

Find your audience

Artist Magazine: Issue Three

Look out for the final part of the Artist Magazine coming soon:
Issue Four: 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 include some hot tips for marketing your show at Adelaide Fringe twenty twenty two!

The Basics

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 is ok! 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](#)

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 let alone your province?...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 and this 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 or introduce your own story. Below are two excellent examples of event descriptions that tell a great story!

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. Our Marketing team has created a Marketing Strategy and budget template [here](#) to assist you.

Networks

If you are 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 or post on their social media,

or leave a Fringe Feed review.

Selectively distribute 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 don't spam them, nobody likes a spammy inbox!

Find out how to download your data [HERE](#).

Team up with other artists

Do some research into who is on at your venue or which events in the twenty twenty two program have similar themes or tags to yours! Use double sided flyers and split the cost. During your seasons or any of your preseason, talk up each other's shows. 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 - ticketing@adelaidefringe.com.au

Work with your venue

Check in with your venue to see what they're doing! Ask to use their database, 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. Last year, Fringe Members spent one point nine million on tickets that went straight into artists & venues pockets. 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, opt in through AVR. 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 to offer and you can cap how many you offer. 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 Membership, 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 list some dates and proposed actions that you could take to run a compelling campaign

Eleventh October is Fringe poster launch. Reshare Adelaide Fringe content to build excitement.

In October post a screencap of your Event Rego to update followers

Third November is the deadline for Print Rego

Thirty November post a sneak peek of your show poster or a big reveal of your branding.

Second December is our program launch. Make sure your posters are distributed in time for the Adelaide Fringe program launch.

Tenth December is a good time to email your database with Christmas suggestions to buy tickets.

Twenty third December could be a good time to run a Christmas giveaway competition on Facebook. Get your audience to tag a friend and win tickets.

Twelve January is our Guide Launch. Post a photo of your show listing to social media.

Fifteen January could be a good time to run an early bird sale. Email existing ticket database with ticket offer Buy four tickets, pay for two!

Eighteen January is one month until Fringe! Talk to your venue and get them to feature your Fringe show in an email to their database.

Seven to fourteen February is a great time for another push. Why not purchase a box office digital screen this week.

Seventeen February is one more sleep to Fringe! Create an Instagram story that includes 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 (EDM) is the best tool to personalise your messages to speak directly to your audience. Coupled with the right messaging, EDMs can become one of your most impactful marketing channels to build relationships with past, present and potential ticket buyers to drive ticket 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

Try to 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

Use tags (via Mailchimp or Mailerlite) to address the recipients personally.

Step three Add a call to action

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

Step four Think about timing

Plan when you are 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 eDM's 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. Literally 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, in June, Adelaide was announced as the third most liveable city in the world.

On our feed, it was the most talked about subject of the day. We jumped at the chance and re-shared a post with very basic copy, the rest took care of itself. The objective was to maintain engagement while keeping it relevant to Adelaide.

Link:

https://www.facebook.com/permalink.php?story_fbid=10158254210913174&id=71886813173

Instagram

Instagram has evolved and now includes Stories, IG TV and Reels.

Unlike other platforms, sharing links on posts isn't what it's used for - so don't try and post your event link in your post captions. Keep it brief, make sure your images are engaging and suit the style of your profile (if you have a theme). Check out our Instagram theme with our new grid for inspo: <https://www.instagram.com/adlfringe/>

IGTV is a good way to share longer video content, which could include content from your show, interviews and behind the scenes footage.

Posting reels can expand your content to the Instagram Reel page and utilising hashtags can help spread it far and wide.

Utilising different trends and sounds is a good way to get noticed, like this example we posted during Fringe. https://www.instagram.com/reel/CMgmg_YjYxQ/

A great example of an Instagram profile sharing behind the scenes footage, event images and IG TV content is fellow Fringe artists GOSPO Collective, see here:

<https://www.instagram.com/gospocollective/reels/>

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

Twitter

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

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

TikTok

TikTok is the pinnacle for all video content. Still new, but so massive around the world. Getting noticed on TikTok only takes a video and then you could be viral. There are so many things to consider on TikTok, so here are some tips!

