

# **Comparison of the Marketing Mix of the Colours of Ostrava Festival and the Milwaukee SummerFest**

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## **Introduction**

The main purpose of this project is to compare the marketing mix Colours of Ostrava festival and Milwaukee SummerFest festival. On the following pages each component of marketing mix of both festivals is described and analyzed in detail.

We focused especially on online communication, because these days social medias rule the world and we wanted to reveal if there is any difference between communication of festivals in the Czech Republic and USA. Our assumption, that US festival will be much more effective in communication on Facebook or Twitter, because these social medias come from America, was refuted.

For each of the festivals we set recommendations and suggestions for improvements.

SummerFest is one of the largest festivals in the world and we know that comparison with Colours of Ostrava is similar to comparison of David and Goliath. However as in the mythical legend even small festival like Colours of Ostrava has its strengths.

In the last part of our project we identified possible trends, which could be expected in the future.

## **Methodology**

First of all we researched all available sources such as web pages and literature concerning event marketing and marketing generally. But main source of our information was interview, in case of Colours of Ostrava interview with PR Manager Jiří Sedlák and in case of SummerFest with Chief Marketing Officer J. Boler.

## **Colours of Ostrava festival**

Colours of Ostrava is a multi-genre music festival, that is being held annually in the city of Ostrava. This festival is considered to be one of the largest festival in the Czech Republic. The event is being held in the impressive surroundings of Dolní Vítkovice – the site of former blast furnaces, mines and ironworks, since 2012.

The festival has brought a number of interesting headliners to Ostrava over the years including Grinderman, Robert Plant, ZAZ, Alanis Morissette, Cranberries, Sinéad O'Connor, Bobby McFerrin, Mariza, Salif Keita, Jamie Cullum, Janelle Monáe, The Flaming Lips, Antony and the Johnsons, Jan Garbarek, Gipsy Kings, Kronos Quartet, Michael Nyman as well as Animal Collective, plus top names in jazz, world music, rock, pop as well as the alternative scene. The festival also offers a diverse accompanying programme, including theatre, workshops, discussions, films etc.

Colours of Ostrava differentiate itself from the other festivals by invited performers. They are not commercially focused in majority. The true is, that each year of the festival has some famous names but generally this is festival of alternative music and unknown musicians who often catch the heart of festival-goers. It is obvious that visitors appreciate this approach. 9,000 visitors attended during the first year of the festival, and after 13 years, in 2014 over 40,000 people attended Colours of Ostrava. During these 13 years the festival has become much larger, way more successful and much more popular.

### **History**

The first Colours of Ostrava festival took place in 2002. Colours of Ostrava scooped up the Czech Angel (Anděl) award for Music event of the year in 2005 and 2006. For the three consecutive years in 2004, 2005 and 2006, it was also awarded best music event of the year in the category of concert/festival of the year at the ALMA Akropolis Live Music Awards.

The festival has set a new record in the number of visitors, during the last two years. The festival has attracted over 40,000 visitors, in 2014.

## **1 Target group**

The average age of European festival-goers in 2014 was 26 years, over 53% of them were between 18 and 25. Colours of Ostrava rides up because of the main target group. Festival is actually focused on older target group. Typical Colours of Ostrava goers are between 24 and 35, most of them are earners so they can afford the ticket, which is quite expensive if it wasn't bought in advance and they can usually afford a stay in a hotel and other services. This is the reason why the difference between the number of visitors and the number of people in the tent city is so abysmal. The number of visitors was over 40,000 last year, but only around 3,000 stayed in the tent city. Festival is frequently visited by families with children and by couples. Generally in comparison with other Czech festivals, Colours of Ostrava is more peaceful, calm, clean and friendly, it is a festival not only for teenagers.

We can also say that majority of the main target group can be called as Millennials, which is commonly used term for people who were born between 1984 and 2000. Millennials grew up in an electronics-filled and increasingly online and socially-networked world. They are the generation that has received the most marketing attention. As the most ethnically diverse generation, Millennials tend to be tolerant of difference.

