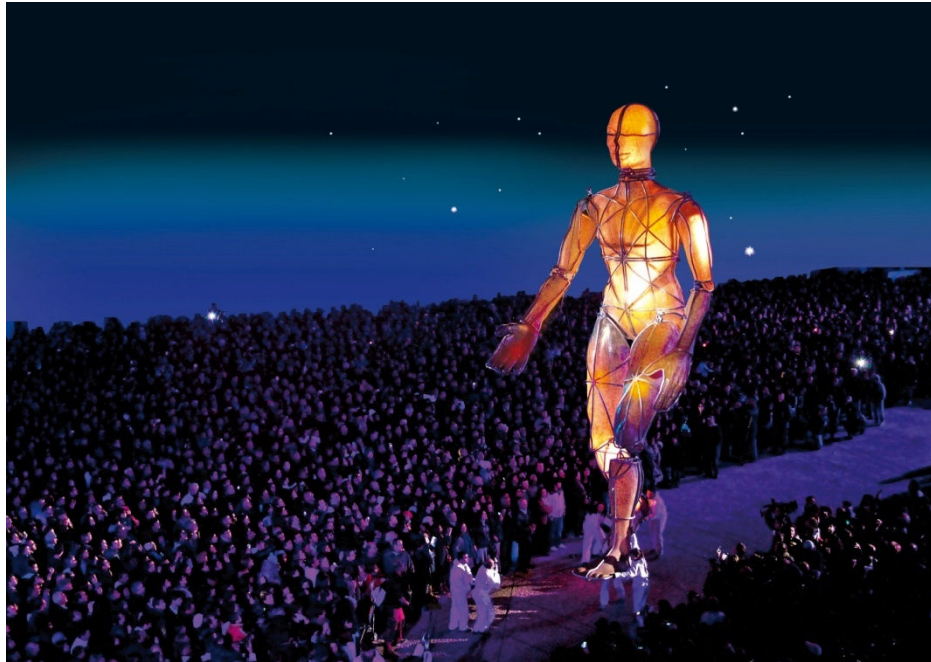


21st
•
CENTURY
•
FESTIVALS

21st CENTURY FESTIVALS ISSUES AND TRENDS



Fringe History



- 1947 Creation of the Edinburgh International Festival and birth of the Fringe
- 1948 Fringe got its name
- 1955 Central Box Office
- 1958 Festival Fringe Society was created



