

Artist Magazine - Issue Two

Find your audience

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

Marketing your event to the right audiences 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 three!

The Basics

Learn what makes your show standout

Does it have a heart-warming tale about your childhood dog? Do you perform it standing on one leg? Are you the first person from your tiny Swiss town to leave the country?

Use this to your advantage to uniquely brand/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 even writing your event description for your registration.

This can be an opportunity to find your voice from the beginning and introduce your own story. Below are two excellent examples of event descriptions that tell a great story!

Know who your event is for and find those people

As much as we hate to say it, your event is not for everyone - and that's okay! If your event involves dance, you may want to expand your audience to Zumba lovers or dance schools. Use our marketing strategy guide and templates to help identify your audience, found [here](#).

Set a marketing budget

Implement a budget and be honest with yourself about that budget. If it's a small budget, then work it! Make a Facebook event and share it amongst your friends and encourage them to do the same. Or set aside a small amount each week to run paid digital ads and/or boost your social media posts. Check out the budget template in the Marketing Strategy resources on AVR [here](#).

Networks

If you're going to give out a few complimentary tickets, we recommend doing this early on in your season to help spread word of mouth about your show. Remember to set the expectation of that free ticket: ask them to bring a friend, post on their social media, leave a Fringe Feed review.

Selectively distributing tickets to influential people you know will help spread the word - hairdressers, retail workers, bartenders, receptionists, etc.

Customer data

Start your own mailing list and grow it (long term). If you've done previous seasons/festivals, download your customer email opt in data from those seasons and let them know you're coming back - but be sure to not spam them! Find out how to download your data [here](#).

Team up with other artists

Do some research into other artists performing at your venue, or which events in the twenty twenty three program have similar themes or tags as yours! Use double sided flyers and split the cost, and talk up each other's shows before and during the season. Combine efforts and win!

Matt Tarrant, Isaac Lomman and Dom Chambers teamed up to offer a discount to their audiences if they booked one of the other shows. This was offered on-screen during the performance as well as in a follow-up email. To set something like this up, chat to our ticketing team at ticketing@adelaidefringe.com.au

Work with your venue

Check in with your venue to see what they're doing. Ask to use their database and see if you can get some posters up or artwork on their digital screens. Can you give them some more images or promo gear to use? Work together! A successful season is beneficial for both parties.

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 by offering two for one tickets for your season (you can opt in through A V R). When you opt in for two for one tickets you automatically get listed on our two for one tickets filter, giving your event high cut through.

- Offering two for one tickets through A V R
You can select which sessions and how many two for one tickets you offer to Members. Use this to your advantage to move tickets on weekdays or review nights. Win-win!
- Consider paid advertising through Fringe Membership
There are a range of paid opportunities to engage Fringe Members, including competitions, email banners and promotional Deal of the Week. Prices start from one hundred dollars plus G S T.

Mock Touchpoint Timeline

Below we've listed some dates and proposed actions that you could take to run a compelling marketing campaign.

September: Event Registration

Post a screen recording of registration your event to update followers

Thirteen October: Fringe Poster Launch

Reshare Adelaide Fringe content to build excitement

Twenty October: Deadline

Print rego and on sale deadline

Thirty November: Show Poster Reveal

Post a sneak peek of your show's poster or a big reveal of your branding

Two December: Program Launch

Make sure your posters are distributed in time for the Adelaide Fringe program launch.

Ten December: Christmas Awareness Campaign

Email your database with Christmas suggestions to buy tickets

Nineteen December: Guide Launch

Post a photo of your show listing to social media

Twenty three December: Christmas Awareness Campaign

Christmas giveaway competition on Facebook or Instagram - tag a mate to win tix.

Fifteen January: Early Bird Sale

Email your existing ticket database with an offer - buy four tickets, pay for two!

Seventeen January: One Month Until Fringe!

Twenty January: Venue Database

Talk to your venue and get them to feature your Fringe show in their email to their database

Six to thirteen February: Box Office Digital Posters Live

One week of digital posters in the lead up to Fringe LIVE

Sixteen February: One Sleep Until Fringe!

