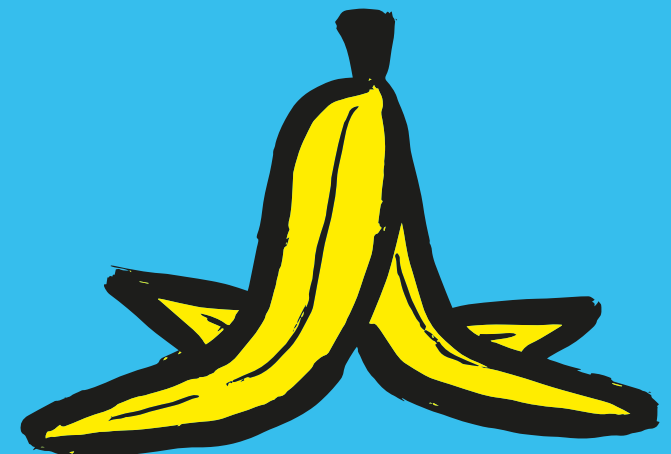
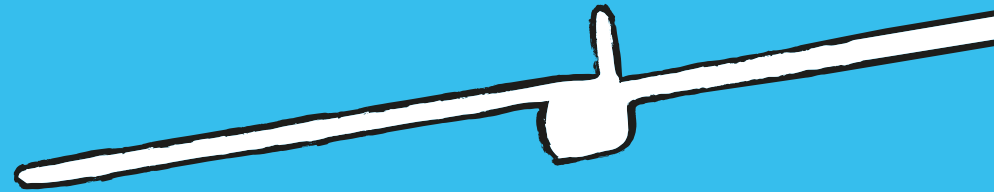
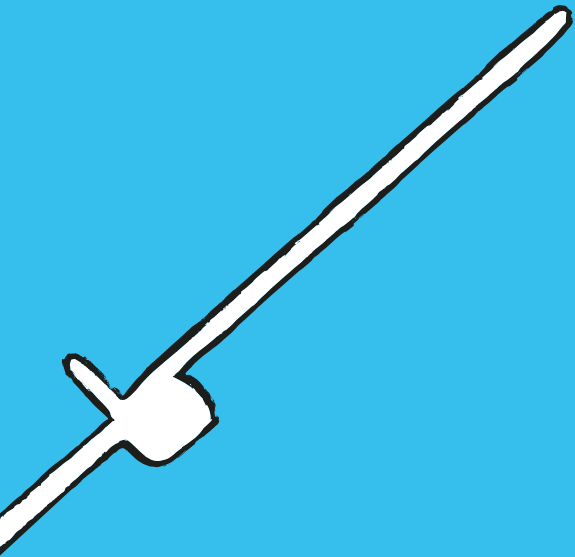




V/HITESPACE

# AN UNBORING AWARD SUBMISSION



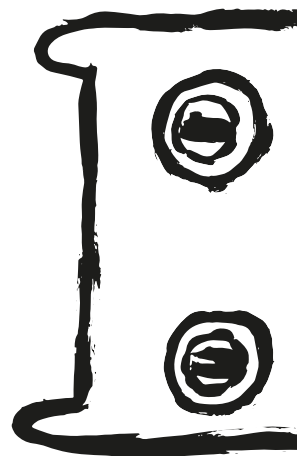
## THE BACKGROUND

The Fringe. The world's largest arts festival. Happening in Edinburgh in August every single year since 1947. At the first Fringe there were eight shows. In 2013 there were 2,871.

We at the Fringe Society support it vehemently. Protecting its open access status, supporting the participants who choose to come here each year, helping audiences navigate it, promoting its wonder to the world. **We're not-for-profit - we exist solely to support these objectives.**

The Edinburgh Festival Fringe is unique. Nowhere else in the world does such a festival exist in terms of scale and philosophy. Seasoned professionals, world-class artists and up-and-coming performers rub shoulders. Each and every year participants put their life and soul and often their life-savings into taking part. The ability of the Fringe to attract national and international media, arts industry professionals and audiences in their masses is crucial to its success at every level.