It is obvious that there is a difference between Millennials in US and in the Czech Republic, because in 80s there was still the communist regime in the Czech Republic and in 90s unequal situation and there is also cultural difference between Europe and US. But basically, in the main characteristic Millennials are similar all over the world.

Millennials show that they want to be engaged, recognized, educated and inspired. They want to be a part of the event. And what is interesting they prefer personalized experience, interactive activities and the atmosphere, more than the line-up full of stars.

Even when the festival is intended for an older group of people, it's being frequently visited by young people 18 to 23 which are the majority of visitors staying in a tent city. The festival itself tries to hit all groups across the age spectrum. Program is designed so that everyone can find anything what he or she likes. Colours of Ostrava festival doesn't forget about pensioners. People over 65 years have the free entrance for Sunday program of the festival. This opportunity of the free Sunday was used by more than 400 pensioners last year.

## **1 Product**

The first part of marketing mix is a product. The core of the product represents what is the purpose of buying it. Why do people go to festivals? The logical answer is that because of the music, because of the line-up. So in the case of festival the core product is music.

But what is the core of Colours of Ostrava festival? What makes this festival so special, and why is this festival so popular? In my opinion the core rests on the shoulders of the director of the festival Zlata Holuřová, she makes this festival special, because she is the one who chooses the music for the next year of the festival, she makes the line-up, reaches out for new bands and artists.

As for the facilitating products, it must be present in order for the guest to use the core products. In the case of COO festival, the interprets are facilitating products of course, because without them there will be no music and thus no festival. During all the years of the festival there have been many well-known and famous artists such as Woodkid, Robert Plant, ZAZ, Alanis Morissette, Cranberries, Sinéad O'Connor, Bobby McFerrin, Mariza, Salif Keita, Jamie Cullum, Janelle Monáe and many others. Nevertheless, it should be mentioned that the festival aims to introduce new unknown artists as well. Festival Director Zlata Holuřová claim: *"Visitors should discover new interprets, find new favorites. The purpose of the festival is, to make people discover and find..."*

There is another part of the product, the supporting products which are extra products that add values to the core products and help to differentiate them from their competitors. In the case of Colours of Ostrava we can consider as a supporting product the festival In the streets, which is also being annually held during the Colours of Ostrava, visitors have the chance to check out the leading foreign and local musicians, dozens of jamming artists, street theatre, drummers, dancers, designers, poets, plus can get involved in a whole bunch of other program features including a festival parade, workshops and an outdoor gym in the centre of the Ostrava city. It is also possible to visit Landek park which is the largest mining museum in the Czech Republic with the broadest range of supplementary services, which offers to it's visitors a day-long trip around outdoor monuments. Price of the ticket includes special festival tour of the national cultural monuments in Dolni Vitkovice. Visitors can discover the secrets of the Steel City and ride on top of VP1 in the heart of the festival grounds.

## **2 Place**

The Colours of Ostrava Festival takes place at Dolní Vítkovice – a European Heritage Protected Site where mines, iron and steel-works used to be located. It boasts a captivating industrial kind of beauty, but also offers everything what every visitor could ever wish for from a great summer music event - comfort, friendliness, family-friendly facilities, security, and visitor services.

There are 15 stages in festival area, but only 6 of them are music stages. Other ones serve as poetry stages, moving stage – place for workshops, circus and dancing; children stage or Reflex discussion stage, new for this year will also be an electro music stage. There is art market area and Adrenalin Park, where visitors can for example try to climb on a climbing wall. There are lots of cafés, snack-bars, fast foods and vegetarian takeaways in the festival park.

Festival is being held in Vitkovice since 2012. Moving the festival to it's current location was a strategic decision, the industrial environment of Dolni Vitkovice created an incredible atmosphere and made the festival unique and special.

