked with comedy, circus, cabaret, music, theatre, dance, visual arts, spoken word and more take place all over the globe, including in Wellington, Dunedin and of course, Auckland. Edinburgh Festival Fringe has risen to become the biggest arts festival in the world celebrating its 70th year in 2017. Australia hosts the second and third biggest Fringe festivals globally, and New Zealand Fringes are rapidly growing their place as part of the Australasian Fringe circuit alongside these festivals.

Being part of a worldwide Fringe community means fighting for accessibility, celebrating otherness and exploring where art can go next. It means caring about making space for people to meet, to be challenged, to be understood, be changed. It means understanding that putting on work is challenging for artists to technicians, venue staff to producers, and keeping that knowledge at the forefront of how you make decisions. It means being committed to ensuring that the Auckland Fringe festival is inclusive and sustainable for every single person who wants to be a part of it.

As an open-access festival, Auckland Fringe isn't one venue, or one art form. Auckland Fringe is as wide as our artists have the capacity to dream it to be, with events in our top theatres and galleries, in backyards, on rivers and across the region. This capacity for flexibility sets it apart from the rest of the events in Auckland's cultural calendar. Auckland Fringe encourages innovation and is the breeding ground for the artists who will fill our mainstages in five years, and are at the forefront of our international presentations particularly into Europe and Asia.

In 2017 the greater Auckland community came together to make Auckland Fringe happen on a shoestring. In 2018, we had more support. What did we do with this? We consolidated our learnings, reached out into new areas of Auckland, built new support networks and development initiatives, and helped connect artists with future touring opportunities - essentially we tried to open our arms a little wider.

Because these artworks, these spaces, this festival - they are only possible because of the people. He aha te mea nui o te ao. What is the most important thing in the world? He tangata, he tangata, he tangata. It is the people, it is the people, it is the people.

We will continue to put the people first.

Ngā mihi nui,

Lydia Zanetti
Director of
Auckland Fringe

Auckland Fringe 2018: In a blink

Number of artists & participants involved: 496

Number of events/shows: 83
Number of performances: 347

Shows from out of town: 20

Number of venues: 35
Number of new venues outside the Auckland CBD: 17

Number of free performances: 76

Number of sold out seasons: 19
Average attendance at events: 55%
Total attendance: 10,607

Total paid to Fringe artists: \$121,546
Estimated amount punters spent on food and drink: \$185,000

Email subscribers: 14,280
Facebook followers: 2,907 (Up 18% since 2017 Fringe)
Instagram followers: 1,645
Twitter followers: 2,049

Catch us on:

Facebook: /aklfringe
Instagram: @aklfringe
Twitter: @aklfringe
And at www.aucklandfringe.co.nz

What was notable in 2018

After consultation with artists and stakeholders, we decided to go for a **shorter, punchier festival in 2018** (reducing the festival from a three week event to two weeks). This decision enabled the festival to align with other cultural events on the calendar and allowed festival staff to have stronger engagement and commitment to artists in 2018.

We had an on par level of registrations and ticketed audience engagement were up by a staggering 11%. Overall engagement numbers and ticketing revenue were down however this was a result of fewer large scale events that could accommodate large audience numbers being involved in the 2018 festival. The average ticket price also went down, making Auckland Fringe a **sustainable option** for both artists (with higher ticketed engagement) and audiences (at a lower and more risk-encouraging price point).

The 2018 Auckland Fringe may have been smaller than the 2017 festival, but it was oh so perfectly formed. Nestled in between the Auckland Pride Festival and Auckland Arts Festival, the 2018 festival stood out as a unique offering in Auckland's arts landscape, a cultural estuary where **community and professional arts meet and mingle**.

This festival was also a **genuinely Auckland-wide event**. With 17 of 35 venues outside the CBD and around 30% of the overall Auckland Fringe audience participating outside the city centre. Artists also hailed from all over, with half of all artists living outside of central Auckland.

Following up on the 2017 Performance Salon, The Basement Theatre continued to use Auckland Fringe as a way to change up the ways that audiences experience live arts, hosting a series of **artistic encounters** all designed to be performed to just one person at a time. Audience members heard confessions, returned to the womb, went on an audio tour, took part in rituals, trained to be the Jason Bourne of parenting and basically had an unforgettable time.