# THE WORLD'S LARGEST ARTS FESTIVAL



## THE CHALLENGE

We knew 2014 was going to be a big year for Scotland – the Ryder Cup, the Year of Homecoming, Bannockburn 700th anniversary, Forth Bridges Festival, the Commonwealth Games, an independence referendum. And the Edinburgh Festival Fringe was to be sandwiched between the two biggest events – the Commonwealth Games and the referendum. There was also to be a five day overlap between the Fringe and the Games.

We also knew from our experiences in 2012 with the Olympics that **major one off events can significantly impact annual events** such as the Fringe. People offset one against the other, choosing the 'once in a lifetime' event over the annually occurring event – reducing their attendance or not attending at all. In 2012, we invested £250,000 in marketing and successfully minimised the impact of the Olympics from a predicted 10% down to 1% down (based on total tickets issued).

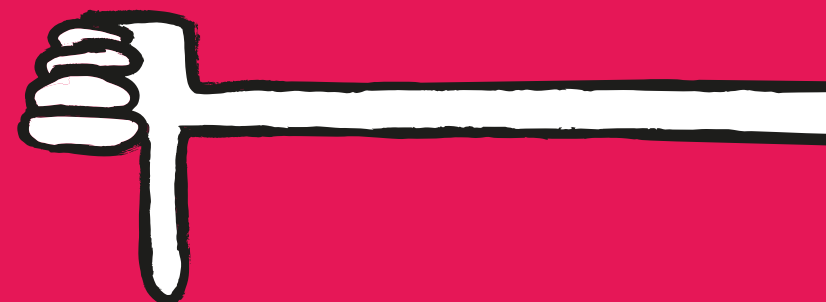
The **impact of the Fringe on Scotland is astronomical**. According to the economic impact study undertaken in 2010, Edinburgh's 12 annual festivals generate over a quarter of a billion pounds worth of additional tourism revenue for Scotland (£261m), and the economic impact figure for Edinburgh is £245m. **But the Fringe alone contributes a staggering £142 million of this.**

A tiny **decrease of only 1% at the Fringe could result in a reduction of £1.42 million** in tourism revenue for Scotland.

At the Fringe Society, one third of our total income is from ticket sales. Any reduction in this would have a significant impact on our ability to fulfil our overall objectives.

**THE FRINGE CONTRIBUTES  
£142 MILLION IN TOURISM REVENUE**

**MAJOR ONE OFF EVENTS  
CAN SIGNIFICANTLY IMPACT ANNUAL EVENTS**



## THE OBJECTIVE

So our objective was simple, **reduce the impact of the Commonwealth Games on the Fringe** – by creating excitement, engaging audiences with the event and maintaining attendance and ticket sales.

**REDUCE THE IMPACT  
OF THE COMMONWEALTH GAMES  
ON THE FRINGE**



# THE AUDIENCE

The Commonwealth Games is known to have a very local audience – roughly a two hour drive time. According to a press release, issued by the Games on 04 November 2013, of the 1 million tickets available, 92% had already been sold, with 57% going to Scotland, 22% to Glasgow.

## COMMONWEALTH GAMES

Available tickets	1,000,000.00
92% sold	920,000.00
57% to Scotland	524,400.00
22% to Glasgow	202,400.00
3% outside UK	27,600.00
Assuming 3 tickets per person (Scotland)	174,800.00
Assuming 4 tickets per person (Scotland)	131,100.00

In 2013, 46% of all Fringe Society Box Office tickets were purchased within central Scotland, the majority of which were sold to Edinburgh and Glasgow postcodes.

We could reasonably assume that many people would have multiple tickets, and one ticket did not equal one Scottish person, but even assuming four tickets per person this would be an estimated 131,100 people in Scotland (50,600 people in Glasgow) with plans directly before or during the Fringe.