According to the research of European festivals in 2014 53% of attendees answered that the music is what they enjoy the most at the festival, on the second place were escaping from normal life then hanging out with friends and meeting new people.

In the case of Colours of Ostrava the research shows that the music, line-up and program are really fundamental and the major part of Colours of Ostrava goers qualify it as the most important, but on the second place there was the atmosphere of the festival, the place where is the festival held makes a lot. This incredible surrounding creates the core of the festival, it create the emotions.

## **3 Price**

Price in the case of Colours of Ostrava is subsidized which means that is not only financed by the money that gets from the ticket sales, but also from other sources - contributions from sponsors and donors, contributions from the state, etc.

The price is affected by many factors – demand and supply of music festivals market, performers and their financial demands, costs needed to implement the festival and so on.

Especially financial demands of the performers rise every year, there is also problem with the exchange rate of CZK and EUR, because bands want to be payed in Euros or Dollars which is more and more expensive these days. This is one of the reasons why the tickets for the next year of Colours will be more expensive. Price will be increased by 300 CZK which is quite a lot, but when I discussed this with the PR manager Jiří Sedlák, he told me that this increase was necessary.

From the customer perspective Colours of Ostrava festival belongs to those more expensive, but on the other hand lots of discounts on tickets are provided.

### **3.1 Pricing Strategies**

The tickets for the upcoming festival are being sold in a pre-sale just a few weeks after the last the festival has ended. For instance pre-sale for the year 2015 was started in September 2014. The reason for this is that many participants of the last year are full of emotions, if they liked the event, they will most likely want to purchase the tickets for next year. There is also another reason why to purchase the tickets so early, the prices are reduced.

Usually there are six waves of increasing the ticket price. But on the other hand partners of the festival offer discounts on tickets, which automatically attract customers and potential customers. The main partner Česká Spořitelna offers a special discount of 20% for clients of the bank each year from May. ISIC offers a discount of 10% for holders of the ISIC card from April. And the official partner České dráhy also offers a discount of 10% for the holders of the IN card.

The strategy of the increasing prices should ensure that the effect of weather will be minimal. The main goal of the management team is the same situation as in the case of the Glastonbury festival which is sold out in 30 minutes right after the tickets are put on sale.

### **3.2 Sponsorship**

People come to music festivals for more than the music; they come to be a part of an experience. Making the brand into a part of that experience can potentially turn thousands of attendees into paying customers.

Music festivals are attractive marketing destination, mainly because of the large amounts of people drawn to the events over the course of two or three days.

In the case of Colours of Ostrava nearly 60 companies contribute at the sponsoring of the festival. General sponsor is Česká Spořitelna, ArcelorMittal, city of Ostrava and many others.

Česká Spořitelna had its own area last year, which was available only for clients of the bank, called the "Blue Zone". For example the visitors could be in an air-conditioned tent, use a photo corner, an observation tower, an ATM, a cocktail bar and its own DJ. However Blue Zone was a bit criticized by some participants because it was too separate and didn't quite fit into the atmosphere of the festival. Česká Spořitelna offers two ATMs in the festival area. In total 6,211,400 CZK were withdraw in these.

The main partner of the Colours of Ostrava festival, the ČEZ Group, promoted the Orange Bike project. The project was based on the fact that each visitor could ride on an orange bicycle for one minute, the energy which was created by pedaling was then transformed into money and each participant could have decided which non-profit organization would receive this money. One of the non-profit organizations, for example, was Čtyřlístek, which is a center for people with disabilities. This project was evaluated very positively by visitors and more than half of them participate in.

An exclusive partner of the festival is the Czech Television. At the festival areal there was the Building of technology world where meetings and interviews with famous personalities and artists were held. Visitors could attend a sightseeing tour of television technology, which included an excursion of the technical equipment of the complex.

The medial partner is the Reflex magazine, which offers an opportunity to be photographed for the front page of the magazine and chat with its redactors. Visitors appreciated this possibility very much, this year Reflex will prepare a similar program.