Fringe Statistics



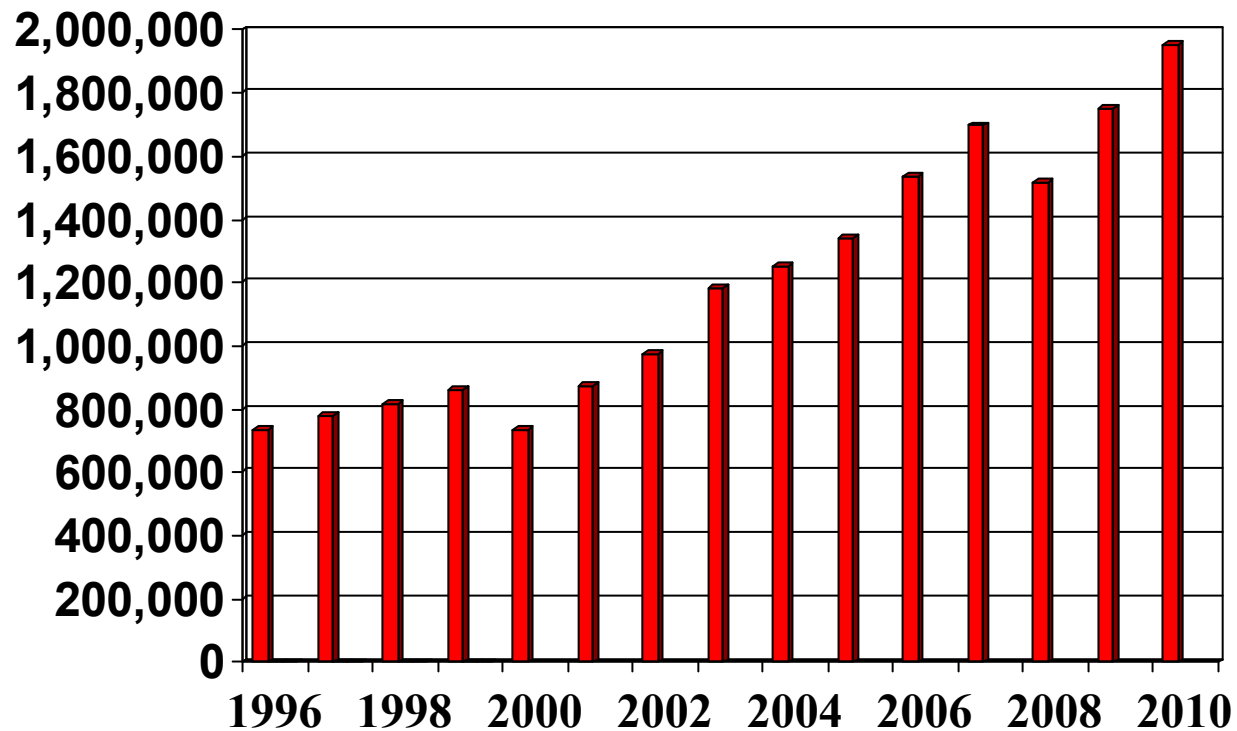
- 2,453 Shows
- 40,254 Performances
- 1,955,513 Tickets Sold
- 17,000 Performers
- £80 Million Economic Benefit to the City



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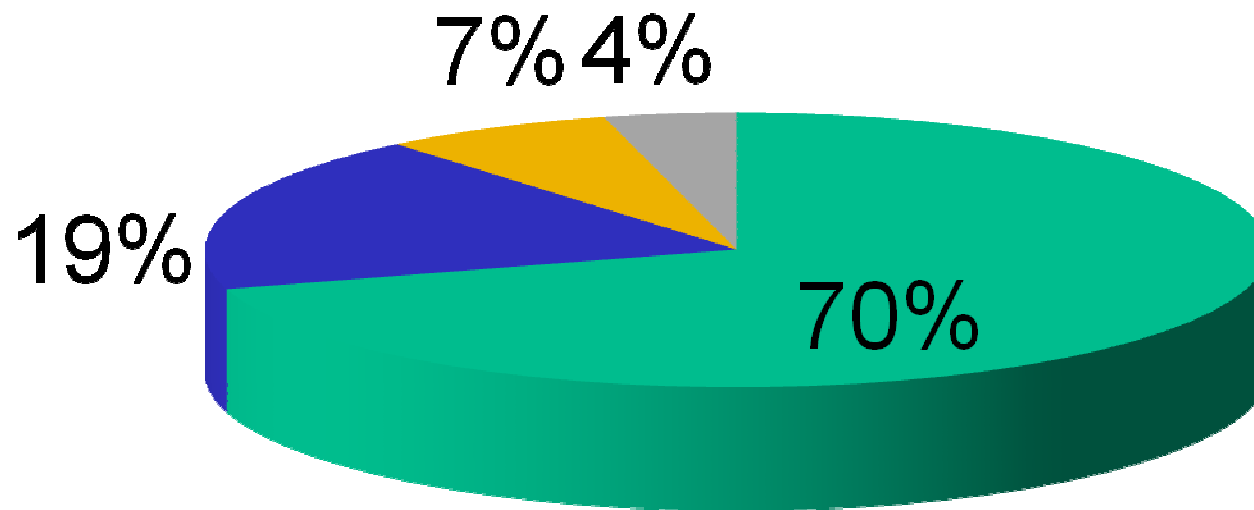
Ticket Sales 1996 - 2010

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•
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Motivations to Perform

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- Career Development
- To be part of it
- Press Coverage
- Money