Instagram story including two other artist friends to cross promote shows to followers.

Speaking to your Audience

Create the perfect email

If you want to step up your communications game, Email Direct Marketing (E D M) is the best tool to personalise your messages that speak directly to your audience. Coupled with the right messaging, E D Ms can become one of your most impactful marketing channels to build relationships with past, present and potential ticket buyers to drive sales.

Free platforms like Mailerlite and Mailchimp can help you get started, and if you're a returning artist don't forget to use past Customer Data to build your email database.

Step one: Create your subject line

Aim to have under ten words/one hundred characters and give your recipients a reason to open your emails.

Step two: Add a personal touch

When uploading email addresses to an email platform such as Mailchimp or Mailerlite, be sure to include fields like 'first name', so you can use tags to address the recipients personally.

Step three: Add a call to action

Make sure your call to action is clear and visible on the first screen. Add a button with a simple action, eg. 'Book Now'.

Step four: Think about timing

Plan when you're going to send your emails to make the most of your messaging and think about what time of day your recipients will want to hear from you. We've found our audiences like to read our E D Ms during office hours, particularly three - five pm, so you could try in that timeframe and adjust from there!

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 Facebook 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 profiles.

Monitor what is trending and where possible, align your content with it.

For example on eleven July twenty twenty two it was World Fringe Day. Adelaide Fringe jumped at the chance to produce content that tapped into this topic and utilised trending hashtags. The objective was to maintain engagement while keeping it relevant to Adelaide.

[Click to watch.](#)

Instagram

Instagram has evolved tremendously - especially in the past twelve months. What's new?

- Reels are proving to be the strongest way to reach new audiences at absolutely no cost
- Links can now be added in Stories (perfect for those ticket sale call-to-actions)
- The platform shows 'suggested posts' in users' feeds based on what content they're engaging most with

Here are our top tips:

- Don't put links in your captions - instead direct users to your bio
- If your imagery or video doesn't capture your attention in the first three seconds, people will keep scrolling
- Use the real estate and post all videos in the correct ratios (best is portrait, nine sixteen)
- Tap into different trends and use popular audio to appear on the explore page
- Make sure your grid has a theme - here's what the Adelaide Fringe [profile](#) looked like during the twenty twenty two season

Want more help with Instagram? Click [here](#)

Twitter

Twitter is a great platform to build relationships with other artists and industry professionals, along with media and other festivals. It's an opinionated platform; you can share thoughts, opinions, funny meme content and personal announcements. Letting your Twitter community know you're performing a show or achieving something at a festival is an optimal way to build your network - in just two hundred and eighty characters or less!

Want more help with Twitter? Click [here](#)

TikTok

TikTok is the pinnacle for all video content and there's a lot of angles you could take. Here are our tips:

- Post often to build following and engagement (some accounts recommend up to two - six videos a day - whatever works for you!)
- Use hashtags - especially the trending ones, that's how you get noticed
- Share behind-the-scenes content of your event or footage from your show
- Check the latest trends on the discovery tab: hashtags, sounds, video effects and more
- Engage with other accounts, especially the viral ones with a lot of followers and engagement.

Want more help with TikTok? Click [here](#)

LinkedIn

Are you wanting to connect with the business community of South Australia? LinkedIn is the platform to use. No longer just an online CV, LinkedIn has turned into its own social media channel that celebrates professional achievements and is a fantastic tool for B2B marketing. Whether you use it with your own personal profile or as a company page, it's an effective tool that's only continuing to grow across industries.

See how we are using it [here](#).

Linktree

Linktree is a platform to link all your important U R Ls in one place - and it's completely free! Create a launchpad for your event page, social media handles and your media reviews - all by sharing your own personalised Linktree U R L.

See how we are using it [here](#).

Create your own [here](#).

Key Insight: Video is King

Video content is continuing to grow as the top performing piece of content across the majority of social media platforms - particularly Facebook and Instagram. It's the preferred way people like to engage with content, so if you're not opting into this you're missing out!

Consider how you can make your content a video - talk to the camera, film behind the scenes, splice footage together with trending audio. And don't forget to still include a call-to-action, whether that's in the clip or the caption.

