

## **REACHING YOUR AUDIENCES**

Artist Magazine Issue Two

Look out for the final issue of the Artist Magazine coming soon: Issue Three: Your Festival

Welcome to Issue Two of the Adelaide Fringe Artist Magazine

## CONTENTS

### **STEP ONE: BEGIN WITH A MARKETING STRATEGY**

- Learn what makes your show stand out
- Learn from the experts
- Engage with Fringe Members
- Work with your venue
- Team up with other artists

### **STEP TWO: COMMUNICATE EFFECTIVELY**

- eNewsletters
- Facebook, Instagram, TikTok, LinkedIn
- Print and digital advertising

### **STEP THREE: MAXIMISE YOUR PUBLICITY OPPORTUNITIES**

- Schools Program
- Honey Pot Top
- Publicity Tips
- Media Kit Tips
- Promote for FREE

## MARKETING BASICS

Marketing your event to the right audience takes time, hard work and a bit of sweat - but when it's done well, it makes the world of difference to your Fringe season. The following pages are full of advice on how to find your audience, how to communicate with them and some hot tips for marketing your show at Adelaide Fringe twenty, twenty-four!

### STEP ONE: BEGIN WITH A MARKETING STRATEGY

As much as we hate to say it, your event is not for everyone - and that's okay! Know **who** your event is for and find your audience. Identify what you set out to achieve and think about the touchpoints to convert someone to buy your tickets. **Implement a budget** that includes digital, print, distribution and any ad-hoc items that may incur costs. For example, complimentary tickets to spread word of mouth. Consider **engaging the press and media** to promote your event. Grow your mailing list with **customer data opt-in** and remember to **use your networks!**

Our Marketing team has put together a [STRATEGY GUIDE](#) on some handy tips and tools for building your own marketing strategy for Fringe your event.

#### 💡 Learn what makes your show stand out ...

and use this to your advantage to market your show. Talking about your **unique selling point** will make you stand out from the rest - which is important when writing press releases, talking to the media and especially your event description for your registration - this is the page that needs to convert your audience. You've made all the effort to get them there, so don't waste it with some boring copy and imagery!

Take this opportunity to find your voice from the beginning and introduce your own story. Your journey is your brand, and your show is the masterpiece that brings it to life.

Here's an example of an event description that tells a great story!

#### 💡 Learn from the experts

Throughout the twenty, twenty-three Fringe Season, there were multiple professional development seminars hosted by multiple industry professionals. This is your opportunity for professional development during the festival, learning from experts and giving the information that you need during your season. Read more [HERE](#).

#### 💡 Engage with Fringe Members

Fringe Members are our most engaged audience. They often buy in groups, share content on social media and are first to support new shows.

Get your event on our Members' radar with the following:

- **Offering two for one Tix:** Opt in to this in A V R and select which sessions and how many two for one tix you want to offer to Fringe Members. Use this to your advantage to move tickets on weekdays or review nights. You'll also get listed in our two for one tickets filter, giving your event high cut through. Win-win!
- **Consider paid advertising:** There are a range of paid opportunities to engage Fringe Members through regular promotional offers and competitions in our eNewsletters. Try to get the Members in early to spread that word of mouth through our most engaged audience members.

#### 💡 Work with your venue

When you connect with your venue, ask what marketing opportunities they have available – such as regular email communications, poster placements on the back of bathroom doors, or on digital screens throughout their venue. Don't forget to provide them with high-quality images or videos they can include in their social media schedule, too. If your venue doesn't do this, work together to maximise your exposure – a successful season is beneficial for both parties.

#### 💡 Team up with other artists

Do some research into other artists performing at your venue and consider working together to split costs – such as creating double sided flyers and talking up each other's shows before and during the season. Combine efforts and win!

**HOT TIP:** Charlie Caper and Malin Nilsson, Matt Hale and Matt Tarrant teamed up to offer a discount to their audiences during twenty, twenty-three Fringe.

## MARKETING CONTENT TIMELINE

Use these dates and proposed actions to create a foundation to run a compelling marketing campaign.