VANCOUVER PLAYHOUSE
INTERNATIONAL
WINE FESTIVAL 
Feb 27-Mar 4, 2012



Regional
Theme
Wines of Chile
The national outlook

Global
Focus
Cabernet(s)

**TRADE
DAYS
CONFERENCE**

Feb 29-Mar 2, 2012
PlayhouseWinefest.com

BERLINALE TALENT CAMPUS



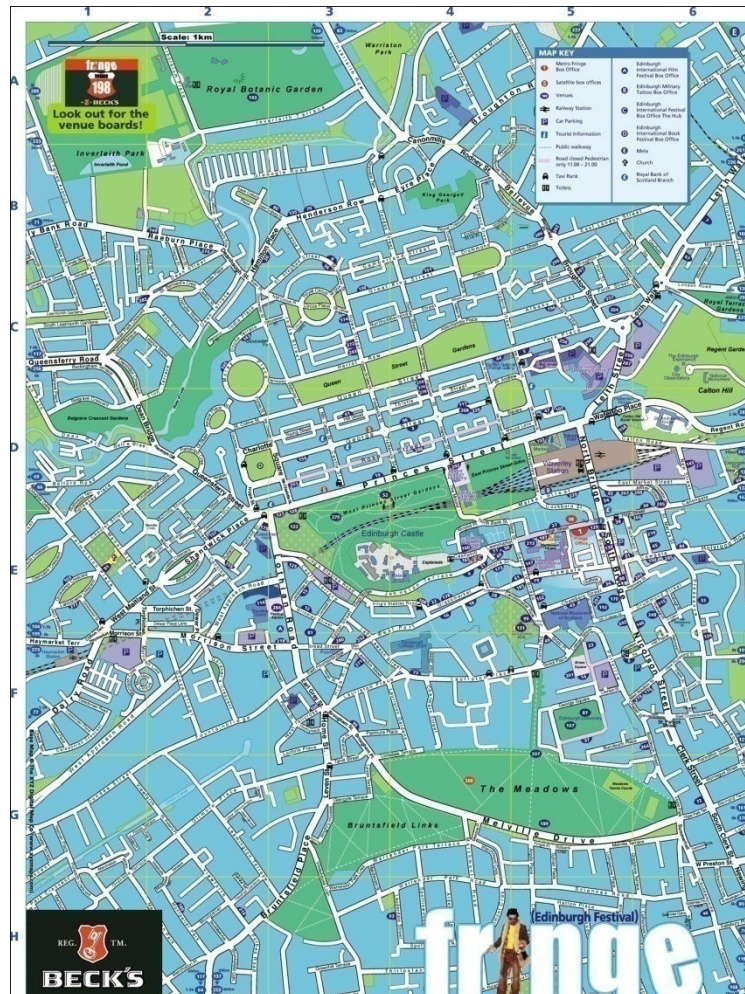
Every February the *Berlinale Talent Campus* brings 350 selected talents (writers, directors, producers, cinematographers, actors, editors, distributors, production designers, composers, sound designers and young film journalists) together with professionals from the international film industry. This vital platform has developed into one of the most exciting initiatives at the Berlinale and has led to many success stories of films made by *Campus* alumni, which can increasingly be enjoyed in the Berlinale film programme. Located in the close proximity of the festival centre and the *European Film Market*, the *Campus* hosts many events with Berlinale guests, renowned filmmakers and *Campus* alumni in the three venues of the **HAU – Hebbel am Ufer theatre**.

Besides the fruitful association of established filmmakers with the award-winners of tomorrow, the *Berlinale Talent Campus* offers tailored coaching in all areas of film-making. Furthermore, the development of selected film projects is supported during and after the *Campus*. These projects are also presented in the **71 Campus Online Community**.

The *Campus* continuously cooperates with the *Berlinale Co-Production Market*. In the framework of the "Talent Project Market", selected projects by *Campus* participants are presented to producers and financiers.