Make Your Ticketing work for you

Use Ticketing Initiatives

You might consider taking advantage of ticketing initiatives such as two for one Fringe Membership pricing and the Bank S A cardholder twenty five percent discount. With these opportunities, you can choose the amount of tickets offered and when you offer them. Midweek Treat is also a discounted ticket price for your Monday - Thursday performances which encourages people to see weekday shows.

Be sure to check out our ticketing types explained for more ways to tap into new audiences [here](#).

Promocodes

You can create a promo code discount on tickets as a handy marketing tool. Our FringeTIX team will assist in getting this ready for you to add to your own marketing plan. Chat to our ticketing team to find out more or read the Ticketing one zero one resource [here](#).

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. You will need to offer one or more sessions within school hours (Monday – Friday between ten a m and two pm).

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](#).

Honey Pot

Take your work global with Honey Pot! Adelaide Fringe's International Arts Marketplace provides opportunities and connections that can catapult your work around Australia and throughout the world via the industry delegates that attend Fringe (in person and virtually) seeking work and artists to program.

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

Twenty twenty three will see new and improved networking and pitching opportunities in the marketplace - providing greater connections for you and your work. In twenty twenty two, we attracted an attendance from two hundred and ten Delegates, thirty seven international Delegates representing nineteen countries.

Industry delegates that take part in Honey Pot include:

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

Fringe Advertising

Advertising doesn't need to be expensive. 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 three Adkit.

Print Advertising

We offer a range of print advertising in our Official Fringe Guide and Access 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.

Official Fringe Guide (from six hundred and fifty dollars plus G S T)

Eighty two percent of audiences surveyed referred to the Adelaide Fringe Guide.

Print Distribution: two hundred and ninety thousand

Access Guide (from six hundred dollars plus G S T)

A companion to the main Guide highlighting all events with access provisions. This guide is advertised via our Accessibility Partners and the South Australian Libraries network.

Print Distribution: five thousand

Schools Booking Guide (from three hundred and thirty dollars plus G S T)

This guide is created and distributed to every school in South Australia. It is also distributed digitally to our database of engaged teachers who bring their students on excursions to Fringe.

Print Distribution: two thousand five hundred

Digital Advertising

Adelaide Fringe can help to place your show directly in front of your audience with direct email marketing, Box Office advertising and website ads.

Adelaide Fringe eNews (from three hundred and thirty dollars plus G S T)

With a subscriber base of more than one hundred and ninety thousand people, the Adelaide Fringe Newsletter promotes your show directly to thousands of Fringe goers.

Digital Posters (from one hundred and ten dollars plus G S T)

On display at Fringe operated Box Offices from November, digital posters are a cost effective additional touch-point for capturing the attention of potential audiences right as they're making their booking decisions.

Website Banners and Buttons (from one hundred and fifty dollars plus G S T)

The Adelaide Fringe website is one of the most visited websites in South Australia. There are multiple options for advertising across the website, and in twenty twenty two there were over two point nine million website sessions.

New in twenty twenty three: Social Media Ads (from three hundred dollars plus G S T)

For the first time in Fringe history, we're offering artists the opportunity to place ads across the Adelaide Fringe Facebook and Instagram platforms. This allows you to get in front of our extensive database and achieve cut-through results using our social media marketing experts.

Advertising Packages

Not sure where to start? We've created some multi-channel packages based on successful previous artist campaigns; check out Advertising Packages in A V R for more information.

To tailor an advertising package to compliment your existing marketing strategy for the twenty twenty three season, contact ads@adelaidefringe.com.au

Twenty twenty two Audience Profile

Our twenty twenty two events and venues:

Five thousand, eight hundred and twenty artists

One thousand and thirty four events

Three hundred and sixty three venues

One hundred and twenty six (thirty five percent) venues located within the Adelaide City Council area

Two hundred seventeen (sixty five percent) venues located outside the Adelaide City Council area

Seven hundred and forty six (fifty eight point five percent) events took place within the Adelaide City Council

Four hundred and fifty six (forty one point five percent) events took place outside the Adelaide City Council

Seven hundred and thirty one S A events

- (twenty twenty one had six hundred and thirty five, and twenty twenty had six hundred and twenty seven)

Three hundred and eighty three interstate events*

- (twenty twenty two had two hundred and ten, and twenty twenty had three hundred and twenty)

Eighty one overseas events*

- (twenty twenty one had sixty eight, and twenty twenty had two hundred and sixty two)

*This includes events that took place in both Adelaide City Council and other Council areas.

