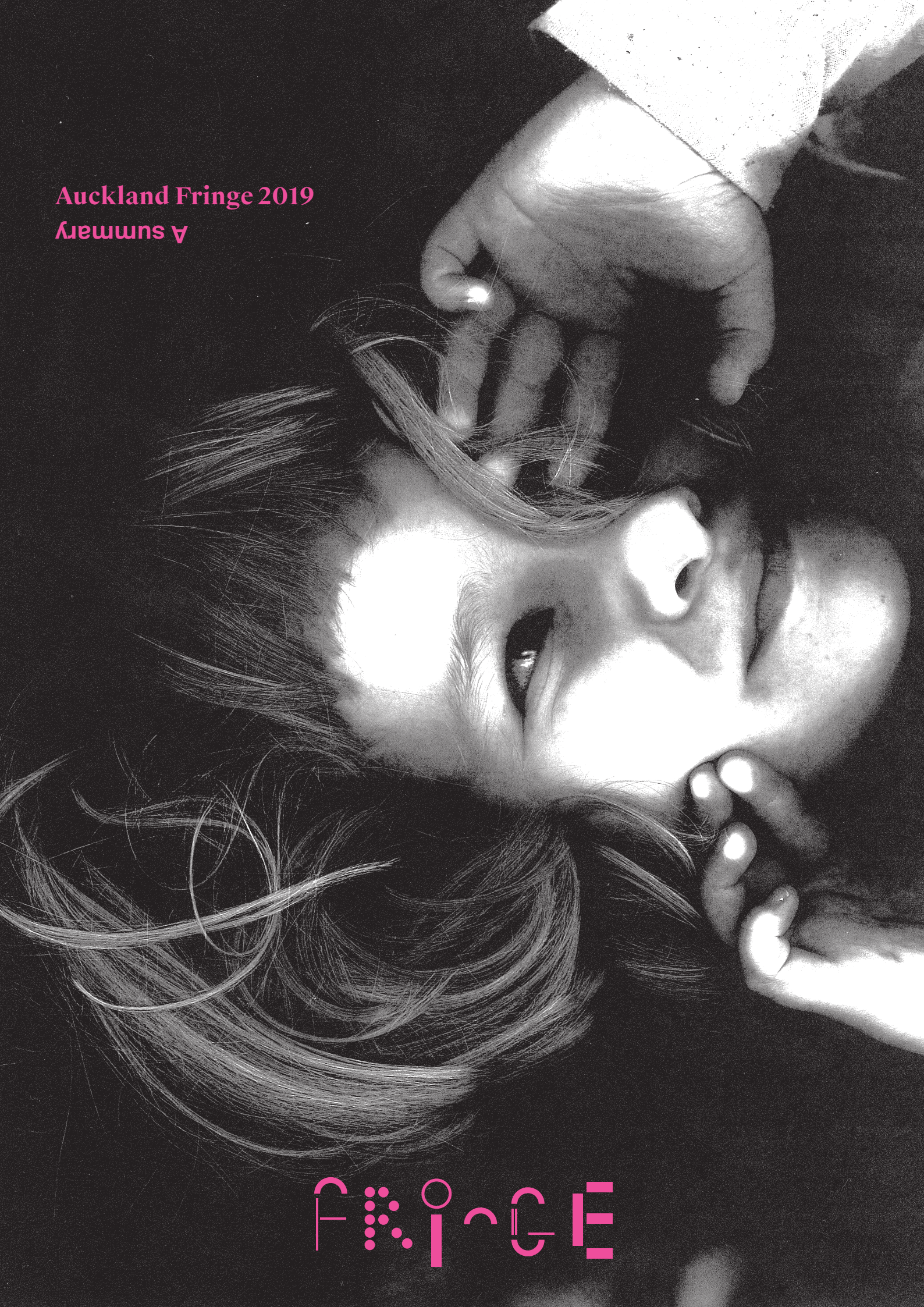


Auckland Fringe 2019  
A summary



FRINGE

# From the Director of Auckland Fringe

Kia ora koutou,

2019 marks the third consecutive year and the eighth Auckland Fringe arts festival! We're incredibly proud of this achievement and the momentous growth that the festival has undergone, particularly across the last three years.