Issues and Trends

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Issues and Trends

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CENTURY
•
FESTIVALS



Issues and Trends



Edinburgh International Science Festival
Imagine Children's Theatre Festival
Edinburgh International Film Festival
Edinburgh Art Festival
Edinburgh Jazz & Blues Festival
Edinburgh Military Tattoo
Edinburgh Festival Fringe
Edinburgh International Book Festival
Edinburgh International Festival
Edinburgh Mela
Scottish International Storytelling Festival
Edinburgh's Hogmanay



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CHELTENHAM FESTIVALS



JAZZ
SCIENCE
MUSIC
LITERATURE



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Issues and Trends



festivalsedinburgh

Mission

- To act on behalf of and represent the collective strengths of the Edinburgh Festivals
- To develop and deliver collaborative projects and initiatives which support growth, product development, leadership and audiences
- To help sustain the Festivals', Edinburgh and Scotland's pre-eminence as the world's leading festival destination.



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Issues and Trends



Expo funding for all Edinburgh Festivals

Edinburgh's world famous Festivals will share £2 million from the Scottish Government to showcase Scotland's cultural and creative talent.

The funding will support ambitious and innovative projects for audiences in Scotland and overseas. They will include collaborations between the festivals and with international artists and creators.

The Edinburgh Festivals Expo Fund is designed to help maintain the global competitive edge of the festivals, to increase funding available to Scottish-based artists and practitioners and to encourage creative collaborations.



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EVENTSTRATEGI FÖR ÖRESUNDSREGIONEN



SUPPORTING FESTIVALS AND CULTURAL EVENTS TO ENHANCE THE TOURISM PRODUCT



GROWING FESTIVAL TOURISM

SHARING A BEST PRACTICE MISSION

Issues and Trends



IRISH FESTIVALS, IRISH LIFE

- Approx 11,000 festivals take place in Ireland every year or in other words the equivalent of 30 events happening all over the country every day of the year
- Nearly 90% of festival organisers provide free events as part of their celebrations
- There are at least 5 million attendees at free events every year, with over 2 million tickets sold for paying events
- On average, 1/3 of festival audiences require overnight accommodation
- An audience of over 7.1 million attend festival events yearly – at well over 1.5 times the size of the Irish population, this is the equivalent of every person in Ireland attending at least one festival event

Issues and Trends



IRISH FESTIVALS, IRISH LIFE

- The indirect economic impact of spending of Irish festivals on other sectors of the economy can be estimated at €31.7m
 - An average of 69% of festivals' expenditure is spent in their local areas, meaning a direct investment of at least €8.9million back into local economies
 - Irish Festivals could not exist without the support of volunteers, who gave time equivalent to 185 full time staff or a minimum wage bill of €2.2million
- Irish festivals promote Ireland as a tourist destination worldwide; 30% of festivals received media coverage at an international level