Our Box Office statistics gave us further insight. Our three biggest geographic audiences in 2013 were Edinburgh, Glasgow and London. Looking deeper at our data we were able to get a better understanding of our audiences and the potential risks posed by changes in their ticket buying behaviour.

Edinburgh residents were likely to attend multiple Fringe shows – 57% went to two or more shows. What if even a small number reduced their attendance by one show?

Glasgow audiences were more likely to attend just one Fringe show – 57% of Glasgow bookers only attended once. We already knew that 202,400 Commonwealth Games tickets had gone to Glasgow – could this prevent them from attending? There was a Cultural Programme supporting the Games – would Glaswegians see no need to attend the Fringe?

Of course there were other factors we had to consider too. What of the ‘Olympic effect’? Could Scottish success lead to national enthusiasm? Many tickets were to be made available in the days leading up to and on the day of events, what impact would these have? And the ‘halo effect’ – local people without tickets travelling to be part of the atmosphere, increased socialising to watch sports, was there the potential for the Scottish public to be jaded come Fringe and disposable income spent?

London was a different challenge altogether. Londoners were super attenders – 35% went to four or more Fringe shows (8% went to ten plus). So they were a very significant high ticket buying audience. We were very aware that London had suffered from a visitor downturn during the Olympic Games with visitors avoiding the perceived disruption. We had to ensure the Fringe continued to be a major draw for Londoners, that they did not perceive any disruption from events surrounding it, and that they continued to attend.

**With a limited media budget (£147k) and three major audiences to target, we had to be very clever with our creative, planning and spend.**

## AN INTEGRATED CAMPAIGN

We needed an integrated campaign that had big brand reminders for awareness, alongside direct response digital channels leading to ticket sales, and we had to fully support it across all our in-house channels, including social, merchandise, signage and box office for greater reach.

Using multiple formats and planning around the key decision making periods for each geographic audience, we created a campaign with depth, reach and frequency.

Creatively, with so many events happening in Scotland, we had to be mindful of the significant marketing noise these events would create and the effect it would have on our audiences decision making process. We had to ensure we were not lost in the noise but were a clear voice heard within it.

Looking at the market we built up a picture of Scotland in 2014. What we found was lots of landscape vistas, shiny images, purple and tartan – a polished, professional, sleek image of Scotland presented to the world.

### How could the Fringe stand out from this?

By going back to our roots. The Fringe began when eight companies turned up uninvited to the Edinburgh International Festival, were refused entry and decided to perform anyway, creating a Fringe of the Festival. With this in mind we could be:

**CHAOTIC**

**CHEEKY**

**UNEXPECTED**

**BOLD**

**ANARCHIC**

**CREATIVE**

**WE COULD BE**

**UNBORING**





## WHO WOULDN'T WANT TO GET UNBORED?

If the Fringe is anything, it is unboring.  
A totally made up word, very much like our origins. Immediate and lacking any confusion as to its meaning. Who wouldn't want to get unbored? We also adopted a striking, simple and bold design – using black and white alongside three bold colours for stand-out.

The idea was simple - **the Fringe will unbore you**. We took situations and we unbored them. We took everyday items and we unbored them. Whatever the situation it would be far less boring if you were at the Fringe. It was fun, it was cheeky, it was surprising, it was disruptive.

Using Outdoor we drove mass awareness with cheeky executions.