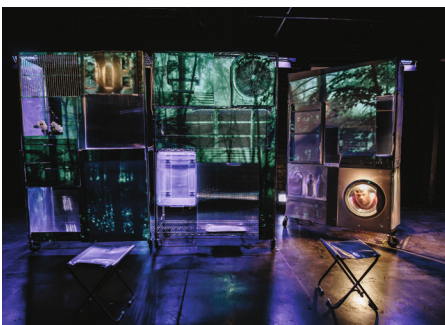
Participatory arts also formed a large part of the festival. Audiences served on a jury, went to feast in ancient Rome, went on boat dates as well as dozens of other experiences. Overall, 161 performances had direct participation by audience members as a key part of their show.



Credit: KRIDATI



Credit: ROOTS, Julie Zhu



Credit: FORCE FIELD, Andi Crown Photography



Credit: SIDE B

Overview of the most recent Auckland Fringe festivals

To bear in mind:

The 2018 festival was 13 days long compared to the 2017 festival which clocked in at 20 days. Three shows in the 2017 Festival (all staged by established companies) accounted for around \$110,000 of ticket sales.

	2015	2017	2018
	First Fringe delivered independently by the trust	Delivered independently by the incoming new trust and new Director	
Total attendance	10,000	23,056	10,607
Ticketed attendance	7,600	12,935	7,852
Artists and Participants involved	415	536	496
Venues involved	26	39	35
Income from tickets	\$62,000	\$273,542	\$121,546
No. of events	58	123	81
Free events	11	33	23

Aspirational Tomfoolery for late 2018 and beyond

Aspirations and goals for the future:

- Help make the lives of Fringey artists more sustainable by continuing to grow engagement with the festival and raising paid attendance.
- Create more opportunities for international artists to come to the Auckland Fringe and ensure it becomes a non-negotiable stop on the Australasian fringe circuit.
- Deepen engagement with international presenters to increase opportunities for artistic exchange and pathways for our local artists to launch their excellent work globally.
- Grow the reach of the Auckland Fringe, with more venues and events outside the central city as well as audience engagement, making it even more of a truly Aucklandwide festival
- Develop a comprehensive sponsorship plan and work to leverage increased commercial support.
- Further consolidate systems and organisational structure to aid board and management succession, ensuring the ongoing stability of the Auckland Fringe's place as an integral part of Auckland's creative ecology.
- Look at our placement within Auckland's creative ecology and develop strategies to stay current and at the cutting edge of our cultural community.
- Stay connected to our artistic community, tracking their success and building the evidence of Auckland Fringe as a testing ground for tomorrow's art.



Credit: DANCE DANCED DANCING



Credit: SUMMER ZINEFEST



Credit: THE PLASTIC ORGASM,
Andi Crown Photography

Feedback from the 2018 Artists

492 keen beans delivered 81 events over 13 hectic days. Here's what they said:

80% of artists agreed that the Auckland Fringe gave them the opportunity to present/be involved in work that they would not have otherwise.

92% of artists said that they would participate in future Auckland Fringe Festivals.

92% (snap!) of artists rated the overall support by the Auckland Fringe team as 4 or higher on a scale of 1-5.

51% of artists regard the work that they presented in the 2018 festival as a development season for a work that will have a future life.

96% thought that the Auckland Fringe is accessible, inclusive and celebrates difference.

The best thing about the Auckland Fringe is:

"The open entry. The diversity is evident and happens in a natural way. It really feels like a welcoming community of artists, celebrating each other's work, and a good umbrella to hold fresh or developing work under." – Auckland Fringe Artist

"The lovely supportive community and being amongst a crazy experimental off-off-mainstream time. It's a cool cool thing." – Auckland Fringe Artist

"...it starts from a place of belief and hope and ends in a different place of belief and hope! It is about change and the endurance of things that matter."
– Auckland Fringe Artist

"...It encourages artists to make stuff that could be seen as a bit niche otherwise. Hopefully it also gives audience a couple of weeks where they'll actively take some chances." – Auckland Fringe Artist

The biggest challenge facing the Auckland Fringe is:

