

MELBOURNE
GREEN

13 L-30 SEPT 2018

2018 FESTIVAL
REPORT



ACKNOWLEDGEMENT OF COUNTRY

Melbourne Fringe respectfully acknowledges the Boon Woorung and Wurundjeri people of the Eastern Kulin nation. We pay our respects to all Aboriginal and Torres Strait Islander people, past and present and recognise their continuing spiritual and cultural connection to the land.

Who we are

**BRAVERY
COLLABORATION
DIVERSITY
INCLUSIVITY
INDEPENDENCE**

Melbourne Fringe is a big, bold (and very often messy) celebration of independent art. We champion cultural democracy – the idea of art for anyone – because we believe that society is better when everyone participates in the cultural life of their city.

Freedom of creative expression is at the heart of everything we do. Our multi-artform Festival creates a platform for creative risk taking. We challenge traditional notions of art by creating a space for the big names to stand proudly side by side with little guys. We are a Festival for anyone who has something to say and we encourage them to say it loudly (often with glitter).

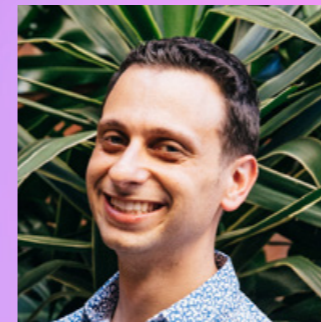
Our people are creative, open and inclusive. We believe that society is healthier when its citizens are responsive to new ideas and celebrate difference. We also believe it's healthier when they know how to party, which we do most nights of the Festival.

Melbourne Fringe is for and of our city. This year, the artists of Melbourne Fringe were playful, disruptive and took massive creative risks. A big thank you for joining us in 2018 – if Fringe was a game then that game was transformative.

“...celebrating the best of arts, culture, and diversity with their renowned open-access program. A sprawling culmination of artistic expression, this year's festival features more than 3,000 artists presenting 450+ works in over 170 venues.”

– Beat Magazine

A note from our Creative Director & CEO, and Chair of the Board



SIMON ABRAHAMS
Creative Director & CEO
Melbourne Fringe

It didn't seem to matter what we threw at Melbourne in the 2018 Festival – our people were game. 2,800+ artists? Game. 370,000+ attendees? Game. 54 partners? Game. Everyone who came into contact with Fringe? Game, game game. And nothing could make me happier.

In 2018, Melbourne Fringe was all about the games we play, so with the city as our playground, we set out to make the most ambitious program in Melbourne Fringe history. There were so many extraordinary things – three amazing Deadly Fringe artworks, a new Access and Inclusion program, our ICON Claire tattooing the experience onto her arm for all time, our Fringe Furniture for Gender Equality, and the brilliant XS program of experimental, contemporary and live art for children.

2018 also marked 20 years with the Fringe Hub at home in North Melbourne and we wrapped up our programs there with the riotous Fringe Hub, Kids Club and Festival Club complete with a boxing ring and all the glitter we could find in Melbourne. As I stood in the North Melbourne Town Hall at the closing night Awards, I'm not embarrassed to say I had tears rolling down my face, as great things coming to an end is emotional, even with amazing new things on the horizon. Sure, it could have been exhaustion but mostly it was enormous pride that the Melbourne Fringe team achieved an extraordinary thing – an impossible thing on our limited resources – serving our thousands of artists and hundreds of venues, to have real impact on the sector, on careers and on the city.

Melbourne Fringe is the best game in town. I can't wait to play it all over again in 2019.



GIDEON OBARZANEK
Chair of the Board
Melbourne Fringe

This year, Melbourne Fringe furthered our vision of cultural democracy and celebrated one of the most diverse Festival's in our 36-year history. We recognise that even in an open access festival, it's not enough to open the door, we have to actively remove barriers to participation. We are pleased that our Artist Development programs and our ambitious organisational wide Access and Inclusion program went even further to removing those barriers than ever before.

This Festival featured 84 First Nations artists presenting work and our Deadly Fringe artists nabbed a bag full of awards for the second year in a row. Over 135 artists who are Deaf or with a disability participated in the Festival and with the support of Carly Findlay, our brand-new Access and Inclusion Coordinator, we worked closely with our artists and venues to expand our accessibility offerings. We had a record-breaking number of female-identifying and non-binary designers participating in Fringe Furniture, thanks to our Fringe Furniture for Gender Equality Initiative. These initiatives not only help to make Fringe a place where everyone can play, exchange and celebrate ideas but have instigated profound organisational change.

Fringe sparks discovery - discovery about the arts, our city and ourselves. This year, we helped over 372,000 attendees at over 446 events across the city find out a little more about each other and themselves.

2018 Festival Snapshot

This year, Fringe asked Melbourne

ARE YOU GAME?

And this is how our city responded:

372,150

Festival Attendees

56,409

Ticket Buyers

446

Events including

3,794

Artists and Participants

\$22.25

Average Ticket Price

271

Australian premieres and

159

Venues

\$14,786,575

Economic Impact

315

Victorian premieres

Media Reach

30,847

Facebook followers

26,941

Twitter followers

7,110

Instagram followers

13,26,568

social media reach
incl. Facebook, Twitter
and Instagram

937,193

website page views
during the Festival

53,000

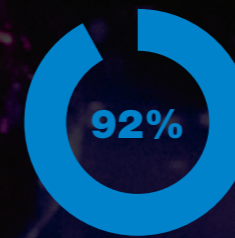
subscribers on our database
incl. eNews, ticket buyers,
artists and volunteers

\$9,229,019

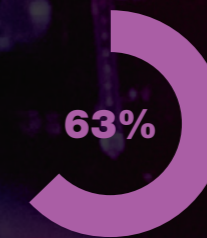
media coverage, reaching an
audience of

39,771,768

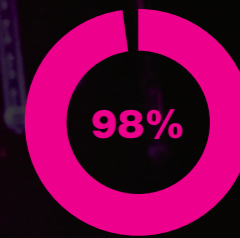
Artists



would present
work at Melbourne
Fringe again



of artists
are emerging



believe that Fringe supports
the needs of Melbourne's
artistic community

Audiences



audience
satisfaction



are likely to
attend next year



found Fringe
inspiring

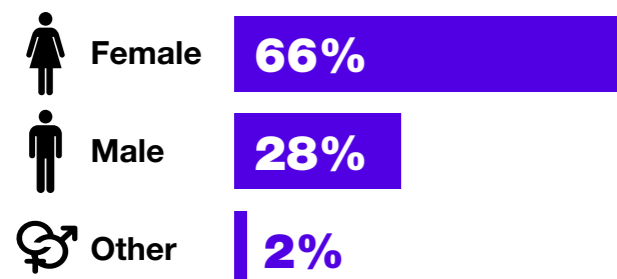


Queen of the Night, Melbourne Fringe 2018. Photo by Duncan Jacob.