Tip one Post often to build following and engagement (Some accounts recommend up to two - six videos a day - whatever works for you!)

Tip two share your content across other platforms, including behind the scenes content of your event or footage from your show.

Tip three check the latest trends on the discovery tab, which include hashtags, sounds, video effects and more.

Tip four use hashtags, especially the trending ones as that is how you get noticed

Tip five Engage with other accounts, especially the viral accounts with a lot of followers and engagement.

Want more help with TikTok? <https://support.tiktok.com/en/>

Linktree

Ever wanted to share more than one link in your Instagram bio? Stuck on the dilemma if you should put your own website in your bio or your Fringe event page? Welcome to Linktree. Linktree is a launchpad platform to link all your important URLs in one place

and it is completely FREE. Create a launchpad for your event page, social media handles and your media reviews - all by sharing your own personalised Linktree URL.

See how we are using it: <https://linktr.ee/AdelaideFringe>

Learn more here: <https://linktr.ee/>

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 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 a discounted ticket price for your Monday - Thursday performances, encouraging people to see weekday shows. Be sure to check out our ticketing types explained info [here](#) and for more ways to tap into new audiences.

Promocodes

You can create a promo code discount on tickets as a handy marketing tool. Our FringeTIX team will assist you 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 are welcome to be a part of the Schools Program (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, this is Monday – Friday between ten am 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 it's 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, which provides opportunities for future programming, new commissions, collaborations, professional development and networking.

Twenty twenty two will see new and improved networking and pitching opportunities in the marketplace - providing greater connections for you and your work.

Industry delegates that take part in Honey Pot are made up of:

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

In twenty twenty one, we attracted attendance from:

Two hundred plus Industry Delegates; including seventy two international Delegates representing twenty one countries

Fringe Advertising

Advertising doesn't need to be expensive. Adelaide Fringe offers advertising opportunities to our ticket buyers so you know it will get in front of people who are already interested in Fringe shows. Click [here](#) for the twenty twenty two Adkit.

Print Advertising

We offer a range of print advertising in our Official Fringe Guide, Access Guide and Fringe By Day 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 dollars)

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

Print Distribution: Two hundred and ninety thousand

Digital Distribution: eighty seven thousand page views

Access Guide (from six hundred dollars)

A companion to the main Guide highlighting additional access provisions.

Print Distribution: four thousand

Digital Distribution: seven thousand and nine hundred page views

Fringe By Day (from three hundred and thirty dollars)

The Fringe By Day Guide promotes shows starting prior to five pm.

Print Distribution: seven thousand

Digital Distribution: seventeen thousand nine hundred page views

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 forty eight thousand people, the Adelaide Fringe eNewsletter promotes your show directly to thousands of Fringe goers.

Digital Posters (from one hundred 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 are making their booking decisions.

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 two season, contact ads@adelaidefringe.com.au.

Audience Profile

Who goes to Fringe?

In twenty twenty one, there were two point eight million attendances to Adelaide Fringe registered events – that's an average of eight seven thousand attendances out every day/night for thirty one days.

Total Adelaide Fringe Audience Attendance

This includes all attendances at free Fringe activities

In twenty sixteen there were two million two hundred and sixty thousand

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 (due to covid)

Our twenty twenty one events and venues

Six hundred and thirty five SA Events

Twenty twenty: six hundred and twenty seven

Twenty nineteen: six hundred and forty

Two hundred and ten Interstate Events*

Twenty twenty: three hundred and nineteen

Twenty nineteen: three hundred and ninety seven

Sixty eight International Events*

Twenty twenty: two hundred and fifty seven

Twenty nineteen: two hundred and eighty one

Five thousand and fifty eight Artists

Twenty twenty: six thousand seven hundred and twenty four

Twenty nineteen: seven thousand and twelve

Nine hundred and eight Events

Twenty twenty: One thousand two hundred and three

Twenty nineteen: One thousand three hundred and eighteen

Three hundred and eighteen Venues

Twenty twenty: three hundred and sixty eight

Twenty nineteen: four hundred and five

One hundred and twelve (thirty six percent) of venues are located in the Adelaide City Council area.