**NOVEMBER** Show Poster Reveal: Post a sneak peak of your show's poster or a big reveal of your branding

**FIRST OF DECEMBER** Adelaide Fringe Program Launch: Make sure your posters are ready and distributed in time for Adelaide Fringe program launch

**EIGHT DECEMBER** Christmas Competition: Grow your database with a Christmas giveaway competition - tag a mate to win tickets to your show

**EIGHTEEN DECEMBER** Christmas Ideas: Email your subscribers with present suggestions to buy tickets

**TEN JANUARY** Guide Launch: Post a photo of your show listing in the guide to your social media

**SIXTEEN JANUARY** Flash Sale: Share the assets we send you and jump on the trending posts

**SIXTEEN FEBRUARY** Fringe Opening Night

**TWENTY-THREE FEBRUARY** Post snippets of shows and crowd engagement to push for sales

**FIRST OF MARCH** Drive ticket sales and FOMO messaging to followers

## TALKING TO YOUR AUDIENCE – EMAIL

### STEP TWO: COMMUNICATE EFFECTIVELY

In the run-up to Fringe, various touchpoints, opportunities and communication channels are available to connect with your audience.

#### 💡 eNewsletters

eNewsletters are one of the best tools to personalise your messages that speak directly to your audience. Coupled with the right messaging, eNewsletters can become one of your most impactful marketing channels to build relationships with past, present and potential ticket buyers to drive sales.

- **Create a perfect subject line:** Aim to have under ten words / one hundred characters
- **Make sure your call to action is clear:** Add a button with a simple action, e.g. 'Book Now'

Platforms like Mailerlite and Mailchimp can help you get started with free beginner plans, and if you're a returning artist don't forget to use past Customer Data to build your email database. Read more [HERE](#).

An example from Fringe eNewsletter with succinct subject line and call to action.

## TALKING TO YOUR AUDIENCE - SOCIAL MEDIA

### 💡 Facebook

Audiences on Facebook want to see content related to them. Anything can work: images, videos, articles, announcements, re-sharing a post. It's all about cracking the algorithm - Facebook takes hundreds and thousands of posts and bids them against each other, to then display to the right audience.

Posts with excellent reach and engagement will be put on the forefront of audience's profiles. Monitor what is trending and where possible, align your content with it.

### 💡 Instagram

Instagram's algorithm continues to evolve, predominantly in the video space for user engagement and relevance. Use this to your advantage!

- Reels: A short-form video to create engaging and entertaining content
- Stories: For promotions, contests and sharing day-to-day updates.

**NEW in twenty, twenty-three:** You can add multiple links in your bio without using a third-party app. Want more help with Instagram? Visit [adlfrin.ge/InstagramCourse](https://adlfrin.ge/InstagramCourse).

### 💡 Tiktok

TikTok is the pinnacle for all video content, especially if you're hitting a younger demographic, and there are a lot of angles you could take.

Post often to build following and engagement. Have a regular posting schedule and be consistent - you'll need to find the balance to please both the algorithm and your fans.

Here are our tips:

- **Use trending hashtags:** Check the latest trends on the discovery tab: hashtags, sounds, video effects and more
- **Share behind-the-scenes content:** This could be footage or a preview of your show Engage with other accounts: social media is a COMMUNITY, get amongst it!

### 💡 LinkedIn

Are you wanting to connect with the business community of South Australia? LinkedIn is the platform to use. No longer just an online C V, LinkedIn has turned into its own social media channel that celebrates professional achievements and is a fantastic tool for B to B marketing. See how we are using it [HERE](#).

## TALKING TO YOUR AUDIENCE - PRINT ADVERTISING

We offer a range of print advertising in our Official Fringe Guide, Access Guide and Schools Booking Guide. Each guide has a unique distribution plan and advertising in a range of sizes to suit your budget. Advertising appears in both printed and digital versions of the guide.

BOOKING DEADLINE: TWELTH NOVEMBER TWENTY, TWENTY-THREE

### 💡 Adelaide Fringe Official Guide

Print Distribution: Over three hundred thousand

(from six hundred and fifty dollars including G S T)

Artwork Deadline: Twenty-six November twenty, twenty-three

### 💡 Accessibility Guide

Print Distribution: Over four thousand

(from six hundred dollars including G S T)

Artwork Deadline: Seventeen December twenty, twenty-three

### 💡 Schools Booking Guide

Print Distribution: Over two thousand five hundred

(from three hundred and thirty including G S T)

Artwork Deadline: Seventeen December twenty, twenty-three

Adelaide Fringe offers advertising opportunities for artists to get in front of people who are already interested in Fringe shows.