This is an important milestone, not just for the festival but for the Auckland arts industry also. Over the past three years this small but feisty arts festival has established itself in Auckland's general consciousness in an exciting new way. It is now a staple event during Auckland's summer and a key platform behind some of New Zealand's most successful and stimulating artists working both nationally and internationally. Auckland Fringe provided the seed bed and platform for some of these artists to premiere works before touring them internationally to the UK, Canada and Australia scooping accolades and awards along the way.

As well as acting as a jump board for award-winning New Zealand artists, the 2019 Auckland Fringe welcomed incredible international work to our shores including Thom Monckton's stellar hit *Only Bones V1.0* and Russian politi-punk firebrands Pussy Riot setting the Auckland Town Hall alight in their Aotearoa debut.

Building relationships across continents, art forms, and communities is what Fringe's worldwide are really bloody good at. People at the forefront of change, the folks on the edge of the revolution, the artists creating change one brush stroke at a time - these are often lonely places to be, places of huge challenge – mentally, physically and emotionally. Fringe festivals are a time to bring people together, to celebrate otherness, to stand up for what we believe in and to state the multiple futures we might wish for the world. Artists are the pathway makers for these futures. I am so proud that Pussy Riot with the support of Auckland Live collaborated with Auckland Fringe – a statement to our festival's morals, our ongoing fight, and our unwavering stance to making a positive change in our community.

There were so many standout moments in 2019. The calibre of the work was truly incredible. Artists pushing themselves into new territories, many going out of their way to ensure that their audiences had a riotous and illuminating night out. Particularly memorable for me was the fierce light in many audience members eyes following Pussy Riot - seeing how these artists lit a match to an unquenchable fire. All of these individual moments in the space in-between when artist meets audience, are where the Fringe truly exists. These are the connections, the conversations that might not have been possible without the fringe platform. I'd like to acknowledge one conversation that was sadly missed this year. Brett, the creative behind the 'Ancient Rome Experience' a man with a truly Fringey spirit, sadly passed away shortly before this year's festival.

Auckland Live put together an incredible line up with Fringe Town taking over the Auckland Town Hall. From Movement of the Human to Pussy Riot to a K-Pop Party in the Great Hall, they built stages and artists and audiences came together

**From the  
Director of  
Auckland Fringe**

to hurl poetry across the Great Hall, and dance up a storm. Gabrielle Vincent at Basement Theatre programmed the Basement Studio in line with the Ghent Manifesto, with works that were fiercely political and challenging. There were *House of Drag* drag queens at TAPAC, a show about bollards from an Instagram bollard sensation, Deacon the vampire from *What We Do In The Shadows* in his stage debut, backyard screenings, choose-your-own-adventure journeys around MOTAT and Nathan Homestead, car rides full of fascinating information, the opportunity to be the *Boss of an Office* (which was honestly more fun than my actual one), happenings on boats, some of our greatest comedians taking on *The Crucible*, and older folk reading naughty poetry at Selwyn Village.

Plus this year for the first time we threw a giant opening party including 17 performances, DJs and happenings at the Wine Cellar in St Kevin's Arcade.

The annual end of the fringe festival awards evening were a particularly wonderful moment in the festival. A time to not only acknowledge excellence, but also wild things, new things, moments to celebrate and moments of acknowledgement.

Auckland Fringe would not be possible without the ongoing support of our partners, sponsors, supporters, artists, staff and volunteers and I salute and thank every one of them. Their support and involvement means that Auckland Fringe is making a tangible and impactful difference to the future of the arts in Aotearoa New Zealand.

May Auckland Fringe long continue to be an encouragement for more – more anarchy, more collaboration, more love, more art, more Fringe.

Bring on 2020!