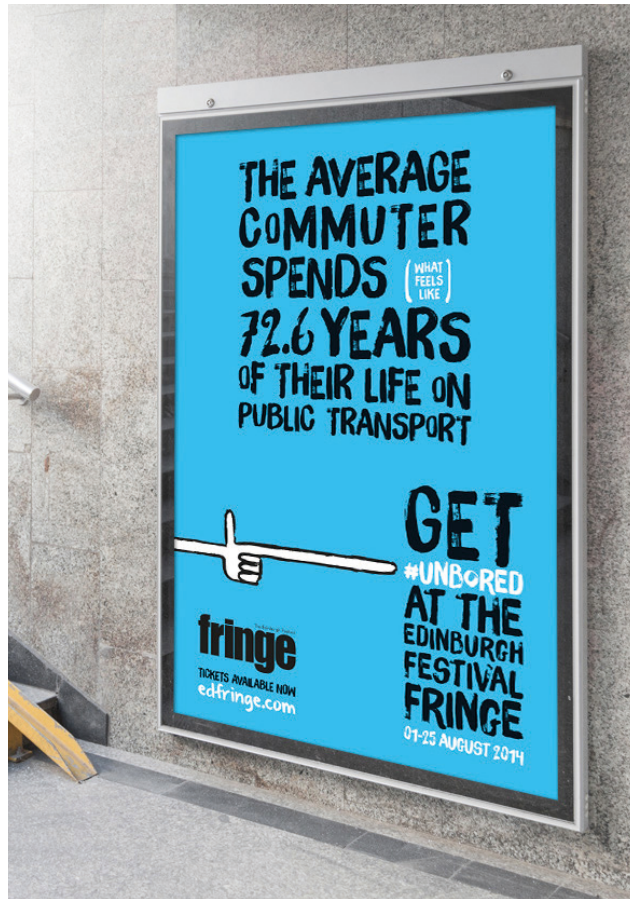
# IT WAS PURE FRINGE











Using National Press around programme launch, we supported expected editorial on programme launch with paid for advertising.



THE METRO & THE TIMES



With local titles – Metro Scotland, The List and the Scotsman – we generated awareness, interest and excitement in the run up to and during the Fringe across central Scotland, using key messaging based on insertion date.

LAST WEEK



THE LIST – LEAD UP

THE LIST – FIRST WEEK



THE METRO

With cinema we took the concept of boring films and what to do about them to a completely new level!

<http://youtu.be/ag0BpYmHOXM>





From boring destinations to boring conferences, we unbored them.

## ONLINE DISPLAY ADS

The screenshot shows the National Rail Enquiries website. At the top, there's a search bar with the text "Final call for departure to..." and a dropdown menu showing "BORES-VILLE". Below the search bar, there's a navigation menu with links like "Home", "Train times & tickets", "Stations & on train", "Changes to train times", and "Help". A "Service updates" section is also visible. The main content area features a "Train times & tickets" section with a search form for "From" and "To" stations, "When" (Leaving/Returning), and "at" times. Below this, there are several promotional banners: "TWO TOGETHER RAILCARD 1/3 off rail fares for two", "SEASON TICKETS Check your season ticket price", "EARLY MAY BANK HOLIDAY Major improvement works Watford Junction", and a large red banner that says "ZOOM DIRECT TO UNBOREDOM!" with a thumbs up icon. At the bottom, there's a "Live departures" section and a "Special offers" section with a "2FOR1 offers" banner.

The collection of six online display ads is arranged in a 3x2 grid. The top row shows two ads with the text "Final call for departure to..." and destinations "SNOOZY BAY" and "DULLSBURY". The middle row shows two ads with the text "Final call for departure to..." and destinations "BORES-VILLE" and "ZOOM DIRECT TO UNBOREDOM!". The bottom row shows two ads with the text "GET #UNBORED AT THE EDINBURGH FESTIVAL FRINGE 01-25 AUGUST 2014" and "TICKETS AVAILABLE NOW FROM edfringe.com".