"There isn't much public awareness about it." – Auckland Fringe Artist

"The same as the independent theatre sector – how difficult it remains to attract audiences and pay people what they are worth." – Auckland Fringe Artist

"Feeling like your work is competing against so much else going on."
– Auckland Fringe Artist

Artist development

Besides providing the platform for people to present work, the Auckland Fringe team also held **marketing and publicity workshops** with Elephant Publicity and Auckland Live, **talks** on self producing work from independent artist Julia Croft (*If There's Not Dancing at the Revolution, I'm Not Coming*) and Ralph McCubbin-Howell (of highly successful children's theatre company Trick of the Light), and **panel discussions** during the festival that touched on artistic sustainability, touring and extending the life of artist's work.

The Auckland Fringe team also held weekly office hours for artists between 4-6pm every Thursday from mid January until the end of the 2018 festival. During this time they spoke to their artists about **marketing, producing, team building**, and anything else that they might have needed or wanted to talk through.

The Auckland Fringe played a key partner role in working with Creative New Zealand to deliver its **International Delegate Programme**, Te Manu Ka Tau, Flying Friends. Creative New Zealand once again chose the Auckland Fringe in 2018 as one of its key platforms to showcase New Zealand work to international performing arts programmers. As a result several New Zealand shows have received invitations to perform overseas and a number of other artists are in conversation with presenters about future presentations. (Te Manu Ka Tau is an annual programme run by Creative New Zealand to bring international presenters and festival directors to New Zealand to meet and view work by New Zealand artists.)

Artist development awards

These awards are designed to encourage people to continue to develop their work and come with support (dollar dollar bills y'all) attached.

Auckland Live 'Free Your Mind' Award

The winning Artist/Company of the 'Free Your Mind' Award is given \$1500 of cold hard cash to fuel a pitch for a project that they would like to put on at one of Auckland Live's venues.

Awarded to Meg Rollandi (Performance Designer for *Force Field*)

Basement Theatre Migration Award

The Basement Theatre Migration Award goes to a show that took place in any venue other than Basement Theatre during this year's Auckland Fringe. The winning show receives an automatic spot in a future Basement Theatre season, with free venue hire, as well as \$500 cash.

Awarded to *The Contours of Heaven*

Auckland Arts Festival Fringe Award

The Auckland Arts Festival Fringe Award recognises a truly excellent production in the 2018 Auckland Fringe, and awards the recipient \$2,000 cash, as well as access to Auckland Arts Festival producing staff for mentorship and advice.

Awarded to *The Contours of Heaven*

Our audience

Audiences for the Fringe are an eclectic group made up of artists, hardcore art junkies, adventurous newcomers, accidental passersby, friends and family as well as those who don't know what all this is about but have been given complimentary tickets. Here's what they thought about what they saw.

2018 Feedback:

99% thought that the Fringe made Auckland a more vibrant place to live.

100% thought the Fringe was accessible, inclusive and celebrated difference.

78% thought that they saw something in the Fringe that they would not see at any other time of the year.

99% said that they would see Fringe shows in the future.

98% said that they found tickets to Fringe affordable.

The best thing about the Auckland Fringe is:

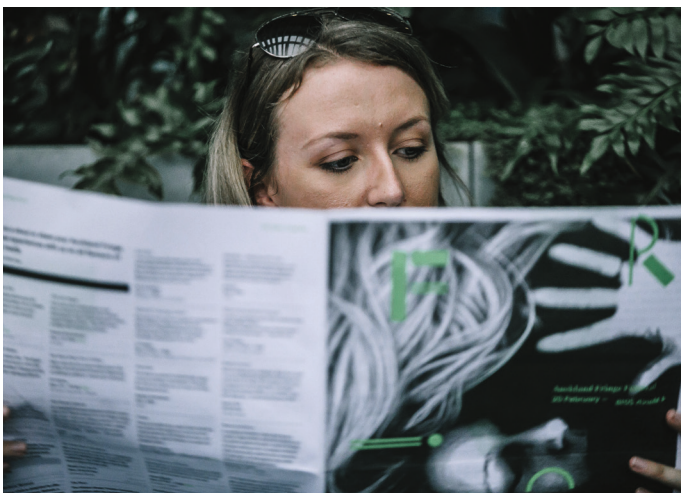
"It's so great/important to have a space to explore controversial/crazy/weird art and what it can do." – Audience Member