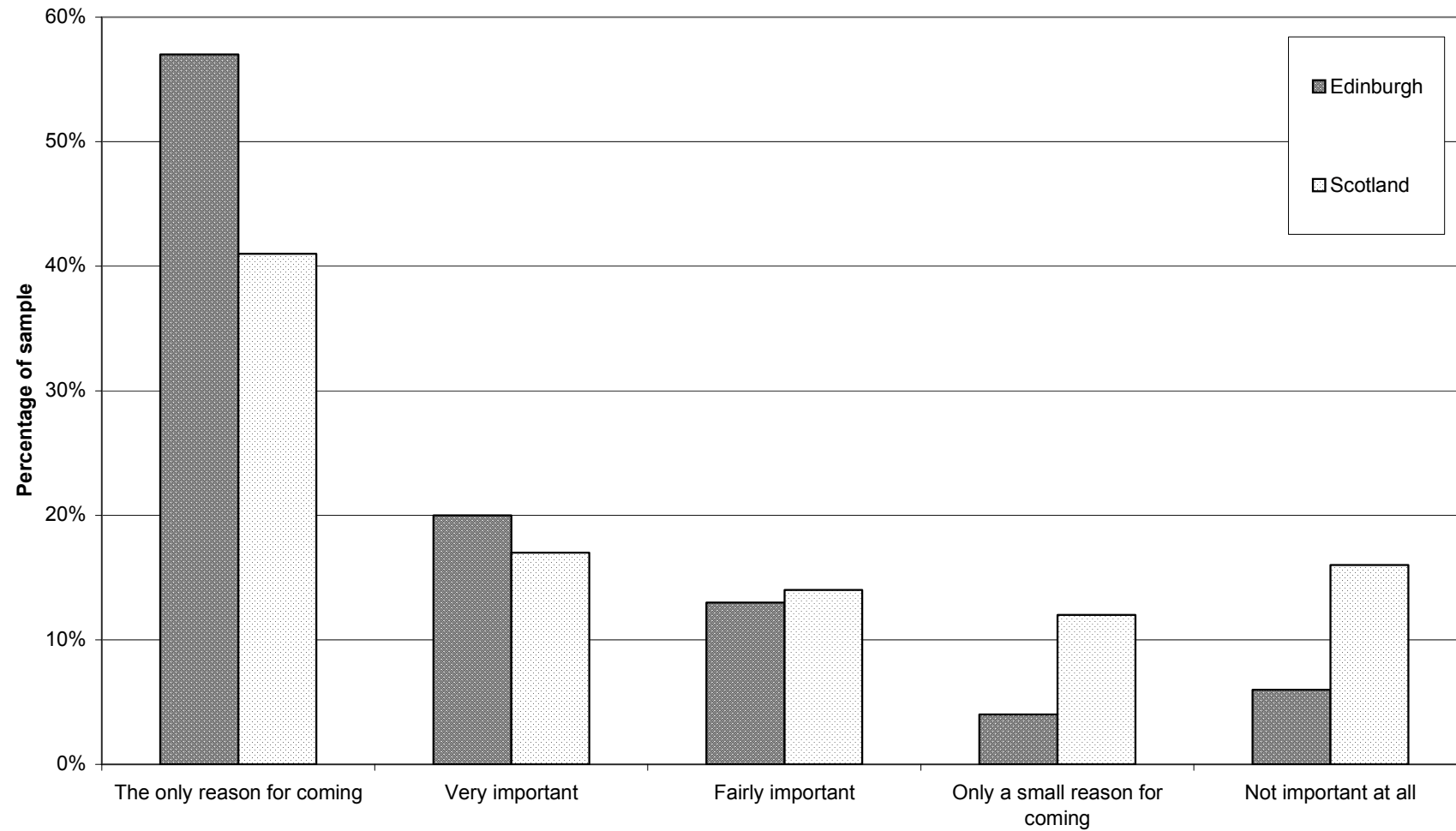


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•
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Liverpool '08 – By Numbers

366 Days.
7,000 Events.
10,000 Artists.
67,000 Children – every child from every Liverpool school has been involved.
160,000 Creative Community participants.
13 Royal visits.
20 miles of event barriers.
1 mechanical Spider
119 Superlambananas.
1,000 Volunteers on the '08 Welcome Programme.
1 Million visitors to both Tate Liverpool and Merseyside Maritime Museum.
1 Million hotel beds sold.
77% hotel occupancy levels – year average (record 81% for October)
3.5 million new visitors – 25% of all tourists in '08.
15 million visits to a cultural event or attraction.
£200m Global media value.
£800m Economic benefit to the Liverpool City Region.
70% of people in Liverpool have visited a museum or gallery (UK average is 59%).
3rd favourite UK city - as voted by Condé Nast Traveller readers
79% of people think Liverpool is a city on the rise – the highest % of any UK city.
150% increase in visits to Liverpool's Tourist Information Centres.