See the ad at:  
<http://tinyurl.com/mqw8jta>  
 Click on the links on the left to view

## ONLINE DISPLAY ADS

the guardian

home UK world sport football comment culture economy life environment tech money travel fashion

film tv & radio music books art & design stage

**UNBORE-O-VISION fringe**  
01-13 AUGUST 2014

<  >

VOLUME 11.5

**UNBORE IT! >**

Culture

**10 of the best: Björk**

Rising from the wreckage of punk group KUKL and evolving into the queen of experimental pop, we chart Björk's route from mystical musings to environmental activism

2h 36

**Frida Kahlo: a life of hope and defiance**

Betrayal, miscarriage, abortion, childlessness, a crippling road accident: Frida Kahlo transformed her suffering into transcendental art. Jay Griffiths explains how this extraordinary artist inspired her new novel

4h 4

**Fifty Shades of Grey movie 'surprisingly tame'**

44m 5

**Finnegans Wake - in pictures**

4h

**Oksa Pollock: Guardian children's books podcast**

4h

**Dances with wings: Jonathan Watkins on choreographing Kes**

5h 0

**Jack Bauer, band t-shirts and the cultural juggernaut that is Game Of Thrones - today's pop culture as it happens**

12h

**Benedict Cumberbatch to play Hamlet at Barbican**

4h

**The Black Keys, Scarface, Throne Of Games and the curse of P Diddy - today's pop culture as it happened**

4h

**Damian Lewis joins cast of John le Carré film Our Kind of Traitor**

4h

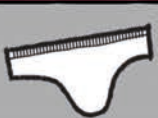
**Levi's Zombies on Ramsay Street, Pee Wee Herman and papier mache theft - today's**

4h

**Jessica Mauboy to sing at Eurovision: not her Waterloo**

4h

**UNBORE-O-VISION fringe**  
01-13 AUGUST 2014

<  >

VOLUME 11.5

**UNBORE IT! >**

**fringe**  
01-13 AUGUST 2014

SATELLITE DISH

ALARM CLOCK

MUSIC SPEAKERS

DISCO LIGHTS

FLIP OUT KEYBOARD

**fringe**  
01-13 AUGUST 2014

**GET #UNBORED**  
AT THE EDINBURGH FESTIVAL FRINGE  
01-13 AUGUST 2014

PLAN YOUR FRINGE NOW [edfringe.com](http://edfringe.com)

UNBORE IT!

See the ad at:  
<http://tinyurl.com/myz5hyz>  
 Click on the links on the left to view

## ONLINE DISPLAY ADS

The screenshot shows the Edinburgh Fringe website interface. At the top, there's a navigation bar with 'What's on', 'Film', 'Food & drink', 'Magazine', and 'Offers'. Below this is a search bar with 'What: event, artist or venue' and 'Near: town or postcode'. A sidebar on the left features a '2 for 1 on socks' ad and a 'Special price' badge. The main content area displays 'POPULAR EVENTS' with categories like Club nights, Stand-up, Book signings, Rock & pop, Family days out, and Theatre. Each category lists several events with brief descriptions. On the right side, there are three vertical ads: 'Stapler sale' (50% off), 'Annual Chair Convention' (B.Y.O. Cushion), and 'New "Beige pants"' (available in 10 shades of beige). The bottom of the page features 'NEWS, FEATURES & REVIEWS' with three articles: 'McLaren 2014 festival shows a sign of undiminished experimental filmmaker Norman McLaren', 'Interview: John Calder, the most important English-language producer of the 20th century', and 'Avery Taro - Enter the Shaker House'.