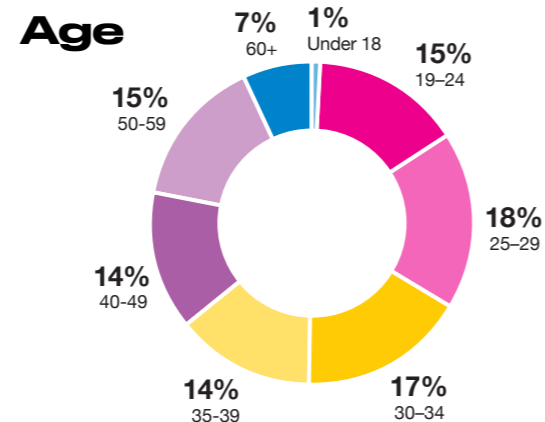
Our Audiences



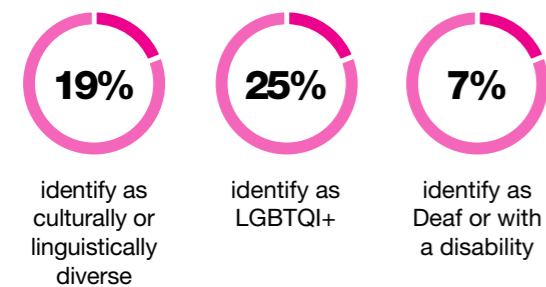
Gender



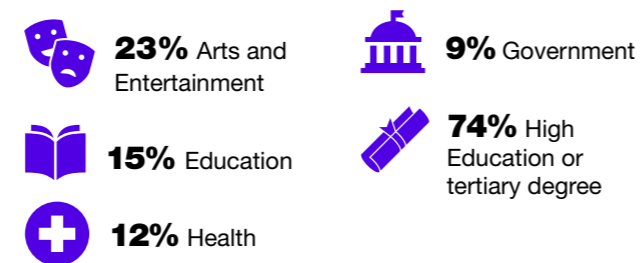
Age



Diversity



Occupation



Residence

88% Melbourne Locals
62% live within 10km of the CBD

Top Suburbs

Brunswick
Melb CBD
Northcote
Coburg

Fitzroy
Preston
Footscray
St Kilda

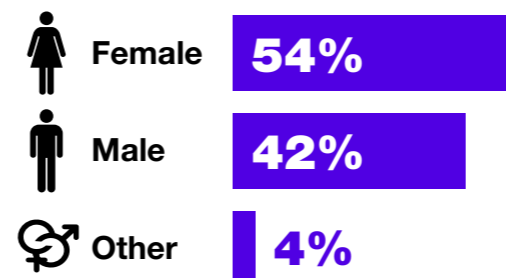
Motivations

66% attend the Festival for fun
64% attend the Festival to support the independent arts

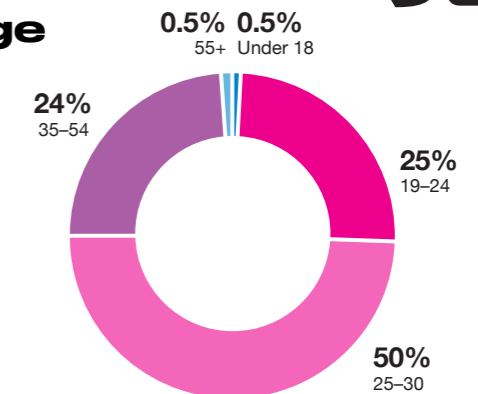
46% attend celebrate Melbourne's arts community
44% attend to discover new artists

Our Artists

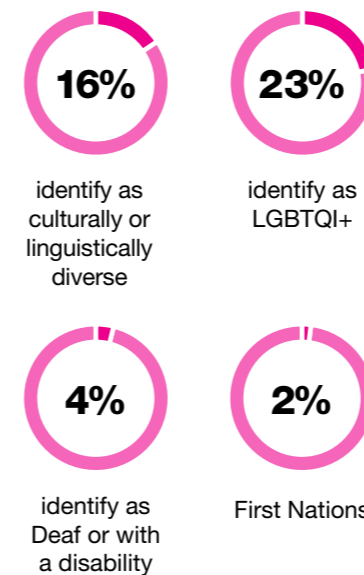
Gender



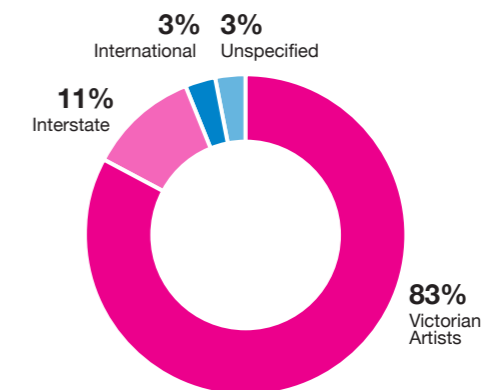
Age



Diversity

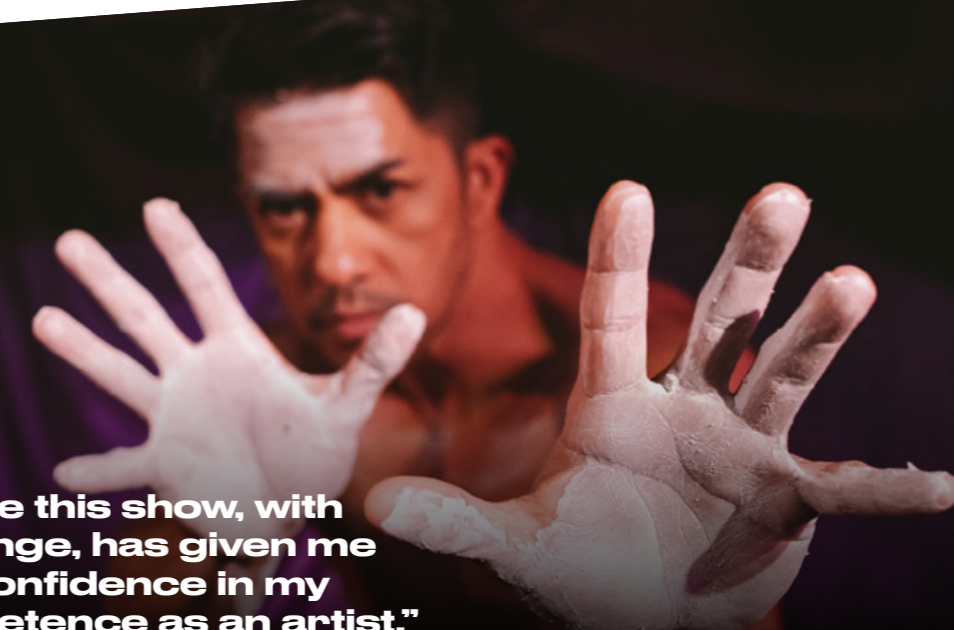


Origin



Experience

30% are established artists
63% are emerging artists
7% are community participants



"Being able to stage this show, with the support of Fringe, has given me such new-found confidence in my abilities and competence as an artist."

- 2018 Fringe participant.

Liyan, Deadly Fringe. Photo by Duncan Jacob.

Open Access Program

“Whether dipping your toe or diving deep, there’s something in this diverse program for every kind of audience.”

– Tom Clift, *Concrete Playground*



397

events

119

venues

3,132

artists and participants

88,365

attendees

We believe that art is for anyone, and our Open Access program is central to this vision of cultural democracy. For 18 days, we flooded Melbourne with a democratic deluge of uncurated, fiercely independent art. We built a temporary lake, we hummed for 24 hours, we went to a blue light disco and sung at a New York Piano bar. We cried at a swimming pool, worshipped at the Church of Oyster, we spun at a Deaf dance party and that’s just the beginning.

This year, our Open Access program was the most diverse, feminist, queer, multicultural and accessible program yet. Our artists were brave, they inspired us, they created spaces for new conversations, they changed our attitudes and of course, they partied hard.

Our open access program is at the very heart of our idea of cultural democracy. By providing a space where anyone can participate, together we can create a more open and inclusive society.

“Being able to stage this show, with the support of Fringe, has given me such new-found confidence in my abilities and competence as an artist.”

– Caitlin Lavery, 2018 Fringe Participant

Fringe Hub & Club

FRINGE HUB

83

events

12

venues

562

artists and participants

33,096

attendees

The Fringe Hub is our arena, our amphitheatre, our wrestling ring. It’s a custom-built world packed to bursting with ripper art. Over 33,000 people poured through the doors at the Hub to watch a diverse program of 83 live events playing in 12 spaces across Arts House, the Lithuanian Club and even the odd alley-way.