Programs and activities of the sponsors are planned with Jiří Sedlák who is responsible for the sponsorship and satisfaction of the sponsors. These activities should be in compliance with the atmosphere and culture of the festival but also creative and attractive for participants. Sponsors grant a large amount of money (in case of Česká Spořitelna in millions), they should get new potential customers and positive advertising as a reward.

**Table 1: Sponsors**

Partnership	Company	Advantage at festival
General partner	Česká Spořitelna	Blue zone
Main partner	ČEZ	Project Orange bike
Exclusive TV partner	Česká televize	Building of technology world
Medial partner	Rexlex	Reflex tent

Source: [www.colours.cz](http://www.colours.cz)

## 4 Promotion

The marketing communication of the Colours of Ostrava festival is created in two main marketing departments in Prague and in Ostrava.

### 4.1 Public Relations

The management of the Colours of Ostrava knows that building the relationships with the public is the very base of the success. Every year there are several press conferences, the number of the conferences changes every year. For example six press conferences were held in 2014, two in Prague on the fact that the press conference is held when something important has to be published (a large block of the program, the famous performers from abroad, a change in the program, etc.). As mentioned previously, press conferences are held in March, the second in June, third during the opening of the festival and fourth during the festival, which was also attended by some artists). Generally at least two press conferences are held in Ostrava every year and at least one in Prague.

Another important part of PR is the press release. The Colours of Ostrava festival issues its periodical once or twice per three weeks. Press release contains new information about the program, news, organizational information, etc.

The Facebook social network can be considered as well as a way of maintaining the good relations with the public and. This will be discussed in section of the online advertising in detail.

## 4.2 Advertising

Advertising campaign runs during the whole year but most frequently from January to July. The major part of headliners are known usually in January, so they have to be promoted.

### **TV Ads**

Because TV ads are one of the most expensive ways of promotion, in the case of Colours of Ostrava TV ads are not used too often. Main medial partner of the festival is the Česká televize (Czech television). This channel allows the broadcasting short spots with specific information about the festival for the public from late June until the beginning of the festival.

During the festival selected concerts are broadcasted. This is also way of promotion, people can watch the concerts despite the fact they don't participate at the festival. This way of promotion can address potential new visitors next year's festival.

There is another channel where the festival spots can be seen. It is regional TV of the city Ostrava, which is called Polar.

Spots for the festival can be also seen in public transport of the company Student Agency. Spots are broadcasted there during May and June.

### **Radio**

The Colours of Ostrava festival cooperates with the MMS which is a company that includes many Czech radio stations. Because of the MMS the effect from radio promoting is maximal, because many stations will be used. The advertising is most concentrated in May and June.

### **Press**

This type of promotion is one of the most frequent in the case of the Colours of Ostrava festival, because of its low costs. Main partners are Denik, where ads are published in May and June and an important partner the Reflex magazine, because lots of readers are interested in culture and music. Reflex publishes several articles about festival program each year, interviews with performers and in June there is a special attachment just about the festival.

Main czech music magazines Full Moon, Rock&Pop, Fun and Metropolis advertise the Colours of Ostrava as well.

### **Posters and leaflets**

Posters promoting the festival are posted in the big cities of the Czech Republic (Praha, Brno, Ostrava, Plzeň,...), but also in 140 universities across the country. Posters are published one month before the event.

Leaflets are distributed in the larger cities between May and June. The size of the leaflet is in range between A1 and A2 format and leaflets are distributed by volunteers, which in return get free tickets to the festival.

The Olomouc city advertises the event in a monthly cultural program on public bulletin boards.

### **Outdoor advertising**

Billboards should be readable in a very short time and not many informations can be on them, there should be a simple slogan. So for this reason billboards are not quite suitable for the Colours of Ostrava. There are just few in big cities. On the other hand city light vitrines are often used. They are placed in July especially in train stations of big cities (Prague,

Ostrava, Olomouc, Plzeň, ...). Outdoor advertising on trams and buses in the form of stickers is used only in Prague and Ostrava.