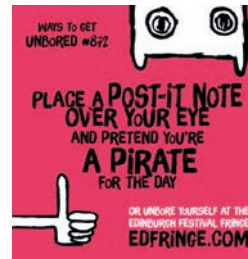
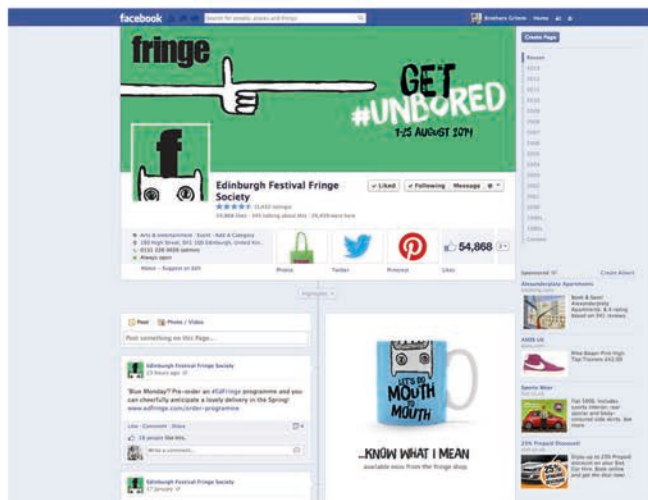
This block contains a collection of hand-drawn style display ads. The ads are arranged in a grid-like fashion. The top row includes 'Business shoes' (Now with 30% longer laces), 'Watch SALE!' (12 numbers for the price of 10), 'Annual Chair Convention' (B.Y.O. Cushion), and 'New "Beige pants"' (available in 10 shades of beige). The bottom row features a large 'BORING!' ad with a hand pointing up, a '#UNBORED AT THE EDINBURGH FESTIVAL FRINGE' ad with a thumbs up, and a 'TICKETS AVAILABLE NOW FROM edfringe.com' ad with a hand pointing to the website. The bottom right corner has a 'fringe' logo with the date '01-25 AUGUST 2014'.

See the ads at:  
<http://tinyurl.com/k93oudf>  
 Click on the links on the left to view



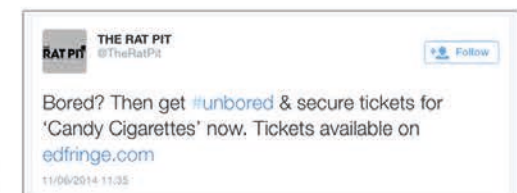
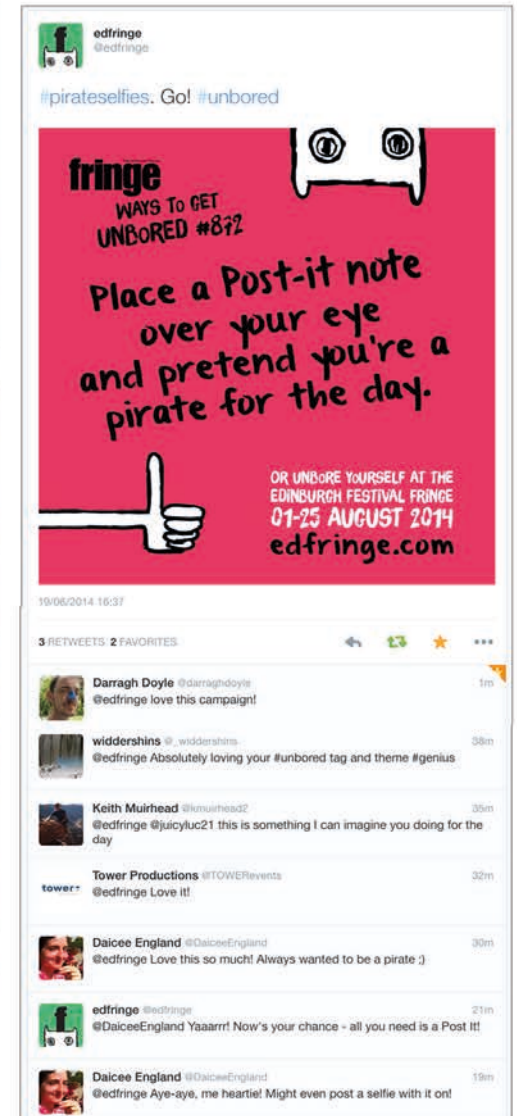
On social we encouraged everyone (and their pets) to get unbored.