This was the place to go to see the depth and the breadth of independent art, with shows featuring TV celebs, new musicals about trees (where else but Fringe eh?), puppetry shows, eight shows by or featuring First Nations artists, an all-male Russian choir from Mullumbimby and five-hour epic durational break up by bananas. Our Hub embraces artistic diversity and crams it all under one roof.

FESTIVAL CLUB

17

events

288

artists and participants

14,526

attendees

Our Festival Club is the beating heart of the Fringe Hub, a space where everyone is welcome to express themselves and be themselves. A non-stop nightly showcase of large-scale events, the Club is a place to dance, a place to party and to let your freak flag fly. We paid homage to the Queen of the Night, we celebrated all things femme, we drank something like blue cordial at a year 10 formal and then threw it all down in a wrestling ring. Here at the Club, Fringe is truly a playground and this year we played until dawn (or whenever the liquor license ended).

“The Fringe Club is at the festival’s heart in more than one way. The nightly events in the Fringe Hub bring together artists and punters alike and showcase some of the festival’s most intriguing work while acting as one-off parties themselves.”

– John Bailey, *The Age*

KIDS CLUB

2

events

146

attendees

Our Kids Club was back and created inclusive spaces for Fringe’s littlest fans with Starting School and Juan Vesuvius Says RELAX! (psst the clue is in the title). In a Kids Club first, Juan Vesuvius says RELAX! was a relaxed performance suitable for children and families that experience Autism Spectrum Disorder (ASD). Over 50 of our littlest Fringe-goers and their adults found spaces for dancing, spaces for watching and spaces for chilling out. At our Kids Club all children were welcomed to come, play and be themselves.

Made by Fringe Program Overview

Queen of the Night, Melbourne Fringe 2018. Photo by Duncan Jacob.

13
events

65
Sessions

231
artists and participants

257,666
attendance

Our Made by Fringe program is what makes Melbourne Fringe a little different. Each year, we commission leading independent artists to produce significant artworks in civic spaces. Why do we do this and how does this fit with our open access festival? Well, we said that we believe in cultural democracy and we put our money where our mouth is. Our Made by Fringe program puts the process of making art back into the hands of the citizens (that's the anyone bit) and creates transformative experiences for participants. Here, the boundaries between audiences and artists are blurred, creating space for any citizen of Melbourne to experience freedom of creative expression.



of audiences experienced something new or different



of audiences felt engaged, engrossed or absorbed



ICON

By Field Theory, in association with Aphids
Presented by Melbourne Fringe and Fed Square

ICON, Melbourne Fringe 2019. Photo by Bryony Jackson.

3
events

49
sessions

22
artists and participants

2,000
event attendees

184,821
people engaged with event
on the Digital Facade

“Survivor, Big Brother, Love Island, The Bachelor. And now the newest reality sideshow extravaganza: ICON.”

— Hannah Francis, *The Age*.

It started as a search to elevate the ordinary into something extraordinary, but Field Theory's *ICON* became a powerful statement about cultural democracy - that anyone can be venerated and celebrated as an icon of Melbourne.

This remarkable participatory artwork held a public lottery to select Melbourne's newest icon, calling out on social media, in the newspaper and on the Digital Facade at Fed Square. People from all walks of life entered from electricians and elevator mechanics, to academics and radio show presenters. The amazing Clare Davenport, single mum of two, was randomly selected and welcomed the artists of Field Theory into her life.

For 48 hours, Field Theory were artists in residence in Clare's life, during which time one member of the collective was always within 10 metres of Clare. Teaser trailers of Clare's life were released and promoted across social media and on the Digital Facade at Fed Square, before her identity as Melbourne's newest icon was revealed in a community celebration.

“It feels amazing, overwhelming, hilarious, funny and ridiculous.”

— Clare Davenport, *ICON*

This extraordinary community celebration closed the Festival where ordinary elements of Clare's life were celebrated and venerated. The event enhanced the audience's sense of community with 78% reporting that they connected with other people.

ICON subverted notions of celebrity, rather than idolising a person for perceived special things that distinguish them from the rest of society, *ICON* delved into ordinary life and celebrated the everyday.





Capitalism Works for Me! True/False, Melbourne Fringe 2018. Photo by Durcan-Jacob.

Capitalism Works for Me! True/False

By Steve Lambert
Presented by Arts House in association with Melbourne Fringe

65,920
people engaged with *Capitalism Works for Me! True / False*

885
votes were cast

435
voted for 'True'

450
voted for 'False'

"It was the conversations and thinking that ensued, provoked by the installation, which became, for this reviewer at least, the most meaningful and enduring legacy of the work."

– Max Delany, ACCA

Steve Lambert's cheeky and provocative public artwork challenged people's everyday perceptions of capitalism by asking them a simple, or not so simple, question: Does capitalism work for you?

Well, does it?

Over 65,000 people took time out of their busy lives to engage with this remarkable artwork and participate in an ongoing discussion about the very system we operate in. Audiences approached a large LED lit scoreboard sign, ready to vote, encouraged by facilitators to critique and analyse the global economy. This was quite literally democratic art.

To be truly democratic, everyone has to participate and so, Fringe worked with a diverse group of facilitators to open the experience up anyone who wanted to have their say and vote 'true' or 'false'.

For those who exercised their democratic right to vote, many found the work intellectually stimulating (85% to be precise) and majority felt engaged and absorbed by the conversation (79% exactly). *Capitalism Works for Me: True/False* harnessed opinions of everyday people, stimulated discussions between people and encouraged considered debate through art - something that we all need a little more of at the moment.

XS

Presented by Melbourne Fringe

"Play is at the centre of performance, especially when it is at its most serious. And these were all serious works, playfully imagined and executed, as well as simply being enormous fun. 10 out of 10, would play again."

– Alison Croggon / Witness Performance



18
events

5,384
attendees

107
artists and participants

In 2018, Melbourne Fringe launched XS a unique program of experimental, contemporary and live art for children aged up to 12 years. This ambitious program featured 18 events across the city including brand new commissions and premiere presentations by leading Australian artists, an international artist residency and exchange, professional development opportunities and if that wasn't enough a delegate program to enable future touring of the work. Guess what? Our XS program was even nominated for a Green Room Award for Innovation in Curatorial Contribution or Programming.

Fringe amplifies the voices of those often unheard, so XS handed our littlest Fringe-goers the reins and placed them, as masters of play, as both makers and audiences of experimental art. From live-art games to dance installations, a fashion show with garments designed by children to good old fashioned games of Truth or Dare, an interactive labyrinth of extraordinary sounds and a show from inside a moving bus to sonic experiences where children are blindfolded – these works explored the place and power of children in society and created connections between children and adults within the framework of experimental art.

"Voice Lab [XS project] has the most important ideas and expressions for our future world."

– Gully Thompson, Xclusive

78%
audience satisfaction

69%
were first time Fringe-goers



KIDS IN FASHION

By Adele Varcoe and collaborators
Presented by Melbourne Fringe

Kids in Fashion, Melbourne Fringe 2018. Photo by Duncan Jacob.

1
fashion
show

8
workshops

59
artists and
participants

179
attendees

“If this is an example of the drive, bravery, and most importantly, the imagination of the kids who will be in charge of making this world a better place, I feel very reassured. I’m so happy they’re getting a head-start.”

– Carissa Lee, Witness Performance

Kids in Fashion playfully harnessed the imagination of children to challenge and disrupt traditional notions of fashion, questioning who we are and how we imagine ourselves. This celebratory live art project handed children the scissors and empowered them to become fashion designers, turning their ideas into reality and sending them down the runway in a Fringe fashion show like no other.