Influence of festivals on decision to visit Edinburgh and Scotland



Issues and Trends



Whether plan to attend festivals in Edinburgh during next 12 months

	Int. Jazz and Blues Festival	Military Tattoo	Int.Film Festival	Festival Fringe	Int. Book Festival	Int. Festival
<i>Base:</i>	<i>167</i>	<i>832</i>	<i>510</i>	<i>1441</i>	<i>725</i>	<i>484</i>
Yes	44	5	37	23	36	29
No	56	95	63	78	64	70

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•
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FIGURE 5.1 LIVERPOOL CULTURE COMPANY BUDGET 2005 - 2009

	2005/06 £	2006/07 £	2007/08 £	2008/09 £	Total all yrs
Objective 1: To create & present the best of local, national and international art and events in all genres	4,910,270	5,030,016	7,045,238	17,367,764	34,353,288
Objective 2: To build community enthusiasm, creativity and participation	2,762,505	2,791,065	2,818,311	2,852,054	11,223,935
Objective 3: Maintain, enhance and grow the cultural infrastructure of the city	5,503,172	6,612,309	6,983,617	7,232,522	26,331,620
Objective 4: Investment	1,438,031	1,476,662	1,510,234	1,518,914	5,943,841
Objective 5: To reposition Liverpool as a World Class city by 2008	2,914,279	2,993,616	3,060,468	3,077,938	12,046,301
Objective 6: To provide efficient and effective management of the European Capital of Culture Programme	1,220,743	1,252,331	1,282,132	1,288,808	5,044,014
TOTAL cost all objectives	18,749,000	20,156,000	22,700,000	33,338,000	94,943,000



MANCHESTER INTERNATIONAL FESTIVAL



Manchester City Council	£2.3m
Sponsorship	£3.6m
Public Funding	£1.2m
Other Funding	£0.6m
Ticket sales	£1.3m
Total income	£9m

Festival operations	£2.5m
Artistic programmes	£5.4m
Marketing	£1.1m
Total expenditure	£9m

MANCHESTER INTERNATIONAL FESTIVAL

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•
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Aim 1 - To create an international, ambitious and extraordinary festival, dedicated to commissioning new work from across the spectrum of creativity and human endeavour

AIM 2 - To help secure Manchester's reputation as a world class cultural city, celebrating its pivotal role in music, the arts, science, culture and innovation

Aim 3 - To welcome Manchester's talent, resources and communities to take part in their City's Festival, in extraordinary ways that reflect the Festival's ambition

Aim 4 - To be a sustainable driver in the City's economy, ensuring that there is a lasting legacy for the City