## SOCIAL MEDIA

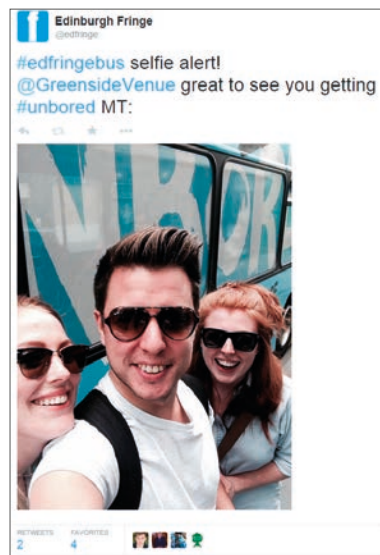
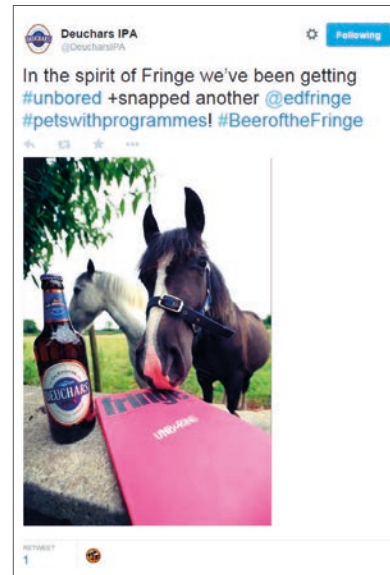


JUST SOME OF THE DAILY POSTS CREATED FOR TWITTER & FACEBOOK

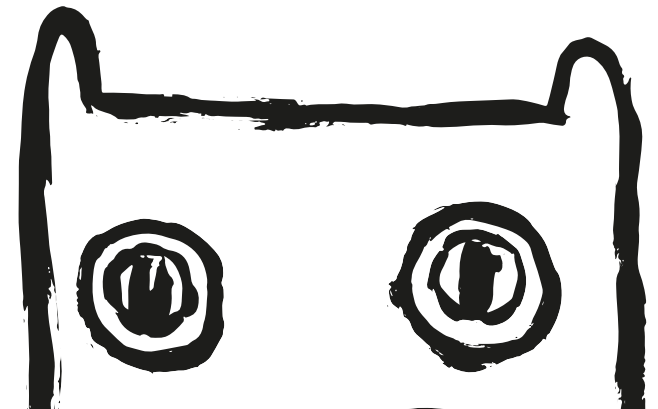








Even our merchandise got un bored.





The Fringe Shop, our box offices, signage and uniforms got unbored too.

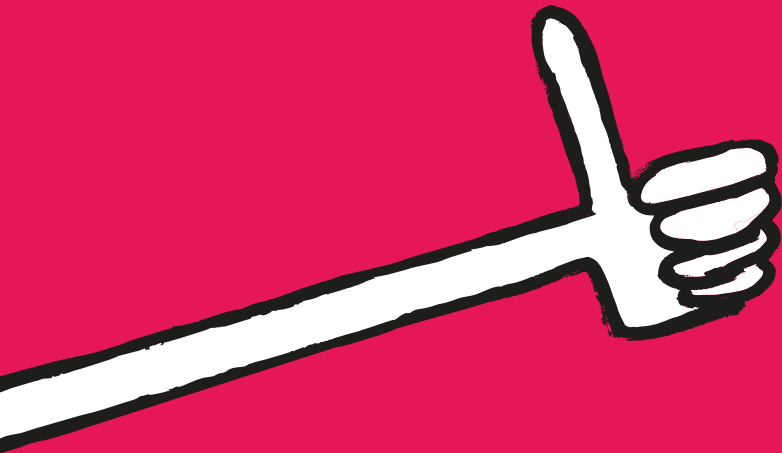




## THE RESULTS

The campaign proved to be a phenomenal success with increases in ticket sales in the three key geographic areas and overall. Engagement was up across all social channels, website traffic was up and there were increases in merchandise sales.

The Commonwealth Games were a great success for Scotland – both in terms of attendance and support, and alongside that the Fringe, the world's largest arts festival, had its most successful year ever.