Who goes to Fringe?

Total Adelaide Fringe Audience Attendance:

In twenty seventeen there were two million, two hundred and fifty thousand

In twenty eighteen there were two million, seven hundred

In twenty nineteen there were three million, two hundred and ninety five thousand

In twenty twenty there were three million, five hundred and fifty three thousand

In twenty twenty one there were two million eight, hundred thousand

In twenty twenty two there were three million, two hundred thousand

(This includes all attendances at free Fringe activities)

Audience Combined Household Income:

More than one hundred thousand dollars - forty five percent

Seventy five thousand dollars to one hundred thousand dollars - nineteen point four nine percent

Fifty thousand dollars to seventy five thousand dollars - sixteen point five percent

Twenty five thousand dollars to fifty thousand dollars - eleven point seven six percent

Less than twenty five thousand dollars - seven point two five percent

Audience by Age:

Under eighteen - three point two percent

Eighteen to twenty four - fourteen point five percent

Twenty five to thirty four - twenty six point seven percent

Thirty five to forty four - twenty three point two percent
Forty five to fifty four - thirteen point six percent
Fifty five to sixty four - thirteen point three percent
Sixty five and over - five point five percent

Percentage of Tickets Issued by Ticket Type

Full Price made up fifty six point two four percent of total tickets issued, generating sixty eight point six six percent of total ticket sales.

Concession made up eight point zero two percent of total tickets issued, generating seven point nine two percent of total ticket sales.

Kids and family made seven point nine percent of total tickets issued, generating five point three two percent of total ticket sales.

Group six plus made up three point zero nine percent of total tickets issued, generating three point zero seven percent of total ticket sales.

Full Price made up fifty six point two four percent of total tickets issued, generating sixty eight point six six percent of total ticket sales.

Bank S A Ticket Type made up four point five six percent of total tickets issued, generating three point eight two percent of total ticket sales.

Fringe Member two for one made up three point nine nine percent of total tickets issued, generating two point one six percent of total ticket sales.

Midweek Treat made up two point nine five percent of total tickets issued, generating two point seven seven percent of total ticket sales.

Double Your Applause made up zero point eleven percent of total tickets issued, generating zero point two percent of total ticket sales.

Schools made up zero point two one percent of total tickets issued, generating one point twelve percent of total ticket sales.

Watch from Home made up zero point two one percent of total tickets issued, generating zero point one percent of total ticket sales.

Other (V I P, meal and show, bespoke ticket types etcetera) made up one point five four percent of total tickets issued, generating four point two percent of total ticket sales.

Promos made up one point seven nine percent of total tickets issued, generating one point six six percent of total ticket sales.

Comp Tickets Breakdown

Comp tickets made up nine point three nine percent of total tickets issued.

Promo tix made up zero point sixteen percent of total tickets issued and one point eight six percent of comp tickets issued.

Companion Card made up zero point two four percent of total tickets issued and two point seven six percent of comp tickets issued.

Presenter Comp made up seven point eight two percent of total tickets issued and eighty eight point six seven percent of comp tickets issued.

Media made up zero point fifteen percent of total tickets issued and one point six three percent of comp tickets issued.

Honey Pot made up zero point eleven percent of total tickets issued and one point two seven percent of comp tickets issued.

Awards made up zero point three two percent of total tickets issued and three point five nine percent of comp tickets issued.

Schools Comp tix made up zero point zero two percent of total tickets issued and zero point two two percent of comp tickets issued.

Tickets Sold by Venue Capacity

Venues with capacity between one and fifty people sold fifty five point nine percent of their tickets.

Venues with capacity between fifty one and one hundred people sold forty nine point four percent of their tickets.