Ngā mihi nui,

Lydia Zanetti  
Director of  
Auckland Fringe

# Auckland Fringe 2019: In a blink

Number of artists involved: 634

Number of events/shows: 84

Number of performances: 420

Events/shows from out of town: 14

Number of venues: 50

Number of venues outside the Auckland CBD: 24

Number of sold out seasons: 12

Average attendance at events: 57%

Number of free and koha performances: 89

Total attendance: 15,080

Total paid to Auckland Fringe artists: \$185,680.89

Estimated amount punters spent on food and drink: \$253,448.51

Email subscribers: 14,008

Facebook followers: 3350 (Up 15% since 2018 Fringe)

Instagram followers: 1936 (Up 18% since 2018 Fringe)

Twitter followers: 4100 (Up 100% since 2018 Fringe)

## **Catch us on:**

Facebook: /aklfringe

Instagram: @aklfringe

Twitter: @aklfringe

And at [www.aucklandfringe.co.nz](http://www.aucklandfringe.co.nz)

# What was notable in 2019

**Audience engagement grew again** in 2019, with audience numbers, booked percentages, income from box office and hospitality spend all up.

We introduced a **new opening day structure**. On the first day of the festival we hosted investment partners, sponsors and stakeholders in Aotea Square and then posted them off to see shows – so they got to hear the chat and then walk the walk. We followed this up with a late night party that same evening with a focus on new audience engagement and artist good vibes. We had 17 performances, DJs and happenings throughout the Wine Cellar, in collaboration with VICE New Zealand, Rudis Beer and Sals Pizza. This had great social media pull, concentrated good energy and reached new folk who were exposed to a whole heap of new artists, makers and future outings.

**Marketing ramped up in 2019!** We developed a whole new thread of newsletter communications based on different personality tests which were a hit (if very distracting in offices). We did a festival wide trailer to promote the event at large. For the first time we collaborated with Omnigraphics which resulted in further marketing reach including bus backs and more engaged venue presence.

Venues tended to commit to a **wider programme with multiple events** happening across their spaces throughout the 2 weeks. This meant more commitment to building audiences, clearer programming nouse and more support for artists.

Working alongside Sexual Abuse Prevention Network (Wellington) we developed a document which we sent to venues about how they can **create safe spaces for artists and audiences throughout the festival and beyond**. This fits strongly into our commitment to accessibility and advocacy.

Comedy, music and visual arts were more chunky in 2019, alongside high calibre internationals including Pussy Riot, Thom Monckton, Mary Bourke and Le Aerial. The quality and reach of these artists **solidifies the festivals place in Australiasian touring circuits** as well as being a mark of quality for local and international acts to reach for.

Auckland Live's commitment to programming Fringe Town was an exciting new venture in 2019. This jam-packed week of programming looking at the role of a town hall in cities was exciting for the festival, the venue, artists and audiences. Their commitment to making those spaces accessible for artists to create into was a beautiful thing to see. This sits alongside the Basement's incredibly political Ghent Manifesto programming. We are aware that other venues are looking at these initiatives and thinking ahead to how they can meet these in the future. This allows for **innovation and risk-taking** not only for artists, but also for venues, programmers and audiences.



Credit: DESPERATE LATE NIGHT ENERGY,  
Ankita Singh



Credit: AUCKLAND FRINGE OPENING PARTY,  
Connor Crawford



Credit: I AM RACHEL CHU



Credit: PUSSY RIOT

# Overview of the most recent Auckland Fringe festivals

To bear in mind:

The 2018 and 2019 festivals were 13 days long compared to the 2015 and 2017 festivals which clocked in at 20 days.

	<b>2015</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>
	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	15,080
Ticketed attendance	7,600	12,935	7,852	10,259
Artists and Participants involved	415	536	496	634
Venues involved	26	39	35	50
Income from tickets	\$62,000	\$273,542	\$121,546	\$185,680.89
No. of events	58	123	81	84
Free events	11	33	23	18

# Aspirational Tomfoolery for late 2019 and beyond

## Goals for the inter-festival period (March 2019 – Jan 2020):

- Increase, where possible, the length of our organisational timelines
- Consolidate systems and organisational structure to aid board and management succession
- Continue to develop relationships with investment partners
- Work closer with the Perth, Adelaide, Wellington, and Dunedin festivals to provide the opportunity for artists who are interested in touring to get more mileage out of the work they make
- Find a form of artist development that speaks directly to artist needs – start the process of artist engagement earlier
- Build support for the organisation so that Fringe can be a year round advocate for independent artists
- Consolidate relationships outside of theatre, in particular the visual arts, music, and comedy
- Grow our existing sponsorship arrangements