Click [HERE](#) for the twenty, twenty-four Adkit.

To tailor an advertising package to compliment your existing marketing strategy, contact [ads@adelaidefringe.com.au](mailto:ads@adelaidefringe.com.au).

Artwork must only refer to FringeTIX and/or [adelaidefringe.com.au](http://adelaidefringe.com.au) in regards to booking tickets. No other U R L s or Q R code destinations will be published.

This year you can include your event sponsor's logos in your print artwork as long as it meets certain criteria.

- It cannot be a banking service
- Logo must not exceed a maximum width of twelfth point five m m and a maximum height of nine m m
- It must be clear that it is a venue or event sponsor, not a sponsor or partner of the Adelaide Fringe.



See full Terms & Conditions [HERE](#). If you're not sure, please contact [ads@adelaidefringe.com.au](mailto:ads@adelaidefringe.com.au) before progressing your artwork to ensure it will be accepted.

## TALKING TO YOUR AUDIENCE - DIGITAL ADVERTISING

### 💡 Adelaide Fringe Website - Homepage Listing

Over five hundred thousand Sessions

Homepage Listing (from two hundred dollars including G S T)

Purchasing a homepage tile brings your event listing directly across from the FringeTIX listing and puts it on rotation on the front page without any need for additional copy writing or graphic design. No need to supply artwork, this option allows you to book and we do the rest!

### 💡 Adelaide Fringe Website - FringeTIX

Over three million Sessions

Billboard, Button, Banner (from one hundred and seventy-five dollars including G S T)

FringeTIX is the portal for ticket buyers to search, filter and select shows that are of interest to them. FringeTIX goes live with the full program launch, and advertising packages are available from launch to the end of season.

### 💡 Fringe eNews Content

Email Subscribers: Over one hundred and fifty-five thousand

Top Banner, Mid Page Button, Page Banner, Content Block (from four hundred dollars including G S T)

Our Fringe audiences are sent content at regular intervals to maintain a fresh and engaged audience, which means there are strictly limited positions available and can book out early. The audiences can be segmented based on their interests and engagement which helps maintain a lively audience and encourage more subscriptions to hear more about your events!

### 💡 Member eNews Content

Fringe Membership: Over seven thousand

Dedicated eNews, Featured Offer, Event Highlight, Page Banner, eNewsletters Giveaways (from one hundred dollars including G S T)

On average, Members purchase twice as many tickets than the average Fringe-goer, so get them in early to generate word of mouth around your event!

Engage Members by offering an exclusive deal or experience via the Member eNews content.

Adelaide Fringe Member eNewsletters have an average open rate of fifty-five point twenty-five percent and C T R of seven point ninety-six percent

## TALKING TO YOUR AUDIENCE - DIGITAL ADVERTISING

### 💡 Social Media Packages

Facebook and Instagram

Range of packages (from three hundred dollars including G S T)

Adelaide Fringe is working with digital marketing agency [On My Mind](#) to deliver Social Media Packages again in 2024. These packages tap into Fringe's extensive social media audience across Facebook and Instagram as well as Fringe's past ticket buyers database, with targeted social ads designed to drive ticket sales from genre-specific audiences.

NEW ADVERTISING OPPORTUNITY: VENUE SIGNAGE ( two thousand eight hundred dollars including G S T)

Looking to Fringe-ify your venue? Book a venue signage package and our friends at [Visualcom](#) will come to site and measure, and install Fringe Branded signage custom designed by our team to help shout your support for the arts and bring in the crowds.

## FINDING YOUR AUDIENCE - TICKETING TYPES

### STEP THREE: MAXIMISE YOUR PUBLICITY OPPORTUNITIES

Take advantage of ticketing initiatives such as Midweek Treat, two for one Fringe Membership or Bank S A's cardholder twenty-five percent discount. With these opportunities, you can choose the amount of tickets offered and when you offer them.

You could also offer a Promo Code to your selected audience. Check out our ticketing types explained for more ways to tap into new audiences [HERE](#).