### **Advertising in cinema**

Because the advertising in cinemas is very expensive, the only cinema, where this way of promotion is used, is the partner of the festival, the Cinestar. Audience can watch a short spot same as the one on the internet from May to June.

### **Advertising abroad**

The festival has become quite a really big music event. For this reason, some advertising in abroad had become more and more important. In March, an article about Colours was published in the Observer, this proves that the Colours of Ostrava rank among the other festivals of European format has risen up.

Colours of Ostrava is very popular in Poland, there is a separate marketing agency which conducts the campaign in Poland. There also is a marketing team in Slovakia. In Prague there is an administrator of the English version of the web page.

## **4.3 Online marketing**

Nowadays the online marketing can be considered as one of the most important part in advertising of festival. In this chapter each part of online marketing will be described.

### **Social Networks**

Social networks should be considered as a main communication channel of the festival. Colours informs through Facebook about news in program, new interprets, innovations in the areal and other organizational information and competitions.

The Facebook is the most visited in the Czech Republic, other social networks are not so popular. For example Twitter which is a very popular in abroad is almost dead in Czech Republic. Despite of this fact the Colours of Ostrava have profile on all common social networks like Twitter, Instagram, Google + and so on, but there is almost no feedback.

The Facebook profile has two admins, they post articles every day, videos of the interprets interviews and informations about the interprets as well. The Facebook campaign starts in September while the pre-sale is starting. Every new performer is announced and there is at least one post per week. The campaign starts to be more concentrated after Christmas in January. Posts are placed on Facebook almost once per day during the January. The festival starts to communicate with potential visitors and informs them about any changes in the areal, about new attractions and so on.

From January 2014 there is a new graphic face of the festival. It's quite a distinctive concept, emotionally charged faces that never cease to amaze by their diversity and accompany the festival in different variations for all materials.

It is a simple and very powerful idea based on a fascination by the human face. Faces are covered by ornaments which are created of colored dots. The symbol of colored dots has connect this new graphic style with the festival logo

This concept of the faces was designed by the graphic and creative studio KANTORS CREATIVE CLUB, which works for many well-known brands from different sectors.

These graphics are used on the Facebook page in many variations of colors of skin and different types of ornaments on faces. This should express the diversity which festival offers. Visitors of the festival can taste lots of music genres and one of the main goal is to create an

environment where difference from others is an advantage, the environment of freedom. Colored dots represent diversity, but if lots of individuals join together they will make something special, which is the meaning of the main logo.

So generally Facebook has two functions in the promotion of the festival - information and communication (the festival provides customer loyalty). This information consists of adding the contributions regarding to organizational changes and program, communication means an interaction with visitors.

## **Web**

The graphics and the website of the festival were redesigned in 2014. The logo and the faces graphics were discussed in previous part. The webpage is divided into several sections. The news section which contains actualities, then the information page about the program and performers, then a photo gallery with photos from previous years, and a page with practical informations about transportation, accommodation, security at the festival... There also is a link for the pageon which you can buy the tickets. The web page is well arranged, in my opinion there is no reason for any critics of it.

The Colours of Ostrava Festival promotes his services through banners on music servers from January to July. Then on the website [www.idnes.cz](http://www.idnes.cz) (festival has cooperated with idnes for two years), and on which the festival starts one whole section month before festival. Other webs where Colours advertise are [www.eProgram.cz](http://www.eProgram.cz), [www.muzikus.cz](http://www.muzikus.cz), [www.denik.cz](http://www.denik.cz).