One hundred and ninety eight (sixty four percent) of venues are located outside the Adelaide City Council area

Six hundred and forty three (fifty eight percent point five percent) events took place within Adelaide City Council

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

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

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Our twenty twenty one audience

Audience by Age

Percentage under eighteen, three point four zero percent

Percentage eighteen to twenty four, fourteen percent

Percentage twenty five to thirty four, twenty seven point one zero percent

Percentage thirty five to forty four, twenty one point seven zero percent

Percentage forty five to fifty four, sixteen point four zero percent

Percentage fifty five to sixty four, eleven point two zero percent

Percentage sixty four plus, six point two zero percent

Audience combined Household income

Percentage more than one hundred thousand dollars, forty five point three nine percent

Percentage seventy five thousand dollars to one hundred thousand dollars, nineteen point one six percent

Percentage fifty thousand dollars to seventy five thousand dollars, sixteen point eight four percent

Percentage twenty five thousand dollars to fifty thousand dollars, eleven point six two percent

Percentage less than twenty five thousand dollars, six point nine nine percent

Percentage of tickets issued by issue type

Sixty three point three percent of tickets were full price ticket types, equalling seventy three point three percent of total sales

Eight point one percent of tickets were concession ticket types, equalling seven point five percent of total sales

One point four percent of tickets were child ticket types, equalling zero point nine percent of total sales

Five point eight percent of tickets were family ticket types, equalling three point six percent of total sales

Four point three percent of tickets were group six plus ticket types, equalling four point four percent of total sales

Zero point one percent of tickets were Bank S A support act ticket types, equalling zero point two percent of total sales

Four point seven percent of tickets were Bank S A cardholder ticket types, equalling three point five percent of total sales

Three point one percent of tickets were Fringe member ticket types, equalling one point six percent of total sales

Two point one percent of tickets were midweek treat ticket types, equalling one point nine percent of total sales

Zero point two percent of tickets were double your applause ticket types, equalling zero point four percent of total sales

Zero point four percent of tickets were schools ticket types, equalling zero point three percent of total sales

Zero point three percent of tickets were watch from home ticket types, equalling zero point one percent of total sales

Zero point zero percent of tickets were access wheelchair ticket types, equalling zero point zero percent of total sales

Three point five percent of tickets were other? (V I P, meal and show, bespoke, ticket types etc.) ticket types, equalling two point five percent of total sales

Two point six percent of tickets were comp ticket types, equalling zero point zero percent of total sales

Comp tickets

Two point six percent of comp tickets were promotix ticket types, equalling to zero point zero seven percent of tickets issued

Eight point three nine percent of comp tickets were companion card ticket types, equalling zero point two three percent of total tickets issued

Seventy three point eight one percent of comp tickets were presenter comp ticket types, equalling two point zero six percent of total tickets issued

Four point nine percent of comp tickets were media ticket types, equalling to zero point one for percent of total tickets issued

One point nine two percent of comp tickets were honey pot ticket types, equalling to zero point zero five percent of total tickets issued

Seven point eight nine percent of comp tickets were award ticket types, equalling to zero point two two percent of total tickets issued

Zero point four eight percent of comp tickets were school comp tix ticket types, equalling to zero point zero one percent of total tickets issued

Percentage of tickets sold by venue capacity

A capacity of one to fifty sold sixty four percent of tickets

A capacity of fifty one to one hundred sold sixty seven percent of tickets

A capacity of one hundred and one to three hundred sold sixty three percent of tickets

A capacity of three hundred and one to five hundred sold sixty one percent of tickets