Destination Branding Workshop

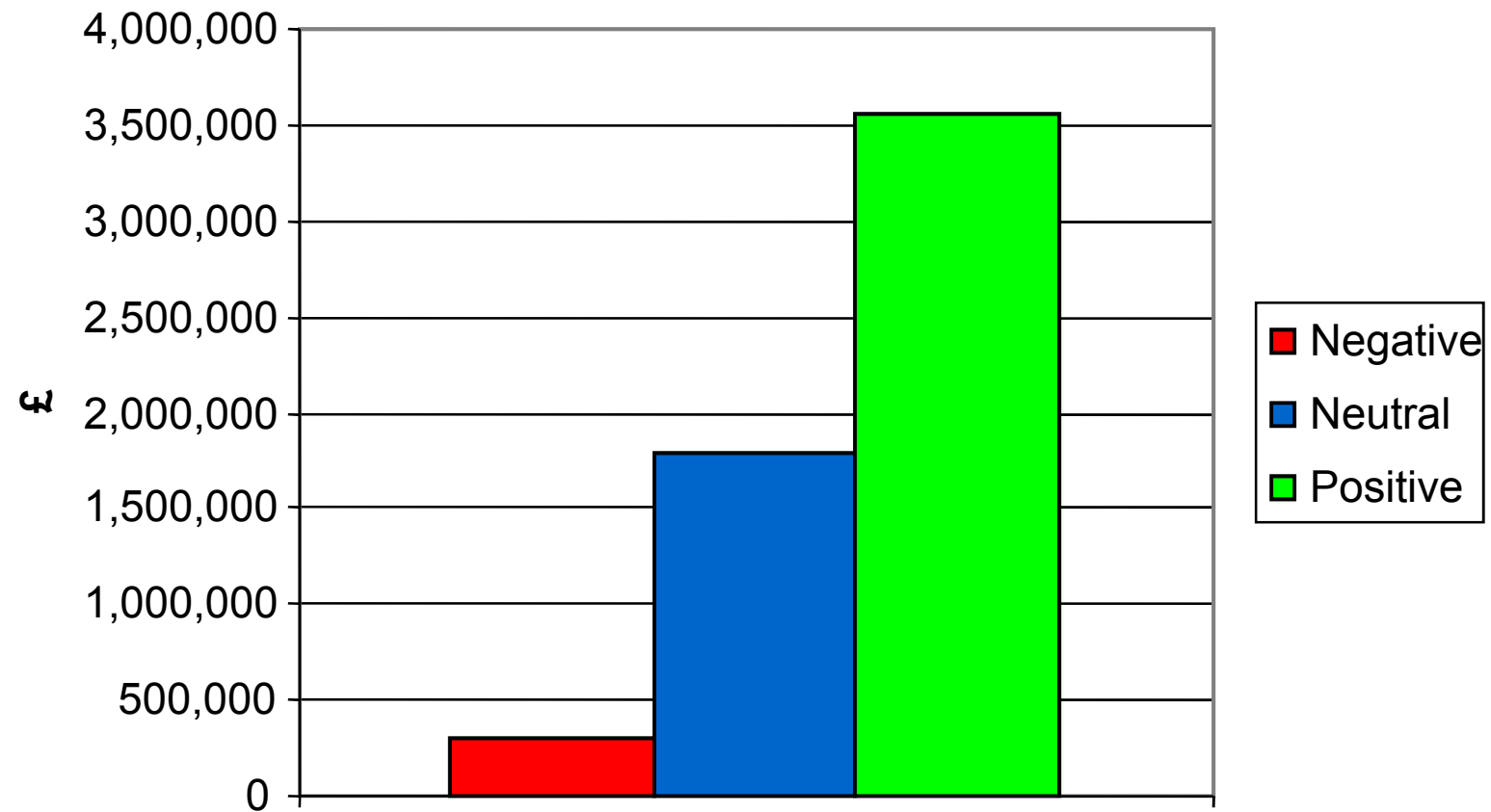
Key Themes Raised



- Community support
- Cultural and strategic fit with destination
- High levels of cultural and festival activity
- A point of differentiation
- Longevity/tradition of event
- Media coverage

Tone of Press Coverage

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UK Media Analysis

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<u>Festival</u>	<u>Volume</u>	<u>OTS</u>	<u>AVE</u>
Festival Fringe	2450	1.9 billion	£6.6m
Edinburgh International Festival	671	584 million	£1.9m
Film Festival	412	270 million	£1.2m
Book Festival	519	350 million	£967,122
Jazz and Blues Festival	91	37 million	£162,860
Festival Cavalcade	35	21,880	£78,715
Military Tattoo	153	133 million	£266,176
Bank of Scotland Fireworks	28	22,982	£63,678
Royal Mile	74	52.7 million	£290,874
Fringe Sunday	12	5.5 million	£33,634