## **Mobile apps**

Because the Colours of Ostrava can be considered as a festival of the European format a mobile app is an absolute necessity. The festival has been offering the possibility of downloading the official festival app from the App Store and the Google Play since 2013. The mobile app contains the program and offers a possibility to plan the concerts which individual visitor would like to visit. There also is the possibility to read news and actualities which are posted on Facebook or the web site. App also includes practical informations about the festival and performers and map of the festival park. Unfortunately there is no possibility to share photos and songs through the app.

Pitchfork Music Festival for instance created a free mobile app with a schedule, map, and other information and partnered with Rdio to provide a feaure that allowed attendees to take pictures at the event and attach songs to them through the application. Festival goers could print their photos and receive a free trial of Rdio at the sponsor's tent. For apps to be successful, consumers need a compelling reason like this one to download and interact with others via the app.

This is my recommendation, app should be something interactive, it could be something special for visitors and printing the photos would make it tangible. There could be some special offers like discounts for food and drinks or any other advantages. But primarily it should be a possibility of creating a cheap way of advertising. Festival goers should have a chance to simply share the moment when they are full of emotions; there could be competition of best picture capturing the atmosphere of the festival. Visitors could share the pictures in the app or on a webpage, where all user of the app from Colours family could see it and vote for the best. Winner could obtain tickets for the next year.

## **5 People**

People are important part of the marketing mix especially at a music festival. Visitors are constantly in contact with staff and even with the management of the festival during the event. It is necessary that staff is trained and friendly. It could seem as less important, but the quality of the staff and services is highly important aspect. The decision whether to participate or not in the next year of the festival is often influenced by satisfaction with the services and the festival team.

So visitors should have the feeling that the staff cares about their problems, that they are important. Dissatisfaction can have devastating effects. As known, the negative references spread way more faster than the positive ones.

The Colours of Ostrava festival selects festival team very carefully, for all positions from cleaners there is a selection process with interview and all employees have to be trained before the festival.

### **5.1 Management**

Colours have a really stable management. Most of the team were present at the birth and the very beginning of the festival.

Perhaps the most important person is the director Zlata Holušová, she is the founder of the festival and mainly she is responsible for the music program. Music became her meaning of life. She has organized music events and concerts even during the communist regime and after the velvet revolution her vision became clear, she wanted to create something special, something that the Czech Republic was missing. An ultimate event.

### **5.2 Volunteers**

The major part of the staff is volunteers. Volunteers usually work as navigators in parking lots, assistants in camp, etc. The only condition is the age of 18 years min. Volunteers get the ticket for the festival, accommodation in the camp and free parking, meals (1 meal per day), transport allowance in the amount of CZK 300.

The volunteers work in shifts - for the whole festival each volunteer has to work 32 hours. Shifts are spread so that volunteers have an opportunity to attend the concerts of some major bands at the festival.

Each volunteer is obliged to pay a refundable deposit (deposit) 2000 CZK before boarding the festival.

## 6 Recommendations

Although the Colours of Ostrava is one of the most popular festivals in the Czech Republic, there is still room for improvement. First, it is important to focus on communication through social networks. Communication through Facebook in comparison with the festival Summerfest is better, which is quite surprising, because social networks came from US and I suppose that they will be more experienced in it. Colours should generally focus more on targeted communication with potential visitors and generate more competitions and attractions which helps create the community of Colours of Ostrava goers.

Considering social networks, the festival should also pay more attention to Twitter. Although Twitter in the Czech Republic is less popular than, for example, Facebook, they should present the event properly. In the coming years the popularity of this medium is expected.

As a weakness of the festival can be also considered a mobile application, which significantly lags behind application of Summerfest. Our proposal is to make the application more interactive. With the use of GPS signals app would be able to focus the visitor's position in the festival area and then it would show the current performance at each stage, instead of slow searching in program.

Festival has also YouTube channel, but the content of the channel is quite poor. There should be more videos, from the visitor's perspective. So our proposal is to make contests for tickets to next year of festival. The topic will be Feel the festival and it should show the emotions, feelings and atmosphere of the festival. Winner of the contest will obtain two tickets for festival.

