

CASE STUDY • 01

From seventeen tools to one platform.

How Fusebox Festival ran its 2026 edition on Janix.

DAYS	FOOTPRINT	EVENTS	PLATFORM
FIVE	CITYWIDE	114	ONE



FUSEBOX FESTIVAL • APRIL 15-19, 2026

One festival. One platform. Five numbers.

5,667

TICKETS SOLD ACROSS 114 EVENTS

1,625

UNIQUE ATTENDEES

114

EVENTS PROGRAMMED CITYWIDE

500

PATRONS ATTENDING TWO OR MORE EVENTS

\$32.8K

TICKET REVENUE

7

CORE TEAM RUNNING IT ALL

FOUNDED 2005 • AUSTIN, TEXAS

Who Fusebox is.



A nonprofit cultural hub for adventurous, only-in-Austin live work, theater, dance, music, film, literature, visual art.

FOUNDED

2005, by a group of artists frustrated that work across disciplines so rarely shared a room.

TRACK RECORD

1,200+ projects supported. 4,000+ artists. 22 years.

CADENCE

Festival every two years, with year-round salons, partnerships, and pop ups.

MISSION

Champion adventurous artists. Make only-in-Austin live experiences with the community.

A TEAM OF SEVEN, RUNNING A CITYWIDE FESTIVAL

The problem Fusebox brought us.

“Seventeen different software platforms that we were trying to make **speak with each other.**”

CHLOÉ CARCAMO MARKETING & OUTREACH DIRECTOR • FUSEBOX FESTIVAL

WHAT THAT ACTUALLY LOOKED LIKE

Tickets in one system. Email in another. Donors in a CRM. Comps in a Google Sheet. Sponsors elsewhere. The website on its own. Each tool fine in isolation. None of them shared data.

TICKETING A	EMAIL B
DONOR CRM C	COMPS SHEET D
SPONSORS E	WEBSITE F
BOX OFFICE G	+10 MORE ...

Pulling a report meant a morning of exporting, deduping, and trying to match the same patron across lists. Some questions never got answered.

Every two years, like “starting from scratch”.

For a festival on a two-year cadence, the problem doesn't sit still, it compounds.

INSTITUTIONAL MEMORY BY EXPORT

YEAR 1	Festival runs. Audience data, comps, sponsor records pile up across seventeen tools. LISTS AGE, SEGMENTS LOSE MEANING
YEAR 2	Programming slows. CRM goes cold. Email cadence drops. Patrons drift.
RAMP	START MOST OF IT OVER Next edition opens with stale lists, dormant integrations, and most of the operational knowledge in someone's inbox.

SEVENTEEN TOOLS OUT • ONE PLATFORM IN

What Fusebox needed, what Janix provided.

WHAT FUSEBOX NEEDED

WHAT JANIX DESIGNED

A daily view of which shows needed marketing attention across a five-day run.

Event dashboard — capacity, holdback, percentage-full per show.

A clean checkout for patrons, no surprise fees at the last step.

Absorbed pricing. The displayed price was the price paid.

Branded reminder emails that included the ticket itself.

Campaign tool — header branding, venue maps, ticket PDFs re-attached to reminders.

A comps system that could handle VIP, staff, artist, and guest tiers across 114 events.

Searchable comps with type filtering — alphabetical view added mid-festival.

Frictionless ticket access. No more password-reset chaos.

Magic-link login. No password required, ever.

Door check-in for staff at every venue, across the whole city.

Janix Door running on staff phones for the duration of the festival.

Sponsor logos on event pages, organized and ordered by tier.

Sponsor management with custom tier names and drag-or-type ordering.

WHY THIS MATTERS BEYOND FUSEBOX

Janix is not just a better ticketing tool.
Ticketing is too narrow a category.
Janix is the **operating system** for
organizations whose core work is
producing live events.



FOR THE TEAM

One platform — not seventeen tools that don't talk — for tickets, marketing, audience, sponsors, comps, and door.

FOR THE AUDIENCE

One brand voice across every touchpoint, and a checkout that doesn't lose people at the last step.

FOR THE FUTURE

Every event teaches the platform more about your audience, your voice, and how your organization operates.

“
It was a thrill to work
with an actual partner
on a ticketing platform.
Something we'd never
had.”

RON BERRY • EXECUTIVE & ARTISTIC DIRECTOR, FUSEBOX FESTIVAL



KEEP THE PLATFORM WARM BETWEEN EDITIONS

What comes between festivals?

PROGRAMMING • 01

Run the Salon Series on Janix.

Eight salons a year. Attendees land in the same database as festival ticket buyers — the right invitations to the right people get easier across the board.

CURATION • 02

Track 2026 artists year-round.

Those artists are still making new work. Keeping notes on what they're doing feeds the curatorial pipeline straight into 2028.

AUDIENCE • 03

Stay in touch with patrons. Curate Donor relationships.

Knowing who came in 2026, who used to come and stopped, and who's worth a personal follow-up is much easier when it all lives in the same place as the donordatabase which now has the capacity for more meaningful outreach.

PARTNERS • 04

Build connections with other cities.

Portland, New York, and others already share artists and audiences with Fusebox. Janix can help formalize that into something deeper.

THE NEXT STEP IS A CONVERSATION

If we solved it for Fusebox,
we can solve it for you.



Bring us your toughest festival dilemmas. The ones you wish you could answer but can't, because the data is in a dozen different places. We'll tell you straight whether Janix is the right fit. We don't do softballs. Bring the heat..

WRITE

hello@janix.ai

VISIT

janix.ai

STATUS

Early access • partner customers • No FOMO