THE COMMONWEALTH GAMES WERE  
A GREAT SUCCESS FOR SCOTLAND  
AND ALONGSIDE THAT  
THE FRINGE  
HAD ITS MOST SUCCESSFUL YEAR EVER

## DIGITAL & MERCHANDISE

### Paid for digital

£233,870.12 of revenue was generated directly from digital display and Google adwords (of which google adwords was via a free google grant).

### ROI £5.28

At its peak we saw click through rates of 60.03% from our best performing ad on Google adwords, with our average click through rate being 9.10%.

### Website traffic

Edfringe.com  
January - August 2014

Sessions (4,454,125) - **Up 30.19%**

Users (1,904,300) - **Up 13.51%**

Pageviews (23,419,006) - **Up 35.88%**

### Merchandise

Merchandise sales (Jan-Aug) - **Up 23%**

## WEBSITE TRAFFIC

**Pageviews – up 35.88%**  
**(23,419,006)**

## SOCIAL

Revenue from social sources – **Up 119%**

Followers across our social networks  
– **Up 23.06%**

Traffic to edfringe.com from Facebook increased by 10.37% from 2013-14, by 26% on Twitter and by 58% on Google+



**47.4 million impressions**

March-August

Twitter mentions of @edfringe – **Up 37.60%**

Twitter retweets of @edfringe – **Up 139.17%**

Tweets from the @edfringe account using #unbored or #unboring had 956,518 impressions and 21,273 engagements between May and September

**Twitter – all users**

**#unbored and #unboring**

01 July – 31 August

Reach: 47.4 million impressions (estimated)

Via: 21,199 Twitter mentions



**engagement up 238.19%**

Facebook organic reach – **Up 99.24%**

Facebook engagement – **Up 238.19%**

Posts on facebook.com/edfringe that included #unbored or #unboring received 5,449 likes, 1,200 shares, and reached 270,428 newsfeeds



**40,389 photo contributions**

Our three key 2014 campaign hashtags (#edfringe, #unbored and #unboring) have a total of 40,389 photo contributions on Instagram



**views 370,880**

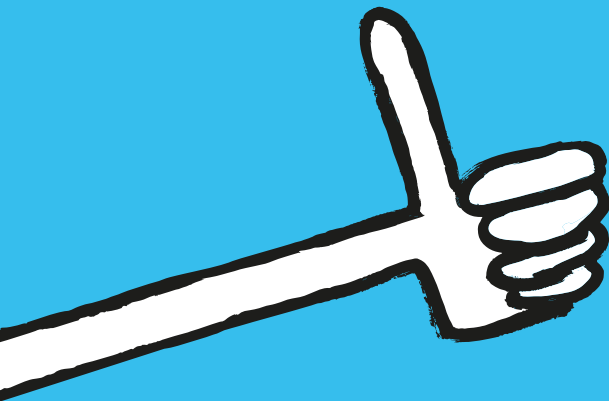
Google+ views 370,880 [16 May 2014 – 26 Sept 2014]. 1.2 million people have viewed our Google+ account since it was created in June 2013

During the Fringe, views peaked on the week of the 22nd of August, when 42,779 people viewed our Google+ page

# PEOPLE GOT UNBORED

## TICKET SALES

**Total – up 12.35%**  
**(2,183,594)**



**Glasgow**  
**up 4.19%**



**Central London**  
**up 12.24%**



**Edinburgh**  
**up 5.49%**



**Greater London**  
**up 11.72%**



**“THE LESSON HERE WAS NOT THAT IT’LL BE ALRIGHT ON THE NIGHT BUT  
RATHER THAT, WITH CAREFUL PLANNING AND JUDICIOUS INVESTMENT,  
EVEN THE MOST CHALLENGING OF SITUATIONS CAN BE OVERCOME.”**

Kath Mainland – Chief Executive  
Edinburgh Festival Fringe Society