Fashion designer Adele Varcoe worked with a group of children to develop design concepts around the theme of impossible garments and then sent them down the runway on 14 models of Fringe fame including Councillor Steve Stefanopoulos (Mayor of Stonnington) and Simon Abrahams (Creative Director & CEO of Melbourne Fringe).

By including puppetry and spoken word, *Kids in Fashion* subverted the paradigm of traditional runway show. The diversity of models not only challenged industry norms but celebrated difference and diversity, providing audiences and participants with the opportunity to connect and enhance a sense of belonging.

TRUTH OR DARE

By Sibylle Peters & Theatre of Research
Presented by Melbourne Fringe and Darebin Arts



“Truth or Dare, at the heart of the production, is a simplistic yet genius way to bridge worlds and still entertain. Not only does it combine the contrasting age groups, it combines the contrasting worlds of social philosophy and entertainment. At its best, it does something with a simplistic playground game that is just superb; it dares to be different.”

– Gully Thompson, Xclusive

1
workshop

4
events

220
games of Truth or Dare

1,295
attendees

A live art game that interrogates conventional power relationships between adults and children? Well, *Truth or Dare*, an intergenerational participatory performance work by Sibylle Peters, did just that. Working with groups of local Darebin children, Sibylle created a series of questions - some tough, some silly - that kids have always wanted to ask adults. These questions were then transformed into a good old-fashioned game of *Truth or Dare*, an opportunity for children to ask adults the tough questions. Adults could either take the truth or perform a public dare. What would you choose?

Truth or Dare was a fun, safe way for the youngest people in society to ask those hard questions. Questions that deserve to be answered, or do they? All of this was thrown into question and then taken home to discuss.

The game allowed adults and kids to play and challenge each other in a public space, and to do so with equal power. *Truth or Dare* provided a space for people to learn more about these complex intergenerational dynamics, leaving people feeling challenged and thoughtful.

X\$

XS\$ Cont



Fringe is all about risk taking and XS provided artists with a safe space to take creative risks and push the boundaries of what it means to make experimental art for children.

Some of the works harnessed the creativity of audiences to create the work themselves from the live art game *Playing Up* (Sibylle Peters & Theatre of Research) to the world's smallest nightclub *Infinity Dance Jam!* (Joseph O'Farrell).

Some of our XS artists used technology to push the boundaries, *m-ball* (soh.la) provided children and their adults with a free interactive musical instrument and *Prehistoric VR* (Erth & Samantha Lang) allowed you to dive into the ancient ocean.

Low-fi but still tech savvy, *I AM HERE* created an immersive sonic experience by listening to everyday sounds alongside unusual instruments whilst blindfolded. Immersion was the theme as Polyglot's *Voice Lab* created a uniquely intelligent space where children could share their unmediated opinions. *ONLY A YEAR* (Sarah Austin) was an immersive, sensory work for 0-12-month old and their carers.

XS was an opportunity for some artists take the plunge and create work for children, something they had never done. Gold Satino produced the smash hit *This is Grayson* and BalletLab produced their first work for kids *Paradise*.

The XS workshop program also provided a space for several artistic development workshops and the opportunity to bring children into the early stages of making new artworks.

An international delegate program brought leaders in the field of work for children to XS. Delegates hailed from the Shanghai, Vancouver, Norway, New Zealand, the UK and Singapore. The overwhelming response from delegates was that XS filled a gap in the creative landscape as there is currently no other collection of experimental works that focuses on children.

What better way to review a program of experimental work for children than from the perspective of its target market: a kid. *Xclusive* was a review blog established by Gully Thompson, a 12-year-old thinker, writer and conversationalist. Gully's thoughtful and sometimes provocative reviews opened up new discussions about the work in the program, providing fresh and insightful observations from a new perspective.



FRINGE FURNITURE 32

Presented by Melbourne Fringe

Fringe Furniture 32, Melbourne Fringe 2018. Photo by J.Forsyth.

141
participants

153
artworks

3,200
attendees

“Fringe Furniture provides a supportive environment for designers, makers and artists to exhibit their work. An incubator of sorts that has also inspired individuals to take the next steps towards become the designers, makers or artists.”

– Mechelle Shooter, *Fringe Furniture Mentee*, 2018.

“This year’s event was the best ever and we were very impressed with the quality of the work.”

– Louise Gorham, *Handsome & Co*

Fringe Furniture 32 broke all the records, for all the right reasons. Our proudly open access design exhibition pushed the boundaries not just of art and design but gender representation in the industry.

Returning to its home at the Abbotsford convent, Fringe Furniture featured a record breaking 153 artworks by 141 designers with exhibits ranging from furniture to industrial design and lighting installations to object-based art. This year, we expanded our awards program offering 10 artist development awards that recognised everything from excellence to innovation. Our popular artist-led tours provided audiences with insights into the artist process and Tactile Tours provided an accessible way people who are blind or experience low vision to deepen their experience of the exhibition.

In a year of firsts, we launched our Fringe Furniture for Gender Equality initiative thanks to the generous support of the Naomi Milgrom Foundation. Fringe commissioned a brand-new neon installation by the talented Megan Streader and we hosted a keynote presentation by the distinguished industry advocate Anne-Maree Sargeant. For Anne-Maree, *“gender equality is a burning industry issue - kudos to Fringe for bringing this to the forefront.”*

The initiative also significantly increased the participation of female-identifying and non-binary artists by offering a registration fee subsidy of 15.3% that’s the gender pay gap in Australia. Designer Harriet Watt loved the initiative and felt that it was fantastic that Fringe was addressing the pay gap for women via registration fees. *“It’s such a rare and wonderful occurrence to feel supported as a female designer.”*

Gender discrimination is alive and kicking but by supporting the career advancement of designers who identify as female or non-binary through targeted mentorships, reducing the gender pay gap wherever we can and hosting a public talk by leading designer Anne-Maree Sargeant, we are trying to level the play field.

We are building the future and it looks good.

ARTIST DEVELOPMENT and Tour Ready

14 events

9,818 artist and participants

Our Artist Development program cultivates the next generation of leading artists, risk-takers and change-makers by helping them build better and sustainable careers because, let's face it, being an independent artist is super challenging. Our artists are brave and it can be a tricky life, so at Fringe we try to make it a little easier by sharing some of our know-how as well as finding money for artists, so that they don't have to.

FAQs and Info Sessions

Our Fringe FAQ and Info Sessions provided artists with high quality, hands-on skills development, equipping them with the knowledge and know-how to produce their own work. Our free workshops were designed for emerging artists and were packed with useful tips and tricks. Our sessions covered budgeting and finance skills, creating a marketing campaign, using social media effectively, a dedicated session to Facebook advertising and a session with a professional psychologist about self-care and the arts. Did we mention that these workshops were open to all artists regardless of whether they were presenting a work at the Festival?

Creative Workshops

Our Creative Workshops connect independent artists with leading practitioners in their field and provide them with the opportunity to question and interrogate the big questions in contemporary art practice. This year, we delivered seven Creative Workshops including an inclusive workshop with Rawcus Theatre focusing on devising ensemble work; a workshop on making work for public space with Neil Thomas and David Wells; performance making workshops with New York based artist Adrienne Truscott and four additional workshops at Arts Centre Melbourne focusing on contemporary dance technique and choreography, durational performance, a workshop on touring live performance and a workshop on decolonising art.

Tour Ready

Tour Ready helps artists develop sustainable careers by giving life to their work beyond the Festival. This year, 41 industry professionals from 34 national and international organisations visited the Festival, each with an eye for programming work at their own venues, events or festivals. Fringe ran a free info session for artists covering how to develop work that is suitable for touring and prepping them with the skills to network. A speed dating networking session then put those skills to the test where artists and delegates mingled in a professional, yet oh-so-casual, context.