Another weakness of the festival is Instagram. Instagram is a network with enormous potential in comparison with other social networks has one of the highest figures of engagement, it means the degree of involvement of users who respond to the content. Data on the number of users in the Czech Republic of Instagram is quite varied, according to estimations, there are about 200 up to 300 thousands users (some optimistic sources suggest even over half a million) and this number of users is constantly growing. In case of Colours of Ostrava is Instagram really poor. Instagram is limited mostly to photos of artists, downloaded from their official websites. In my opinion Instagram compared with Facebook should be the more authentic, Instagram can capture the atmosphere of the festival, interesting moments and atmosphere behind the scenes, festival goers and so on...

Last year there was also problem with checking of visitors, the operational system for it didn't work so visitors had to wait two hours in front of festival area. Quick check in is really important; waiting in sun for two hours can really damage reputation of the event.

# **Summerfest**

## **History**

Summerfest was founded in 1968 as a music festival that caters to music lovers of all genres. It is billed as the world's largest music festival, as it brought in more than 852,000 visitors last year alone.

Over the last 47 years, Summerfest has done a successful job of marketing the festival, as it continues to grow every year in attendance, with a 1.4% increase from 2013 to 2014.

When it first began, it was modeled after an Oktoberfest celebration that former Mayor Henry Maier attended in Munich, Germany, and was hosted in 35 separate locations throughout the city. Two years later, in 1970, the festival was moved to Milwaukee's lakefront, where it has resided ever since.

## **7 Target Group**

Summerfest caters primarily to families and hopes to bring in a fan base as diverse as the music selection it offers.

According to Chief Marketing Officer John Boler, Summerfest does well when Milwaukee residents feel comfortable bringing everyone they know, from their friends to significant others, grandparents and children. The festival has a wide reach, targeting people from all over the country, especially the nearby Midwestern states such as Michigan, Minnesota, and Illinois. However, they are always striving to expand their reach further.

## **8 Product**

Summerfest's core product is different than the other major American music festivals, in that it offers the most diverse music selection than anyone else in the country. Compared to Bonnaroo, Coachella or Lollapalooza, which cater to more niche audiences, the 800-plus performers at Summerfest represent a wide range of genres.

From a supporting product standpoint, Summerfest prides itself on its food and drink offerings. Boler said that one of their main goals is providing a slightly different menu at every single kiosk on the grounds. That way, patrons who visit multiple times over the course of the 11-day festival can try something new to eat every time.

## **9 Place**

As mentioned earlier, Summerfest moved to its current location in 1970. Over the course of about the next 20 years, many of the stages that are currently standing were built, including the 23,000-seat Marcus Amphitheater in 1987. This "main stage" plays host to the most famous and sought-after acts at the festival every year. By 2012, the latest renovation of the Summerfest grounds was finished. All of the 11 stages and infrastructure on the grounds are permanent, allowing Henry Maier Festival Park to host other large events, such as presidential visits, and concerts, during other times of the year.

Also on the Summerfest grounds are stages and areas devoted to non-musical entertainment. These places are generally established as a result of sponsor investment. Examples of these include the Northwestern Mutual Children's Theater and Playground or the Gruber Law Offices Sportszone.

## **10 Price**

Mr. Boler said that Summerfest has an annual budget of about \$20 million that goes toward signing acts and paying staff. The Summerfest staff uses a markup pricing strategy based on their known costs and expected attendance to determine how much to charge for each type of ticket.

A day pass to Summerfest will cost \$19 this year, or \$12 on weekdays between noon and 4 p.m. Additionally, the festival offers a discounted \$7 ticket to seniors over 60 and children under 10. Summerfest also employs quantity discounts in the form of a \$45-dollar three-day pass and an \$80 "Power Pass" that allows admittance for all 11 days. However, tickets to the main stage headliners incur their own cost - usually between \$50 and \$100. Purchasing tickets to headline performances also allows you to attend any of the other small-stage performances on the same day. However, more popular headliners often cost far more. For instance, this year, tickets for the Rolling Stones start at \$94.40 and go all the way up to \$421.95. Prices like these are a vast outlier, as Summerfest is widely regarded as one of the cheapest music festivals in the country.