A capacity of five hundred and one to one thousand sold sixty two percent of tickets

A capacity of one thousand and one plus sold sixty two percent of tickets

Tickets sold by genre

Comedy sold twenty point five five percent of tickets per genre, with an average ticket price of thirty two dollars and seventy one cents

Music sold twenty five point nine percent of tickets per genre, with an average ticket price of thirty eight dollars and forty five cents

Theatre sold nine point zero six percent of tickets per genre, with an average ticket price of thirty five dollars

Cabaret sold twelve point one five percent of tickets per genre, with an average ticket price of thirty two dollars

Children's sold four point six four percent of tickets per genre, with an average ticket price of eighteen dollars and eighty cents

Events sold five point three percent of tickets per genre, with an average ticket price of twelve dollars and twenty cents

Visual arts and design sold six percent of tickets per genre, with an average ticket price of fourteen dollars and forty nine cents

Circus and physical theatre sold three point zero nine percent of tickets per genre, with an average ticket price of twenty one dollars and eighty cents

Interactive sold two point seven six percent of tickets per genre, with an average ticket price of thirty one dollars and eighteen cents

Dance sold three point one percent of tickets per genre, with an average ticket price of thirty one dollars

Magic sold one point six five percent of tickets per genre, with an average ticket price of thirty two dollars

Workshops and talks sold five percent of tickets per genre, with an average ticket price of twenty one dollars and sixty cents

Film and digital sold zero point eight percent of tickets per genre, with an average ticket price of seventeen dollars and sixty cents

Tickets issued by postcode

Other than Adelaide C B D (five zero zero zero), the most popular tickets issued by Genre are:

Cabaret

Five zero four five

Five zero six seven

Five one five nine

Five zero two two

Children's

Five zero eight two

Five zero six three

Five zero six six

Five zero six seven

Five zero two two

Circus & Physical Theatre

Five zero two two

Five zero eight two

Five one five nine

Five zero six seven

Five zero four five

Comedy

Five one five nine

Five zero four five

Five zero two two

Five one five eight

Five zero six two

Dance

Five zero two two

Five zero three one

Five zero six seven

Five zero four three

Five zero six two

Event

Five zero eight two

Five zero six seven

Five zero six three
Five zero eight five
Five zero five one

Film and digital

Five zero six two
Five zero six six
Five zero five one
Five zero six eight
Five zero six five

Interactive

Five zero eight two
Five zero six seven
Five zero two two
Five zero three three
Five one two five

Magic

Five one five nine
Five one five eight
Five zero four three
Five one two five
Five zero two four

Music

Five zero six seven
Five zero six two
Five one five nine
Five zero two two
Five zero four five

Theatre

Five zero six seven
Five zero eight two

Five zero six one
Five zero three four
Five zero six three

Visual Arts

Five zero nine zero
Five zero eight two
Five zero zero seven
Five zero three one
Five one two seven

Workshops and Talks

Five zero eight one
Five zero six two
Five zero six one
Five zero three three
Five zero six three

Media

Uploading your information to AVR 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 includes all relevant information for your event (venue, session times, 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
- M P three audio files for a music event.
- Links to a show reel or footage of your event.

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 AVR
- Tip four, nail your 'pitch' to get a journalist's attention
- Tip five, do your research and read more in AVR Resources

Key Dates

Twenty September twenty twenty one Meet the Venues Event

Twenty five September twenty twenty one - Professional Development Series: ***Action Stations***

Thirty October twenty twenty one - ***Professional Development Series: Put Yourself Out There***

Three November twenty twenty one Printed Program and Program On Sale deadline

Twenty seven November twenty twenty one - ***Professional Development Series: Marketing Spend***

One December twenty twenty one - Bank S A Pre Sale

Two December twenty twenty one - Adelaide Fringe Program On Sale Launch

Eighteen February – Twenty March twenty twenty two - Adelaide Fringe twenty twenty two