CREATIVE VICTORIA

Money for Art

It's a simple equation – we help artists find some money, and then they use it to make art.

In 2018, we expanded our Money for Art program to include a range of microgrants and opportunities for artists to apply for money to facilitate their artmaking. ShowSupport is our Fringe match-making service that paired six emerging artists with private donors who were keen to invest in the commissioning of a brand-new Fringe work. Our Ralph Mclean Microgrants offered five microgrants to cover the cost of registration to artists from diverse backgrounds. Ralph Mclean was a former Fringe Board Member who championed diversity in the arts and was an all-round legend. We also partnered with the City of Moreland to provide seven artists who were either living or presenting work within the city's boundaries with microgrants to cover their registration costs.



We work year-round to provide independent artists with career development opportunities. Over the past 36 years, we have fostered and supported the talents of emerging and mid-career practitioners to become some of Australia's boldest, most ambitious and creative artists.

Queen of the Night. Melbourne Fringe 2018. Photo by Duncan Jacob.

Access and Inclusion

Melbourne Fringe has embarked upon an ambitious three-year Access and Inclusion strategy to nurture and support young and emerging Deaf artists and artists with disability, significantly increasing the diversity of our artists and audiences.

The results are in and at the end of our first year Fringe has:

- increased participation by people who are Deaf or with disability (both artists and audiences);
- raised awareness of a range of inclusive arts practices with Festival artists;
- shared our new-found knowledge with the broader arts sector and importantly,
- instigated profound organisational and cultural change.

You know, all the good stuff.

How did we do it? We started by employing disability activist, social media champion and newly published (now famous) author, Carly Findlay as our Access and Inclusion Coordinator. In addition to reviewing our operational and organisational practices, Carly supported participating artists and venues to improve their accessibility and increase awareness of inclusive art practices. Plus, Carly and the team created a suite of resources designed to support artists in creating their own accessible events as well incorporating access briefings into our artist Info Sessions and workshops.

Our inclusive mentorship, Compass Navigate, supported five emerging self-producing artists with disability through a series of Masterclasses and one-on-one mentoring sessions. Three of these artists went on to present work in the 2018 Festival.

“I feel more confident, more organised, less stressed. I feel a lot more professional now.”

– Compass Navigate Participant 2018.

Fringe embedded inclusive marketing and communication to artists and audiences into our Festival campaign including the creation of a Disability Arts Guide to Fringe (your one-stop-shop for all events focussing on disability arts), improved visibility of accessible events online and in the Festival Guide, a plain-text version of marketing material including our Festival Guide, improved categorisation of accessible events, comprehensive and up-to-date access information and the creation of a wide range of accessible marketing materials and distribution of additional accessibility tools to venues (think visual communication boards for box office, accessible signage and more.).

Fringe consulted with leading disability orgs (including our partners at Arts Access Victoria) to improve our access and inclusion practices. Festival staff also participated in Disability Awareness Training and access training was delivered to all volunteers and casual staff including learning key Auslan signs.

Did we tell you, our mates at Arts Access Victoria once again awarded our Access and Inclusion Award? The best bit? It went to Compass Navigate participant Rachel Edmonds for their performance Have You Tried Yoga?

“Have you tried yoga is an insightful, moving and at times humorous performance by Rachel Edmonds that gives the audience a glimpse in [to] their life of living with a disability.”

– Weekend Notes

Outcomes








We increased participation in the Festival by artists and audiences who are Deaf or with disability:

138 Artists identified as Deaf or with disability (3.85% - an increase from 3% in 2017)

7% of audiences identified as Deaf or with disability (increase from 5% in 2017)

We saw a significant shift in the awareness of artists and producers of access and inclusion and the benefits for audiences.

The 2018 Festival featured:

-  285 wheelchair accessible events
-  6 Audio described events
-  5 Tactile Tours
-  9 venues with hearing loops
-  45 Auslan interpreted events, including two shows performed and devised entirely in Auslan
-  29 events with 100% visual rating
-  7 relaxed performances

AUDIENCES

Of the people we surveyed:

83% of audiences who are Deaf or with disability felt their access needs were met

97% of audiences who are Deaf or with disability felt welcome at Fringe

68% of audiences who are Deaf or with disability felt that Fringe is accessible and inclusive to everyone

ARTISTS

Of the artists we surveyed:

61% of artists who are Deaf or with disability felt engaged with the Fringe community

75% of artists felt that Fringe is accessible and inclusive to everyone

85% of artists were aware that Fringe offers access advice and guidance.

“Thank you so much for your continuing care for our sense of wellbeing. You have been really accommodating. I am made to feel extra special and welcome. It’s beautiful that my needs are being met, and that I am quietly asked if I am ok. Everyone has been lovely and I am learning so much. I now have quiet confidence.”

– Compass Navigate Participant 2018.



Church of Oyster, Melbourne Fringe 2018. Photo by James Henry.

DEADLY FRINGE

Deadly Fringe addresses the need to discover and present new Indigenous voices in contemporary performance by supporting emerging Artists and Producers to create new work.

“The Deadly Fringe experience was super nourishing and just the catapult I needed in my budding Producer journey. Thank you, Melbourne Fringe, for providing opportunity, flexibility and continued support.”

– Laila Thaker (Badulaig, Meriam Mir), Emerging Deadly Producer 2018

3
events

882
attendees

5
Fringe Awards


Deadly Fringe is a collective response to increase Indigenous opportunities and employment throughout the interconnected arts ecosystem in Victoria.

Now in its second year Deadly Fringe provided support and mentorship for three First Nations emerging artists to develop and present new work at the Festival and two First Nations emerging producers. Delivered in partnership with ILBIJERRI Theatre Company, who provided cultural support to Fringe staff and the Deadly artists, the outcomes of this year's program were, well deadly.

The Deadly Fringe shows were among the most awarded and popular events at Melbourne Fringe demonstrating the desire for audiences, both Indigenous and non-Indigenous, to see stories from First Nations artists. Collectively, all three Deadly shows received five Melbourne Fringe Awards and have gone to have touring lives in Adelaide, Sydney, Brisbane and Darwin.

Deadly Fringe amplifies the voices, ideas and ambitions of Australia's First Nations people. The program provides a range of opportunities for participation and employment, as well as pathways into the arts industry. Together with our partners at ILBIJERRI Theatre Company, Deadly Fringe honoured the cultural and social reform potential of the arts and the empowerment it brings to artists, audiences and communities.