Credit: TIDE WAITS FOR NO MAN



Credit: MOVEMENT OF THE HUMAN



Credit: GO HOME CURRY MUNCHER, Ankita Singh

# Feedback from the 2019 Artists

**634 absolute legends delivered 84 events over 13 hectic days. Here's what they said:**

86% of artists agreed that the Auckland Fringe gave them the opportunity to present/be involved in work that they would not have otherwise.

94% of artists said that they would participate in future Auckland Fringe Festivals.

77% of artists rated the overall support by the Auckland Fringe team as 4 or higher on a scale of 1-5.

32% 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.

98% thought that the Auckland Fringe is accessible, inclusive and celebrates difference.

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## **The best thing about the Auckland Fringe is:**

*"The quality of performers and the sense of support and cohesiveness among local artists. The uplifting attitude of local artists towards each other." – Auckland Fringe Artist*

*"The array of shows on offer. I feel like I could really take a risk artistically in Fringe." – Auckland Fringe Artist*

*"Diversity of events on offer and full support from fringe to do anything imaginable creatively." – Auckland Fringe Artist*

*"That it provides a great platform and opportunity for a larger amount of local artists and creatives to show their work." – Auckland Fringe Artist*

*"Seeing a variety of events/shows that challenge my mind, I love seeing things that are unexpected, fresh and new." – Auckland Fringe Artist*

*"The team behind it and the support they provide. The vibe when everyone is collected is electric and I wish it would leak out into the city more." – Auckland Fringe Artist*

*"The ability to try something new and leverage an existing marketing platform for advertising." – Auckland Fringe Artist*

*"Diversity of performances and the fostering of the attitude that art is for everyone and can be made by everyone. This is the bottom line, the grounding, the reality that I feel needs to be frequently asserted. It helps to keep the arts industry real, fresh and relevant to/in touch with wider society." – Auckland Fringe Artist*

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**Feedback from  
the 2019 Artists**

**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

In addition to providing a platform for people to present work, the Auckland Fringe team held **marketing and publicity workshops** with Elephant Publicity and NZ International Comedy Festival which were recorded and circulated amongst the artists. As well as this, we built a **comprehensive marketing and publicity pack** for all artists which included strategies, discounts, media lists, media release templates, tips and tricks.

The Auckland Fringe team also held weekly office hours for artists between 4–6pm every Thursday from mid January until the end of the 2019 festival. During this time we spoke to artists about marketing, producing, team building, and anything else that they might have needed or wanted to talk through. This was augmented by a huge number of email threads offering **support, advice, connections and condolence**.

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 2019 as one of its key platforms to showcase New Zealand work to international performing arts programmers. (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.)

While we always want to do more for our community the reality is that, with our current resources, we cannot realistically deliver meaningful artist development outside of upskilling artists in the promotion of their shows. It's clear to us that for Fringe to play a larger role in this area, we need **year round support**.

# 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 will be 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. This award will also entitle its bearer to at least one complimentary flat white at the Box café, and a philosophical discussion about a topic of your choosing with contemporary programmer, Anders Falstie-Jensen.

Awarded to *I Am Rachel Chu*

## **PANNZ Tour Ready Award**

A new one for this year, this award entitles the winner to a pitch slot in the 2020 PANNZ Arts Market, which includes a 3 day registration at the market.

Awarded to *Run Rabbit*

## **Auckland Arts Festival Fringe Award**

The Auckland Arts Festival Fringe Award recognises a truly excellent production in the 2019 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 *Vanessa Crowskey* for *Long Distance Phone Calls*

# Our audience

Audiences for the Fringe are an eclectic group made up of artists, hardcore art junkies, adventurous newcomers, accidental passersby, friends and family, and 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.

## **2019 Feedback:**

88% thought that the Fringe made Auckland a more exciting place to live.

81% thought the Fringe was accessible, inclusive and celebrated difference.