Issues and Trends

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•
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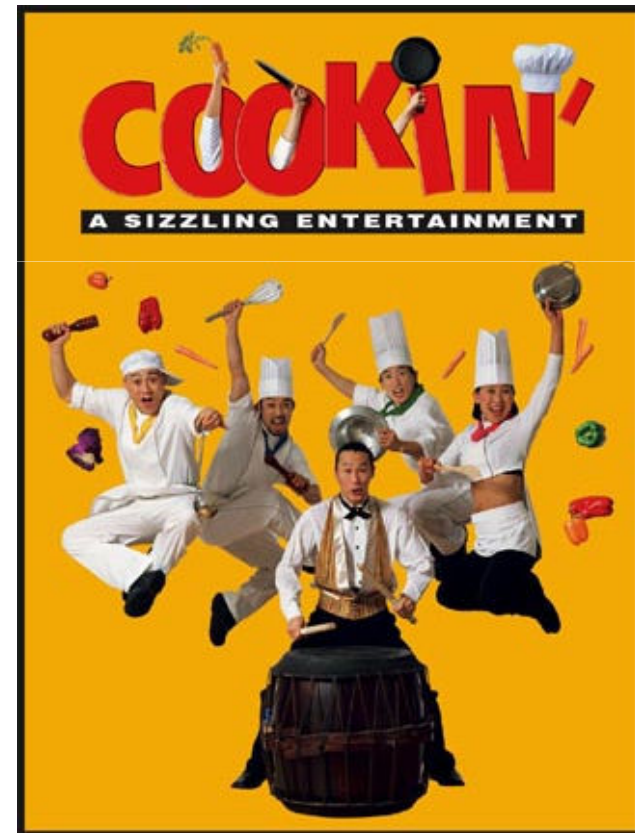
What to See and Do



Issues and Trends

Main Countries of Origin

- **USA**
- **Australia**
- **Ireland**
- **Canada**
- **Italy**
- **Japan**
- **New Zealand**
- **South Korea**
- **Russia**
- **Germany**



Programming

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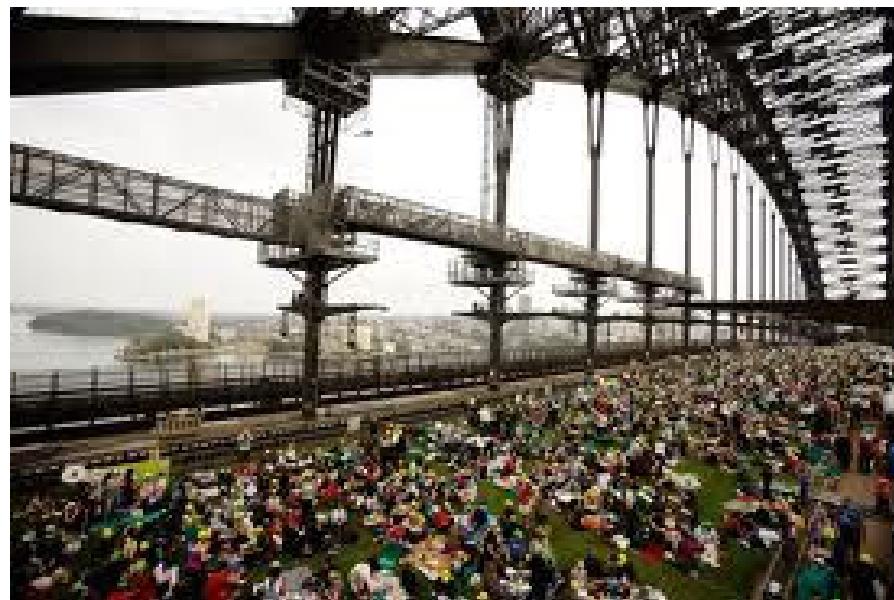


Programming

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•
FESTIVALS



Programming



Programming

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CENTURY
•
FESTIVALS

MANCHESTER INTERNATIONAL FESTIVAL

“When I was first asked by the city to set it up to celebrate artists and culture from around the world, my immediate thought was, “There are quite a lot of festivals already.” So, unless we could create a new cultural experience, rather than imitate, there wasn’t much point doing it.”

Alex Poots, Director – Manchester International Festival

Programming

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CENTURY
•
FESTIVALS

"What I'm trying to do with the programme and the theme of the programme is say, 'this isn't just about the arts. This is not about how marvellous Beethoven is. This is trying to speak about how the arts reflect the world you live in and how they can speak to you directly about your experiences in that world. And they might give you some sense of insight, some sense of order, some sense of priority in terms of you coming to terms with the world that surrounds you.'"

Jonathan Mills – Edinburgh International Festival



ISSUES AND TRENDS

Review and Questions