Melbourne Fringe Awards



Best in Category Awards

BEST CABARET

Creatures of the Deep
Jude Perle: I Have A Face

BEST CIRCUS

Casting Off

BEST COMEDY

Bob Franklin – Yours Sincerely

BEST DANCE & PHYSICAL THEATRE

Sonos

BEST KIDS EVENT

I AM HEAR

BEST LIVE ART

Listening by Hand

BEST MUSIC

Polito x Visual Display

BEST PERFORMANCE

Bighouse Dreaming

BEST VISUAL ARTS

LOCKED IN

BEST WORDS AND IDEAS

Floating Key Present: Reclaiming the Naming

Fringe Furniture Awards

AUTHENTIC DESIGN ALLIANCE AWARD OF MERIT

Supported by the AUTHENTIC DESIGN ALLIANCE
Cheng-yue Jia – Origami Lounger

BANYULE DESIGN FOR CIRCULAR ECONOMY AWARD

Supported by Banyule City Council
Kristen Wang – Re.Bean: coffee Stool

BEST STUDENT DESIGN

Supported by Tongue and Groove
Kayla Lim – The Bend

THE HANDSOME & CO. FINELY CRAFTED AWARD

Supported by Handsome & Co.
Artesan Design – Symmetrical Assymetry

EMERGING DESIGNER AWARD

Supported by Craft
Kayla Lim – The Bend & Olas Design – GH Bike Rack

PRODUCTION READY AWARD

Supported by Like Butter
Darcy Zelenko – good Chair

RAKUMBA AWARD FOR LIGHTING INNOVATION

Supported by Rakumba
The Arrest – Keystone

TAIT AWARD FOR DESIGN INNOVATION

Supported by Tait
Nood Co – Iva Side Table

THE GAMES WE PLAY AWARD

Supported by the Abbotsford Convent
Eamon Riley – Bar-code

AWARD FOR MOST EXPERIMENTAL DESIGN

Supported by Melbourne Fringe
Figgoscope Curates – The ToTems

Touring Awards

THE NEW ZEALAND TOUR READY AWARD

Supported by New Zealand Fringe
The Boy, George

THE NSW TOUR READY AWARD

Supported by Sydney Fringe
Matriarch

THE QLD TOUR READY AWARD

Supported by Brisbane Comedy Festival
10 Things I Hate About Taming of the Shrew

THE SA TOUR READY AWARD

Supported by Adelaide Fringe
Matriarch

THE SUMMERHALL AWARD

Supported by Summerhall, Edinburgh
My Best Dead Friend

THE WA TOUR READY AWARD

Supported by FRINGE WORLD Festival
Cam Venn – Charles Horse Lays an Egg

Artist Development Awards

ACCESS AND INCLUSION AWARD

Supported by Arts Access Victoria
Have you tried yoga?

BEST EMERGING CIRCUS PERFORMER

Supported by Theatre Network Australia's CaPT Initiative
Harley Mann – Social Staples

BEST EMERGING INDIGENOUS ARTIST

Supported by Wilin Centre (VCA & MCM)
Declan Furber Gillick – Bighouse Dreaming

BEST EMERGING PERFORMANCE ENSEMBLE

Supported by Theatre Network Australia
DOG SHOW

BEST EMERGING PRODUCER

Supported by MILKE
Tom Backhaus – Dazza and Keif Go Viral

BEST EMERGING ARTIST OR CURATOR

Supported by SEVENTH Gallery
Kelly Yoon – Colliding Borders:
Multiple Senses of Belonging

BEST EMERGING WRITER

Supported by Emerging Writers' Festival
Madeleine Kerr & Karla Livingstone Pardy – OPHELIA/MACHINE

EVOLUTION AWARD

Supported by Arts House
wani Le Frere – Jana: Memoirs of a future past

INNOVATION IN CULTURALLY DIVERSE PRACTICE

Supported by Multicultural Arts Victoria
Coburg Carnivale: nomnomnom

MARKET READY AWARD

Supported by Regional Arts Victoria
HELL'S CANYON

ORIGINAL NEW CIRCUS

Supported by Circus Oz
Skye Gellmann – End Grain

QUEER DEVELOPMENT AND MENTORSHIP AWARD

Supported by Midsumma Festival
Erin Pattison, Samantha Andrew & Annabel Larcombe
– Baby Bi Bi Bi

THE DISCOVERY AWARD

Supported by Melbourne Festival
Declan Furber Gillick – Bighouse Dreaming

Special Awards

MELBOURNE FRINGE LIVING LEGEND AWARD

Susie Dee

SPIRIT OF THE FRINGE

SPIN!

VENUE OF THE YEAR

The Melba

BEST EMERGING ARTIST

Supported by Quealy Winemakers
Lou Wall's Drag Race

PEOPLE'S CHOICE AWARD

Baby Bi Bi Bi



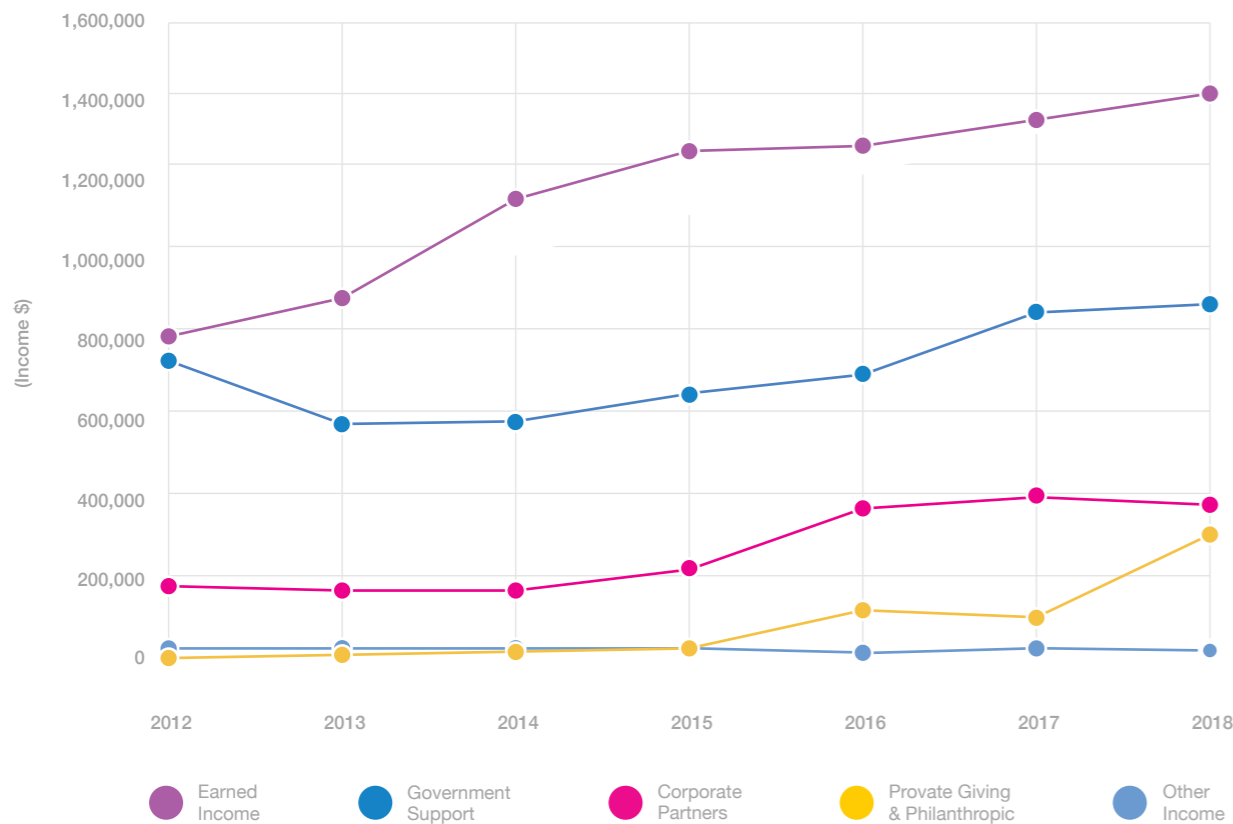
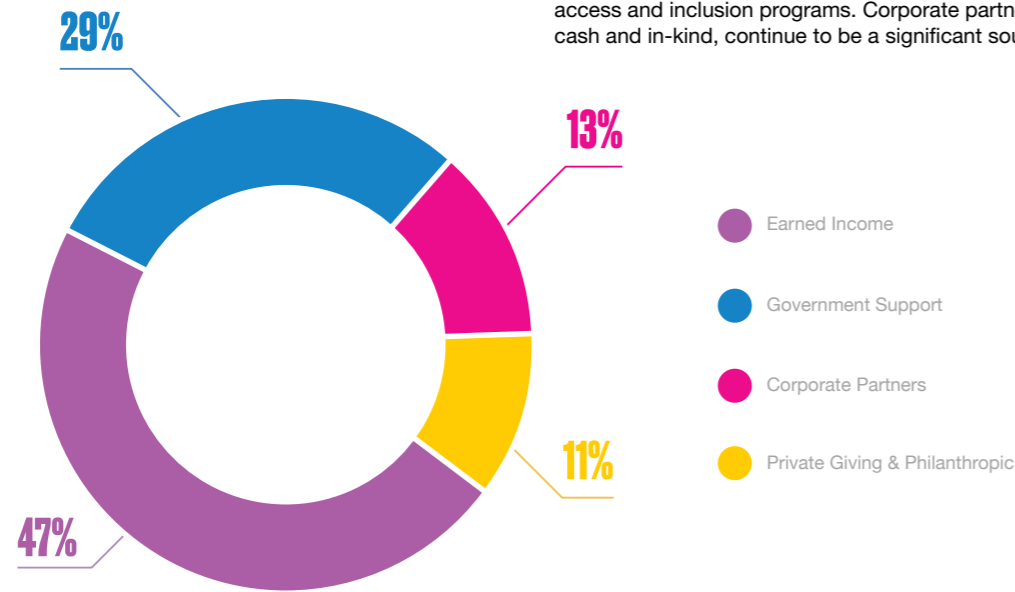
Finance