73% thought that they saw something in the Fringe that they would not see at any other time of the year.

92% said that they would see Fringe events in the future.

65% said that they found tickets to Fringe affordable.

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## **The best thing about the Auckland Fringe is:**

*"A chance to see shows that were different to anything I had watched before and learn some more about the performers." – Audience Member*

*"The unexpectedness and the sense of discovery that Fringe offers. I think this year's edition lived up to that standard." – Audience Member*

*"I was able to take a family member who wouldn't normally have the opportunity to see this kind of show." – Audience Member*

*"The festival is starting to feel a lot more professional." – Audience Member*

*"All the different types of shows. Anything goes mentality." – Audience Member*

*"The sheer madness of seeing so many shows in two weeks." – Audience Member*



Credit: SOME OF THE MANY 2019 AUCKLAND FRINGE ARTISTS,  
Ankita Singh



Credit: AUCKLAND FRINGE AWARDS AUDIENCE,  
Ankita Singh



Credit: AUCKLAND FRINGE, Ankita Singh

# Up and at 'em Auckland

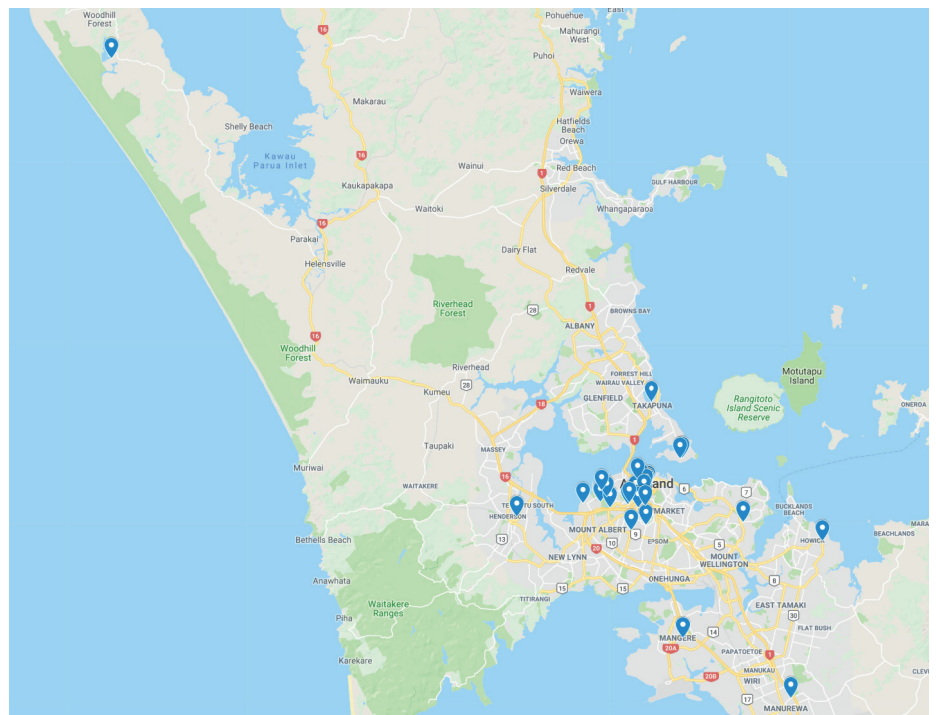
This year Auckland Fringe was all over the place, in a really good way. With half of the venues outside the central city, there were plenty of ways Aucklanders from the North Shore to Mangere to get their fringe fix without having to leave their neighbourhood.

## Venues in the central city:

Academy Cinemas, Aotea Square, Auckland Old Folks Association, Auckland Town Hall, The Audio Foundation, Backbeat Bar, Basement Theatre, Dogs Bollix, Flying Out, Phoenix Bar, Q Theatre, Strange Haven, Studio One Toi Tū, Sweat Shop Brew Kitchen, The Classic Comedy and Bar, Victoria Park, Whammy Bar.