#### TICKET TYPE OPTIONS:

- Midweek Treat
- Fringe Membership two for one
- Bank SA twenty-five percent off for cardholders
- Schools Program
- Companion Card

#### 💡 Schools Program

If your Fringe event is appropriate for young people aged two - eighteen years, you're welcome to be a part of the Schools Program (eighteen plus rating is unsuitable). Schools Program performances can be a schools-only performance or may also include tickets for the general public in the same session.

Ideally, you will need to offer one or more sessions within school hours (Monday – Friday between ten A M and two P M). We create a Schools Program Guide and distribute this to every school in the state, plus we have a staff member dedicated to facilitating these group bookings on your behalf! For more information on the Schools Program and its criteria click [HERE](#).

## TAKE YOUR WORK GLOBAL - HONEY POT

### 💡 Honey Pot

Honey Pot is Adelaide Fringe's International Arts Marketplace, providing opportunities and connections that can catapult your work around Australia and the globe via the industry delegates attending Fringe (in person and virtually) seeking work and artists to program.

There is no cost to take part in the Honey Pot program, and it provides accessible opportunities for future programming, new commissions, collaborations, professional development and networking.

Industry delegates who take part in Honey Pot include:

- Venue Programmers
- Festival Directors & Programmers
- Producers
- Event planners
- TV, Radio and Digital Producers
- Media and Tourism professionals
- Talent scouts.

Read more about Honey Pot [HERE](#).

## **AMPLIFY YOUR CONTENT**

You're almost there! It's crucial to enhance the reach of your content through various media which can propel you forward.

### **💡 Top Publicity Tips**

1. Get started on your media strategy now
2. Have a media release and high quality imagery
3. Upload a media kit to A V R
4. Nail your 'pitch' to get a journalist's attention
5. Do your research and read more in A V R resources.

### **💡 Media Kit Tips**

1. A one-page media release that has all relevant information for your event (venue, session names, dates, ticket prices etc.) as well as your contact details
2. High resolution three hundred D P I images. AT LEAST one portrait and one landscape option
3. Information about the company and excerpts from past reviews
4. A background sheet with biographies for each artist/ performer/writer/director
5. M P three audio files for a music event
6. Links to a show reel or footage of your event.

### **💡 Promote for FREE!**

Get More Exposure with Australian Tourism Data Warehouse (A T D W). By listing your Fringe event on A T D W, your listing can be seen by one thousands of potential audience members. Read more [HERE](#).

## **KEY DATES**

THIRTY NOVEMBER – Bank S A Double Your Fun Presale

FIRST OF DECEMBER – Adelaide Fringe Program ON SALE

SIX FEBRUARY – Meet the Media Event

SIXTEEN FEBRUARY – SEVENTEEN MARCH – Adelaide Fringe twenty, twenty-four

## TWENTY, TWENTY-THREE AUDIENCE PROFILE

These are our audience profile and ticketing insights that could be useful in reaching your audiences in twenty, twenty-four.

EVENTS: One thousand three hundred and forty  
ARTISTS: Six thousand four hundred and eighty-four  
VENUES: Five hundred and seventeen  
  
PREMIERS: Eight hundred and nineteen premiers, including two hundred and eighty-five world premiers

### SHOW ORIGIN

South Australia : Six hundred and fifty-two  
Interstate : Four hundred and forty-eight  
International : Two hundred and forty

### AVERAGE HOUSE SOLD BY CAPACITY OF VENUES

One to fifty : Sixty-three percent  
Fifty-one to one hundred : Forty-six point five percent  
One hundred and one to three hundred : Forty-one point six percent  
Three hundred and one to five hundred : Forty-three point five percent  
Five hundred and one to one thousand : Forty-six point four percent  
Over one thousand and one : Forty-seven percent

### AUDIENCE ORIGIN

Eight hundred and ten thousand seven hundred and forty-two  
Tickets sold to South Australians

Eighty-six thousand and seventy-nine  
Tickets sold to International Visitors

One hundred and four thousand and ninety-five  
Tickets sold to Interstate Visitors

### TICKET SALES BY LOCATION

CITY : Eighty-four percent of tickets available across the whole festival, with eighty-five percent of tickets sold  
SUBURBAN : Eleven percent of tickets available across the whole festival, with ten percent of tickets sold  
REGIONAL : Five percent of tickets available across the whole festival, with five percent of tickets sold