"The use of community spaces to promote emerging artists is so entirely important and gives a voice to the creative youth. Well done Auckland Fringe!" – Audience Member

"It highlights how absolutely vital accessible and diverse theatre/dance/performance/art is – and it leads by example!" – Audience Member



Credit: SOME OF THE MANY AUCKLAND FRINGE ARTISTS 2018,
Andi Crown Photography



Credit: Andi Crown Photography



Credit: BASEMENT THEATRE, HOME OF AUCKLAND FRINGE,
Whiskers & Kicks

Up and at ‘em Auckland

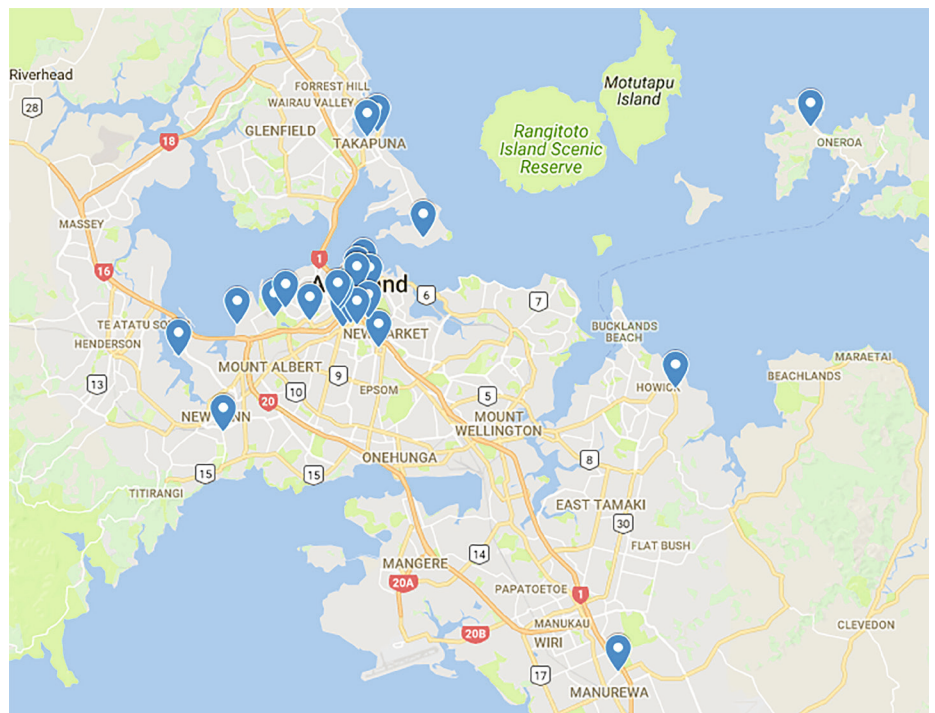
This year Auckland Fringe was all over the place, in a really good way. With half of the venues outside the central city, there were plenty of ways Aucklanders from the North Shore to Manurewa to get their Auckland Fringe fix without having to leave their neighbourhood.

Venues in the central city:

Aotea Square, The Audio Foundation, Backbeat Bar, BaristaCats Cafe, Basement Theatre, Central City Library, The Federal Delicatessen, Galatos, Q Theatre, Samoa House, The Classic Comedy and Bar, The University of Auckland, The Wine Cellar, The Herald Theatre.

Venues outside the city:

The Vic (Devonport), Art House and LOT23 (Eden Terrace), Raye Freedman Arts Centre (Epsom), The Roman Temple and White Studios (Grafton), Pocket Bar and Kitchen (Grey Lynn), Uxbridge Theatre (Howick), Nathan Homestead (Manurewa), Te Pou Theatre (New Lynn), The Dog’s Bollix (Newton), Artworks Theatre (Oneroa, Waiheke Island), Studio One Toi Tu (Ponsonby), Selwyn Village (Pt Chevalier), Bruce Mason Centre and The Pumphouse Theatre (Takapuna), TAPAC (Western Springs), Garnet Station (Westmere).