## Venues outside the city:

The Vic & Depot Artspace (Devonport), LOT23 (Eden Terrace), Uxbridge Theatre (Howick), Nathan Homestead (Manurewa), Selwyn Village (Pt Chevalier), The Pumphouse Theatre (Takapuna), TAPAC & MOTAT (Western Springs), Garnet Station & McDermott Photography Studio (Westmere), Empire Studios & a private backyard (Grey Lynn), MoveSPACE, Time Out & Spreading Tree Studio (Mt Eden), Tui Glen Reserve (Henderson), Mangere Arts Centre (Mangere), Te Oro (Glen Innes), Lake Rototoa (Kaipara Harbour), Instagram, your own home and a car (anywhere!).





# Money matters

The 2019 festival was produced with essential support from Auckland Council, Creative New Zealand, Foundation North, and the Waitemātā Local Board.

It is clear that the move from a three week festival to the two week format has greatly benefited artists by concentrating the available audience and avoiding calendar clashes with the Arts Festival.

Audience hospitality spend and average paid attendance were commensurate with the 2018 Festival and while the average ticket price increased slightly this was mostly due to the high price of the Festival's headlining event, Pussy Riot. Over the rest of the Festival average ticket prices were on par with those in 2018.

	2017	2018	2019
Average ticket price	\$21.15	\$15.48	\$18.10
Average paid attendance	29.40%	40.54%	38.59%
Average spend per head on hospitality	\$15.05	\$16.54	\$16.81

## Money matters

### Money at a glance

Income from investment partners: \$84,580

Income from event registrations: \$17,113.10

Further in kind support: \$14,061

**Total income: \$115,754.10**

Total expenditure on marketing and publicity: \$42,776.18

Total expenditure on Auckland Fringe staff: \$50,352.00

Total expenditure on administration: \$10,312.50

Total expenditure on production: \$10,794.38

**Total expenditure on this year's Auckland Fringe: \$ 114,235.06**

**Gross box office revenue: \$185,680.89**

Straight back into artists' pockets (minus ticketing charges)

**Total attendance: 15,080**

# 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: Charlotte Minards-Black**

Charlotte Minards-Black joined Auckland Fringe at the end of 2018 as a producer, providing support to deliver the festival in 2019.

Prior to joining Auckland Fringe, Charlotte worked for three years with NZ International Comedy Festival, starting as the Artist Liaison, and working her way up to the role of Assistant Producer. Charlotte's background in the arts includes completing a Bachelor of Arts in Film, Media Studies and Cultural Anthropology, as well as working in marketing, admin and front of house roles at Q Theatre, Tauranga Arts Festival, Baycourt Community & Arts Centre and the Wallis Annenberg Centre for the Performing Arts.

### **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.

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## **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.

## Who we are

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 and culture in 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 and 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.

### **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.

## Who we are

## Funders

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



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## 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, Phantom Billstickers, Omnigraphics, VICE New Zealand, Sals Pizza, Rudis Beer.