Venues with capacity between one hundred and one and three hundred people sold forty one point one percent of their tickets.

Venues with capacity between three hundred and one and five hundred people sold forty eighty percent of their tickets.

Venues with capacity between five hundred and one and one thousand people sold fifty five point eight percent of their tickets.

Venues with capacity of over one thousand people sold forty four point five percent of their tickets.

Tickets Sold and Top Ticket-Buyer Postcodes (outside five thousand) by Genre

Cabaret shows sold eleven point two percent of total tickets at an average ticket price of twenty eight dollars. Top postcodes for this genre were five one five nine, five zero six seven, five zero eight two, five zero four five and five zero six two.

Circus shows sold thirteen percent of total tickets at an average ticket price of thirty five dollars. Top postcodes for this genre were five zero three three, five one five nine, five zero two two, five zero six seven and five zero six two.

Comedy shows sold twenty four point nine percent of total tickets at an average ticket price of thirty one dollars. Top postcodes for this genre were five one five nine, five zero four five, five zero six seven, five zero two two and five zero six two.

Dance shows sold two point nine percent of total tickets at an average ticket price of thirty seven dollars. Top postcodes for this genre were five one five nine, five zero eight two, five zero eight five, five zero three one and five zero six four.

Events sold eleven point seven percent of total tickets at an average ticket price of sixteen dollars. Top postcodes for this genre were five one five nine, five two one one, five one five eight, five one six nine and five zero eight two.

Film and Digital shows sold zero point one percent of total tickets at an average ticket price of thirteen dollars. Top postcodes for this genre were five three four five, five zero six two, five zero six five, five zero six one and five zero five one.

Interactive shows sold two point four percent of total tickets at an average ticket price of fifteen dollars. Top postcodes for this genre were five two seven five, five zero four five, five zero two two, five zero eight two and five one five nine.

Kids and Family shows sold seven point three percent of total tickets at an average ticket price of eighteen dollars. Top postcodes for this genre were five one five nine, five one five eight, five zero five one, five zero four five and five zero six three.

Magic shows sold six point five percent of total tickets at an average ticket price of thirty six dollars. Top postcodes for this genre were five one five nine, five zero four five, five zero two two, five zero eight five and five zero eight two.

Music shows sold eleven point seven percent of total tickets at an average ticket price of thirty dollars. Top postcodes for this genre were five zero four four, five zero four five, five one five nine, five zero six seven and five zero two two.

Theatre and Physical Theatre shows sold seven point five percent of total tickets at an average ticket price of thirty dollars. Top postcodes for this genre were five two eight two, five one five nine, five zero three two, five zero six seven and five zero six two.

Visual Art and Design shows sold zero point three XX percent of total tickets at an average ticket price of eighteen dollars. Top postcodes for this genre were X five zero four five, five zero three one, five zero eight five, five zero six seven and five zero six three.

Workshops and Talks shows sold zero point three percent of total tickets at an average ticket price of thirty three dollars. Top postcodes for this genre were five zero three three, five zero two two, five zero eight two, five zero four nine and five zero one nine.

Media

Top five publicity tips:

Tip one: get started on your media strategy now

Tip two: have a media release and high quality photo

Tip three: upload a media kit to A V R

Tip four: nail your 'pitch' to get a journalist's attention

Tip five: do your research and read more in A V R Resources

Uploading your information to A V R gives Adelaide Fringe accredited media access to information about your event so they can review your show - you will want everything to be available at their fingertips so you don't miss out!

Your Media Kit should include:

- 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.
- High resolution three hundred dpi images. At least one portrait and one landscape option.
- Information about the company and excerpts from past reviews.
- A background sheet with biographies for each artist/performer/writer/director.
- MP three audio files for a music event.
- Links to a show reel or footage of your event.

Key Dates

Nineteen September twenty twenty two
Meet the Venues Event

Twenty October twenty twenty two
Guide and Full Program On Sale deadline:

One December twenty twenty two
Bank SA Pre-Sale

Two December twenty twenty two
Full Program On Sale

Seventeen February to Nineteen March twenty twenty three
Adelaide Fringe twenty twenty three