Money matters

While the 2017 Auckland Fringe Festival was produced on the smell of an oily rag, the 2018 festival, thankfully, received considerably more investment. We are hugely grateful for the the essential support of Auckland Council, Creative New Zealand, Foundation North, and the Waitemata Local Board.

After the 2017 festival we received feedback from participating artists about the challenges of presenting work in a very busy marketplace. Artists programmed in the third week were competing directly with the Auckland Arts Festival for ticket sales and visibility. The decision was made to test reducing the event by one week and given 2018 was the first outing of Auckland Fringe as an annual event it would also enable staff the opportunity to focus even more strongly on supporting the artists and allow the organisation to focus on consolidating the event.

While the 2017 Auckland Fringe had higher total attendance the average house for ticketed shows was markedly lower than the 2018 festival. Moreover, the average ticket price in 2017 was much higher than in 2018. Average hospitality spend by audience members was also slightly up.

	2017	2018
Average ticket price	\$21.15	\$15.48
Average paid attendance	29.40%	40.54%
Average spend per head on hospitality	\$15.05	\$16.54

Money matters

Money at a glance

Income from funding and grants: \$70,500

Income from event registrations: \$10,924

Further in kind support: \$15,806

Total income: \$97,230

Total expenditure on marketing and publicity: \$43,205

Total expenditure on Fringe staff: \$38,550

Total expenditure on administration: \$9,770

Total expenditure on production: \$6,278

Total expenditure on this year's Auckland Fringe: \$93,446

Gross box office revenue: \$121,546

Straight back into artists' pockets (minus ticketing charges)

Total attendance: 10,691

Who we are

The Team

Director: Lydia Zanetti

Lydia Zanetti is an Auckland based producer, publicist, choreographer, production manager and arts advocate. She is the director of Auckland Fringe festival and runs her own production company Zanetti Productions (see more below).

Previously she has worked as a Producer of outdoor activations at Auckland Live, Publicist for Elephant Publicity, Producer in Residence at Basement Theatre, Production Manager for the Undisciplining Dance Symposium, and Venue Manager of the Festival Garden for the Auckland Arts Festival.

Producer: Helen Sheehan

Helen Sheehan joined Zanetti Productions at the beginning of 2017 as a producer, providing support to the full programme of works produced by Zanetti Productions, including Auckland Fringe and national and international touring.

Prior to joining Zanetti Productions, Helen worked for four years with Silo Theatre, starting as the Ticketing and Programme Coordinator, and working her way up to the role of Producer within the company. Helen's background in performing arts includes completing a Bachelor of Arts in Theatre Studies, as well as working in arts education roles at the Auckland Arts Festival and TAPAC.

About Zanetti Productions

Zanetti Productions presents innovative and ground-breaking creativity, with a focus on celebrating work that invigorates social change, celebrates otherness and sends audiences out into the world with a spark in their heart. Led by Lydia Zanetti, Zanetti Productions has quickly established itself as one of the most recognised and respected producing houses in New Zealand.

In 2017 alone, Zanetti Productions had 21 opening nights, 11,177 bums on seats, \$188,193 in ticket sales and over 30% of their audiences floating in international waters. This highlights the effect Zanetti Productions has on the industry in New Zealand, and the outreach it is facilitating to the world. Lydia has been to Edinburgh Festival Fringe across the last four years – including as a producer of 3 shows and associate producer on 3 more.

In 2018, Zanetti Productions is producing a plethora of esteemed national and international artists in NZ and overseas including Julia Croft, Trick of the Light, Eleanor Bishop, Tessa Waters (AU), Anya Tate-Manning & Isobel MacKinnon, Stella Reid & Jane Yonge, Wilson Dixon, Johanna Cosgrove's Aunty, as well as major cultural events such as Auckland Fringe. International tours include to Imagine, Battersea Arts Centre, the Blue Room at Perth Fringe World, Singapore Fringe and Summerhall at Edinburgh Festival Fringe.

Historically, Zanetti Productions has also worked with Michael Parmenter, Victor Rodger, Rose Matafeo, Binge Culture, James Nokise, Donna Brookbanks and ran the Auckland Theatre Awards 2017.