At Melbourne Fringe, we don't shy away from the money. This is an overview of all things Fringe finance - well not all things, this information is a summary of our financial performance in 2018. It's a summary only and not intended to replace the content you can find in our 2018 audited report.

2018 was another successful financial year for Melbourne Fringe, with turnover growing to \$2.97m - a 58% increase from 2014. The organisation's financial position remains extremely strong going into 2019 with net assets of over \$425k.

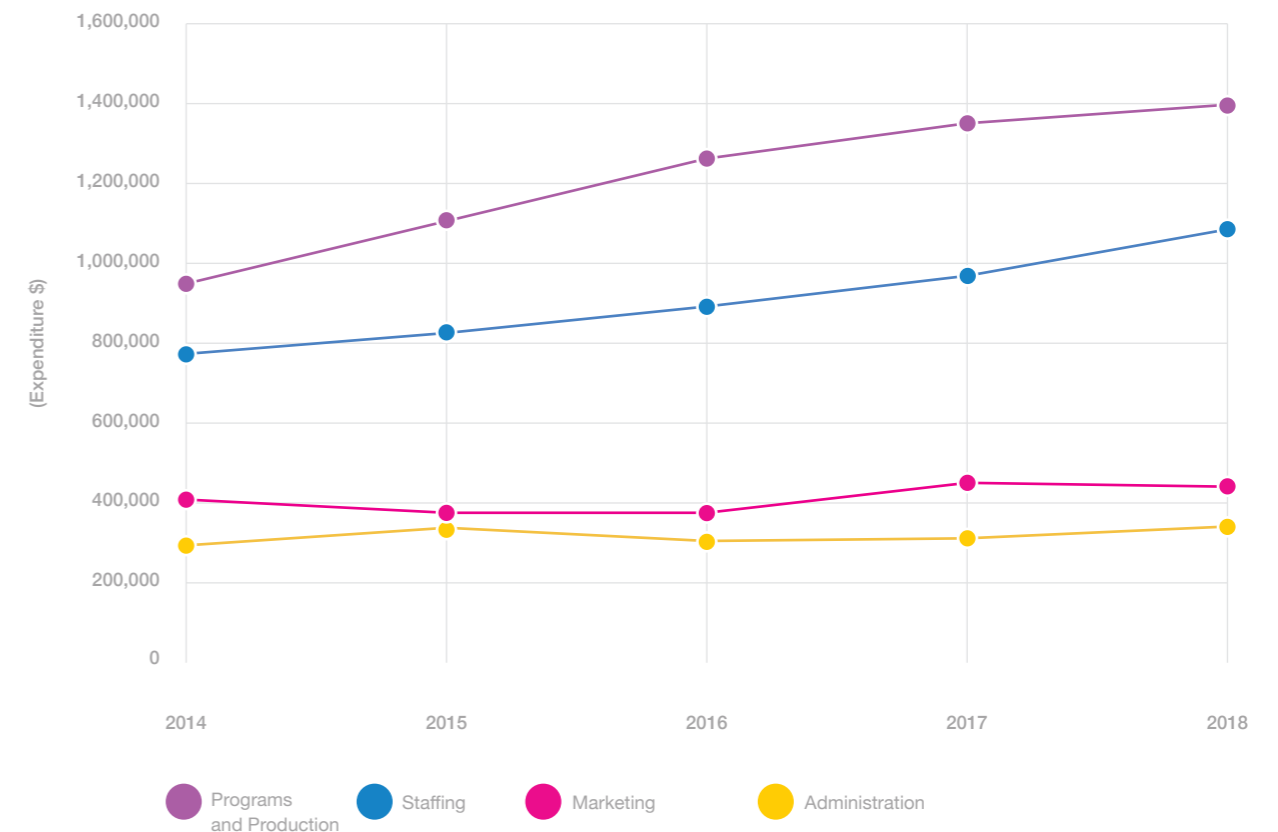
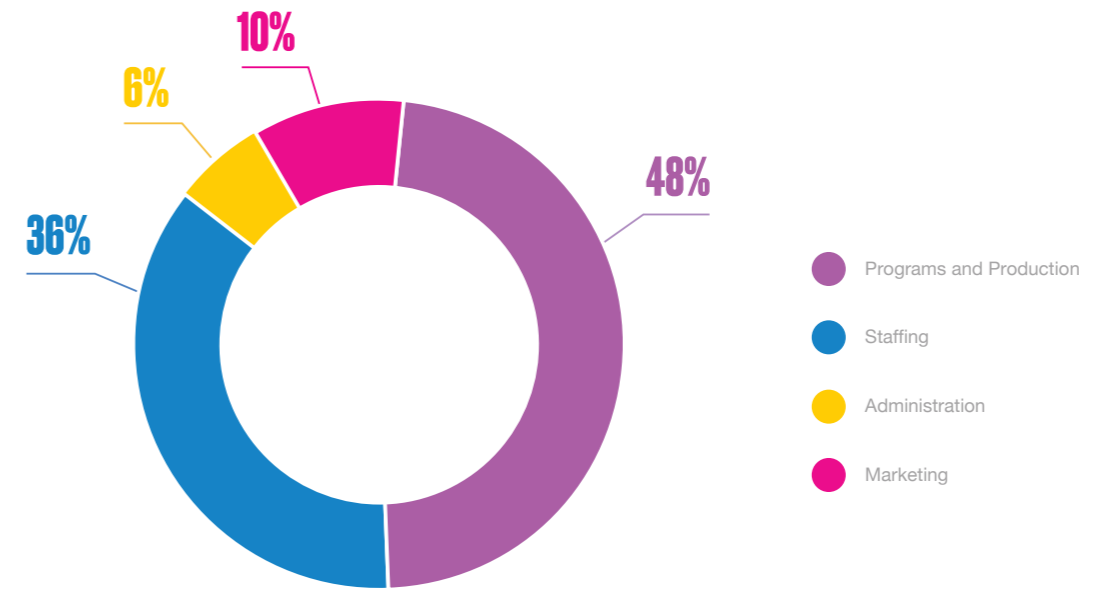
Income

Earned income such as registrations, venue hire, ticket and bar sales continue to make up almost half of the organisation's revenue, demonstrating Melbourne Fringe's commitment to financial sustainability in an era of funding uncertainty. Support from federal, state and local governments continues to be an integral area of funding, accounting for 29% of income. Of particular note is the increase in private giving and philanthropic trusts, which has increased from 1% of the organisation's income in 2014 to 11% in 2018. Thanks to this support we have continued to expand our vision of cultural democracy, allowing us to embark upon ambitious access and inclusion programs. Corporate partnerships, both cash and in-kind, continue to be a significant source of income.