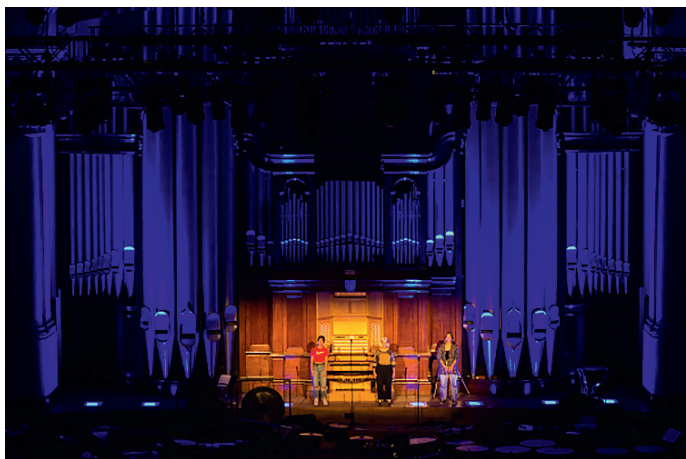




Credit: THE SALEM BITCH TRIALS



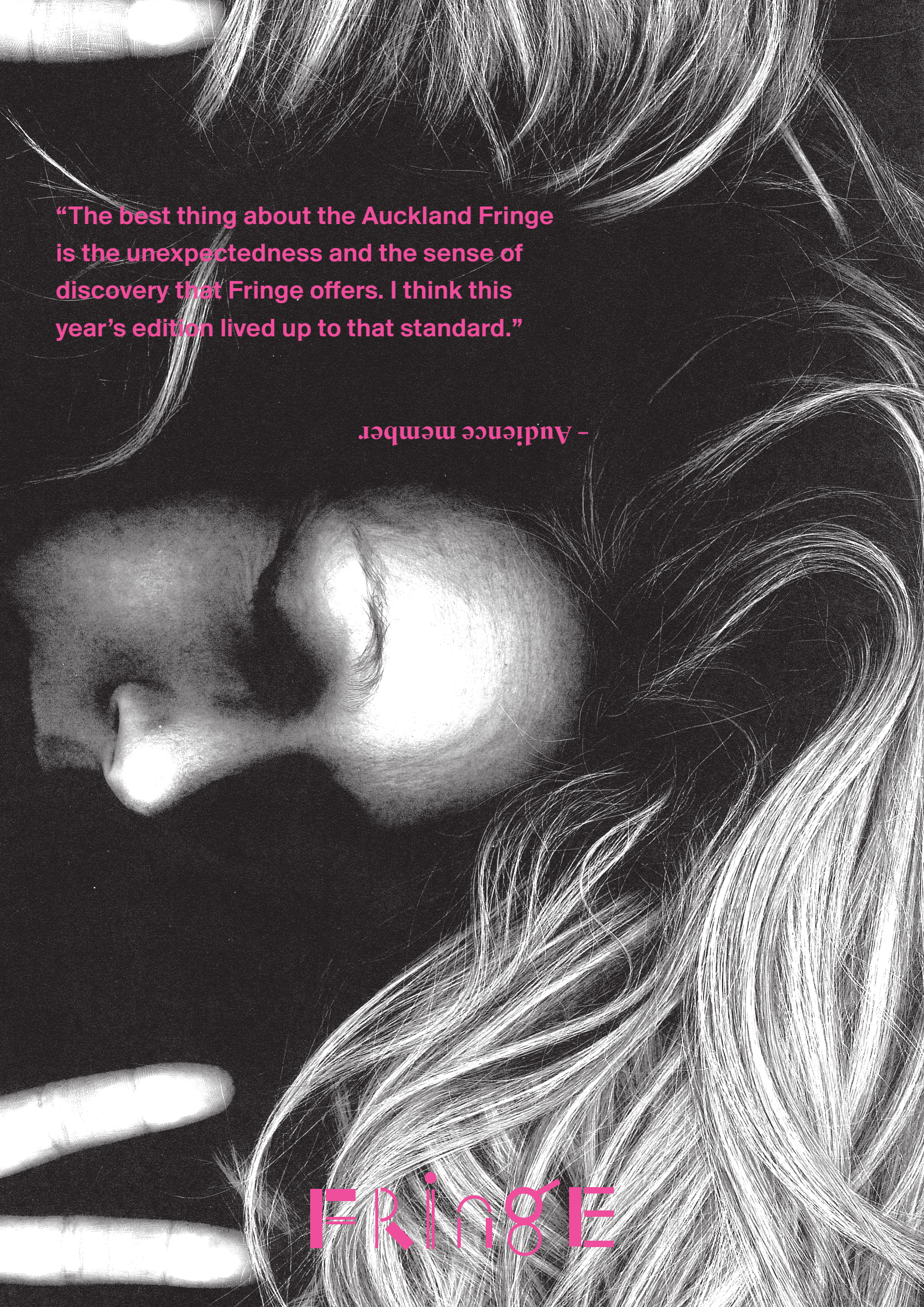
Credit: MOVEMENT OF THE HUMAN



Credit: LONG DISTANCE PHONE CALLS



Credit: AUCKLAND FRINGE, Ankita Singh



**“The best thing about the Auckland Fringe is the unexpectedness and the sense of discovery that Fringe offers. I think this year’s edition lived up to that standard.”**

**- Audience member**

**Fringe**