Auckland Fringe Trust Board

Helaina Keeley (Chair)

Helaina has over 25 years' experience across the performing arts industry in New Zealand and is currently Project Manager for Creative Industries Development at Auckland Live. Located in the Aotea Arts Quarter in Auckland's CBD, Auckland Live is New Zealand's largest performing arts centre responsible for programming and managing a range of iconic venues across the city. The Creative Industries portfolio is focused on strategically developing the future of New Zealand's professional performing arts industry locally, nationally and internationally.

Prior to joining Auckland Live, Helaina was General Manager and Executive Producer of the award-winning devised physical theatre company Red Leap Theatre and Artist and Logistics Manager with the Auckland Arts Festival. She was with Creative New Zealand for six years covering a range of art form portfolios with a particular focus on the performing arts that included the role of Senior Advisor for Theatre and Dance.

Helaina's career in New Zealand's performing arts industry has been informed and influenced by her early years as an independent professional dancer working and touring for 16 years with many of New Zealand's leading dancemakers.

Helaina is Chair of the Auckland Fringe Trust and a member of the EVANZ (Entertainment Venues Association of New Zealand) Executive. She has strong and enduring networks and relationships across government and the performing arts industry both nationally and internationally.

Rae Baker

Having relocated to New Zealand from Scotland, Rae Baker brings 19 years experience within the music and events industries with her. Before leaving Edinburgh Rae was Head of Entertainment at Edinburgh University, where she worked with two of the major Edinburgh Festival Fringe venues – Pleasance Theatre Trust and Gilded Balloon – overseeing operations and setting up partner contracts.

Rae also ran her own boutique music festival in the Scottish Highlands called Insider Festival, mentored the Festival Director of Electric Fields Festival, and had a strong commitment to the development of arts & culture in the Edinburgh. Rae contributed to policy changes and working with many organisations in partnership, including the aforementioned Edinburgh Festival Fringe, Edinburgh International Film Festival and national concert promoters.

Since relocating to New Zealand, Rae continues to promote the creation of arts & culture as the Director of the Queenstown Winter Festival, having been in post since October. Prior to this role, she worked as part of the events team at the Tauranga City Council and in various event strategy consultancy roles.

Who we are

Richard Olney

Richard Olney is a chartered accountant (ICAEW) and professional musician. After studying Music at the University of Oxford and King's College London, Richard worked in educational businesses before joining Deloitte. Richard is currently an Associate Director in Deloitte Assurance and Advisory practice in Auckland, having moved from the UK to New Zealand in 2014.

Richard's Assurance and Advisory clients have ranged from small non-profit organisations to large listed businesses across a variety of industries, including media and telecommunications, defence and aerospace, consumer business, education, and local government. Richard is particularly interested in assisting small to mid-size organisations to manage reporting and compliance obligations and changes to enable focus on strategy and growth.

In his musical activities, Richard is most active as a singer, and currently sings with the Freemasons' NZ Opera Chorus and Viva Voce. Recent performances include Carmen, Manon Lescaut, Hans Zimmer Live at the Spark Arena, and Path of Miracles by Joby Talbot. Richard's musical interests include late nineteenth and early twentieth century music, and the relationship between music and culture.

Funders

We couldn't have done it without the support of these fab organisations!



Sponsors

Huge thanks to these organisations for designing, photographing, hosting, feeding, watering and helping us to shout from the rooftops about the Auckland Fringe.

Alt Group, Elephant Publicity, iTICKET, Auckland Live, Q Theatre, Basement Theatre, Monster Valley, Phantom Billstickers, Andi Crown Photography, Nicholson Print Solutions, VICE New Zealand, Sals Pizza, Brothers Beer, & Absolut Vodka.





Credit: BOAT DATE



Credit: JONATHAN BIELSKI (ARTISTIC DIRECTOR, AUCKLAND ARTS FESTIVAL)
AWARDING THE AUCKLAND ARTS FRINGE AWARD TO 'THE CONTOURS OF HEAVEN',
Andi Crown Photography



Credit: THE SOCIAL MUSCLE CLUB, Liesha Ward-Knox



Credit: ELEPHANT PUBLICITY GOES TO CAESARS ROME



“The use of community spaces to promote emerging artists is so entirely important and gives a voice to the creative youth. Well done Auckland Fringe!”

- Audience member

Fringe