Expenditure

It's safe to say that Melbourne Fringe does a lot with very little. Payments to artists and the production of the Festival remains our single biggest cost in 2018, making up almost 50% of our expenditure. Administration and staffing make up a further 42% of the organisation's costs because without people, there 'aint no Fringe. Marketing costs remain low as a proportion of the organisation's overall expenditure (at only 10%) and much of this is made up of in-kind partnership values.





Bank Australia Proudly Unconventional

Over the past six years, we have had an amazing partnership with Bank Australia (and bankMECU as they were known before).

We have been incredibly proud to partner with an organisation like Bank Australia – an organisation that shares our values and invests in our community.

During these years, our dynamic and exciting co-branded campaigns have been so successful in their seamless brand alignment, reinforcing to our audiences that Bank Australia truly is the bank Australia needs.

This year, our two brands stood proudly side-by-side at the Bank Australia Ticket Booth at Fed Square. More than 500,000 people (tourists, city commuters and local Melburnians) passed by the Ticket Booth across the 18 days of the Festival.

Since launching back in 2016, our Take 5 ticketing promotion has gone from strength to strength and this year it was bigger than ever. Take 5 saw Bank Australia give five dollar discounts to artists across the festival, so audiences saved five bucks, but Bank Australia put it back in the hands of our artists. Win, win.

We have loved having Bank Australia as our Principal Partner and together we have been proudly unconventional.



It's a dilemma we've all faced, what to see at this year's Fringe? How do you choose that one event amongst the vast sea that was the Fringe 2018 program? With the support of Creative Victoria's Marketing and Innovation Fund, Fringr took the stress out of finding your perfect event.

Fringr was an easy and intuitive game. If you liked the look of an event, swipe right. If not, swipe left. Keep on swiping until you find your match and then buy the tickets, have your match emailed to you, or just keep playing. Fringr was an easy and democratic way of finding new and exciting Fringe gems. Yes, there's that word again, democratic. We are not telling you what to see, you are.

2,500
people played Fringr

1,045
event matches

They say it takes a village, so Fringe would like to send out a big thank you to all the people who have helped make this Festival happen.

PEOPLE



Femme Fresh, Melbourne Fringe 2018. Photo by Theresa Harrison.

Melbourne Fringe Staff

- Creative Director & CEO – Simon Abrahams
- General Manager & Deputy CEO – Hadley Agrez
- Festival Producer – Danny Delahunty
- Marketing & Development Manager – Miranda Borman
- Access & Inclusion Coordinator – Carly Findlay
- Associate Producer, Artistic Development – Patrick Hayes
- Associate Producer, Participation – Tom Browne
- Business Operations & Systems Manager - Shirrah Comeadow
- Festival Administrator - Christa Jonathan
- Funding Manager – Pauline Cady
- Marketing & Development Coordinator – Michelle Tseng

Festival Staff

- Creative Projects Coordinator – Kristina Arnott
- Deadly Fringe Producers – Caleena Sainsbury and Laila Thaker
- Festival Hub Bars Manager – Mick Troeth
- Festival Hub Operations Manager – Stephanie Speirs
- Lighting Designer, Festival Club – Brendan Jellie
- Partnerships Manager - Alice Muhling
- Production Coordinator – Rylan Beckinsale
- Production Manager - Ian Corcoran
- Special Events Coordinator – Cameron Stewart
- Ticketing Coordinators – Stacey Lavender and Lauren Simpson
- Ticketing Manager & Participant Liaison – Caitlin McNaughton
- Volunteer Coordinators – Lucy Fekete and Sarah Neville

Consultants

- Bookkeeping - Sam Ryan (S.A.Y.S.O Pty. Ltd.)
- Branding and Creative Agency – Raft Studio
- Copywriter - Dan Giovannoni
- Pro Bono Legal Advisers – Baker McKenzie, Gilbert & Tobin
- Photography – J. Forsyth, Theresa Harrison, James Henry, Michael Jalaru Torres, Duncan Jacob and Sarah Walker
- Publicity - Zilla & Brook
- Social Media Consultant - Dave Pocock
- Sponsorship Consultant - Abby Elisha
- Risk Management - Bill Coleby (Coleby Consultancy)
- Registration System - Eventotron
- Ticketing - Red61
- Website - efront and Design by Wolf
- Professional Development Consultant - Laura Milke Garner
- Video Production - Lachlan Macleod and Jack McTaggart
- Visual Designer, Festival Club – Yvette Turnbull

Board

- Chair - Gideon Obarzanek
- Deputy Chair - Nicholas Verginis
- Company Secretary - Juanita Pope
- Treasurer - Liza Gelt
- Directors - Kirsty Ellem, Mike Hyde, Stephanie Hamilton, Ben Lee and Nicky Klempfner
- Observers – Chris Booton and Simon Tucker
- Fundraising and Advocacy Advisor - Maggie Maguire OAM

Friends

Melbourne Fringe is a not-for-profit organisation with a support team we love as much as our mums. We couldn't make the Festival happen without our amazing donors, so thanks. You're the best, chuck out the rest.

Creator - \$10,000+

Michael Kantor and Silvia Frassoni
Naomi Milgrom Foundation
Craig Semple

Discoverer - \$5,000+

Daniel Besen
Debbie Dadon
Rosemary Forbes and Ian Hocking
Dr Jenepher Martin
James McCaughey

Explorer - \$2,500+

Sam and Monica Abrahams
John and Lorraine Bates
Ron and Margaret Dobell Foundation
Phlyssa Koshland
Michael Watt and Cecilie Hall

Innovator - \$1,000+

Michael Agar
Sally Browne Fund, Australian Communities Foundation
Lyndsey Cattermole AM
Carolyn and Peter Creswell
Rupert Myer AO
Rosemary Walls
Pinky Watson
Peter Wetenhall and Jo Horgan

Rabbleroouser - \$500+

Fiona Brook, on behalf of Zilla & Brook
Steven Carew
Jason Craig
Liza Gelt
Sue Giles AM and Ian Pidd
David Geoffrey Hall
Michael Hyde
R & A King
Maggie Maguire OAM
Kath M Mainland CBE
Fiona McGauchie
Matthew Morse and Paris Jansen
Paul Muller
Gideon Obarzanek
Kaylene O'Neill
Juanita Pope
Jill Smith in honour of Joan Kirner
Leonard Vary
Sue Woodward

Accomplice - \$200+

Ros Abercrombie
Julia Adams
Esther Anatalitis
Sarah Austin and Nicholas Verginis
Sally Basser
Xanthe Beesley
Nicole Beyer and Alice Nash
Meghan Bourke
Richard Chambers

Caroline Chernov and Nick Cox
Eloise Curry
Rinske Ginsberg
Stephanie Hamilton
Matthew Jones
Nicky Klempfner and Marcus O'Reilly
Benjamin Lee
Michele Lee
Sabina Lunja
Peter Manasantivongs
Lou Oppenheim
Anda Petrapsch
Felix Preval
Bertha Rubin and Ron Elisha
Lucy Schnall
Clive Scott
Andrea Stahel
Tim Stitz and Petra Kalive
Hon. Heidi Victoria MP
Kevin and Liz Walsh
Anonymous (1)

Fringe Community – Up to \$200

We would also like to thank all of our wonderful Community donors that give so generously. Thank you for your ongoing support.

Legacy

Thank you to Mark and Tamara Boldiston for their generous bequest to Melbourne Fringe.

Principal Partner



PARTNERS

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Federal Government Partners



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Festival Partners



Program Partners



Festival Supporters



Industry Partners



Preferred Suppliers



Cultural Partners



Media Partners



MELBOURNE
GREEN

13 L30 SEPT 2018

HAZCHEM

HAZCHEM
DANGER
DO NOT
ENTER
CLEANUP
REQUIRED