### AUDIENCE BY AGE GRAPH

Under Fifteen : Nine percent  
Fifteen to Twenty-Four : Thirteen percent  
Twenty-Five to Thirty-Four : Seventeen percent  
Thirty-Five to Forty-Four : Seventeen percent  
Forty-Five to Fifty-Four : Sixteen percent  
Fifty-five to Sixty-Four : Fourteen percent  
Sixty-Five and Above : Fourteen percent

#### TICKET SALES BY PRICE TYPE TABLE

Full Price	: fifty-six percent
Concession	: Eight point six percent
Child	: Two percent
Family	: Six percent
Group Six Plus	: Three point four percent
Bank S A Cardholder	: Four point two percent
Fringe Member Two For One	: Three point nine percent
Promotional	: Seven point five percent
Presenter Comp	: Eight point four percent
Average Full Price Ticket	: Thirty-six dollars

AVERAGE HOUSE CAPACITY: Forty-four percent

#### TOP TICKET-BUYER POSTCODES BY GENRE

CABARET	: Five zero two two, five one five nine, five zero six seven, five zero for five, five zero six two
CIRCUS	: Five one five nine, five zero two two, five zero six seven, five zero six two, five one five eight
COMEDY	: Five one five nine, five zero four five, five one five eight, five zero two two, five zero six two
DANCE	: Five zero three three, five one five nine, five zero eight two, five zero three four, five zero two two
EAT AND DRINK (New)	: Five zero four eight, five one five eight, five zero zero eight, five zero zero seven, five zero six three
EVENTS	: Five zero zero six, five zero four eight, five zero six three, five zero six seven, five zero three three
FILM AND DIGITAL	: Five zero four four, five zero three one, five zero seven zero, five zero four three, five zero eight two
INTERACTIVE	: Five zero six seven, five one five nine, five zero three one, five one two two, five one five eight
KIDS AND FAMILY	: Five one five nine, five zero two two, five zero eight two, five zero six three, five zero five one
MAGIC	: Five one five nine, five zero four five, five zero eight two, five zero two two, five one five eight
MUSIC	: Five one five nine, five zero four five, five zero two two, five zero four eight, five zero six two
THEATRE AND PHYSICAL THEATRE:	Five one five nine, five zero three four, five zero six three, five zero eight two, five zero six seven
VISUAL ARTS AND DESIGN:	Five zero six four, five one seven three, five three three three, five one zero eight, five one one four
WORKSHOPS AND TALKS	: Five zero six two, five zero eight two, five zero three four, five zero six one, five zero five one

#### TICKET SALES BY GENRE

CABARET: Eleven point Seven percent of program, forty-four percent average house, twelve point one percent of tickets sold  
CIRCUS: Nine point one percent of program, forty percent average house, eight point four percent of



tickets sold

COMEDY: Twenty-five point four percent of program, forty-four percent average house, twenty-four point three percent of tickets sold

DANCE: Two percent of program, forty-five percent average house, two point two percent of tickets sold

EAT AND DRINK (New): Zero point seven percent of program, forty-five percent average house, zero point nine percent of tickets sold

EVENTS: Four point seven percent of program, forty-one percent average house, four point two percent of tickets sold

FILM AND DIGITAL: Zero point three percent of program, thirty-nine percent average house, zero point two percent of tickets sold

INTERACTIVE: Seven point one percent of program, forty-nine percent average house, nine point one percent of tickets sold

KIDS AND FAMILY: Six point five percent of program, forty-two percent average house, five point seven percent of tickets sold

MAGIC: Six point six percent of program, forty-six percent average house, fourteen point five percent of tickets sold

MUSIC: Fourteen point two percent of program, forty-six percent average house, fourteen point five percent of tickets sold

THEATRE AND PHYSICAL THEATRE: Eleven point three percent of program, forty-five percent average house, eleven point five percent of tickets sold

VISUAL ARTS AND DESIGN: Zero point one percent of program, forty-three percent average house, zero point one percent of tickets sold

WORKSHOPS AND TALKS: Zero point three percent of program, forty-two percent average house, zero point two percent of tickets sold