## **Public Relations**

Public Relations with Summerfest is heavily focused the local area in Milwaukee as well as on a national level. In Milwaukee, Summerfest often uses a public relations strategy of offering free tickets working their various sponsors around the city. This is possible because Summerfest is fairly inexpensive for a single-day admission so they often give them away with the purchase of various products from their sponsors.

For example, Miller Brewing Company, a huge sponsor of the festival, will often give out tickets to local liquor stores to give away with the purchase of their products. Summerfest also partners with radio stations and local media sites to hold contests and giveaways for tickets like the Milwaukee Journal Sentinel, who post certain days through social media of what days and times they give away tickets. (Ulbelherr) They also will run promotions during Summerfest that involved getting free admission for the day with a donation of certain items that they give to charity.

On a national level, Summerfest focuses their PR campaigns on social media. One very effective Public Relations strategy for them is getting their name out nationally by being featured in different media sources that cover the top festivals of the year, like making "USA today's top 10 music festivals" among other major media outlets. This is huge for Summerfest's marketing efforts as it provides free advertising for them and expands their identity outside of the Midwestern region where they put most of their more expensive resources.

## **11 Advertising**

Summerfest faces a very competitive market to advertise in as there are tons of festivals in the Midwest during the summer and more are popping up in the area every year. They focus on such a wide range of customers that every music festival is competition for them. Milwaukee is also a market that they need to compete in, even though they have had a large presence there for so long. During the summer in Milwaukee, many more events are going on that they have to compete against for people to attend, such as Milwaukee Brewers baseball.

Summerfest does classic advertising around the city of Milwaukee and in the nearby states through press and media, but their main focus in the future is through online marketing. Online Marketing is becoming the major part of every company's advertising strategy and Summerfest is no different. They are mainly focused on their social media advertising since it is low cost and gives them access to not only the local market but the greater national and even international market. They use a combination of mostly Facebook, Twitter to post their lineup announcements and interact with fans in the days leading up to the festival, although it is primarily used as advertisement for the bands themselves. The advertising is not only good for the exposure of the festival, but the exposure also benefits the band due to the diverse crowd that follows Summerfest on social media. This encourages more bands to come to Summerfest and allows them to get the established and the major up and coming acts of today's music. They also have an Instagram page to share with the fans the experience of Summerfest and how they prepare the grounds for the festival.

Summerfest has also made attempts in recent years to improve their website to make it more interactive with fans, which is becoming a common trend amongst major music festivals. Some of these improvements include more behind the scenes coverage of the festival and specific bands that people follow. This connects big followers of the bands that play Summerfest to the festival, which is further advertisement that they don't have to pay for. They also plan to follow in the footsteps of some other major festivals and begin streaming the event live for people to watch at home for free, hopefully encouraging to attend at a later time if they couldn't make it due to the time period or distance. This advertisement will further connect the fans with the Summerfest experience even if they aren't physically present. They also have plans to continue to upgrade their mobile app, which they release annually to allow fans to have easy access to news, lineups, and an interactive map.

## **12 People**

Summerfest has thousands of people in attendance for 11 days every summer, but the real people behind the festival lies with the group that works year round to make the festival possible.

There is 42 full time staff of Summerfest broken out into key disciplines of event planning/producing such as marketing, accounting, and operations. They also hire about 2,000 part-time workers and contractors to execute the event in the weeks leading up to the event.

During the event, Summerfest usually has volunteers come out to assist with the event that have been a part of the experience for years. They usually also help out with setting up before in preparation for the event and clean-up once it is over to get the grounds ready for the many festivals that take place throughout the summer. They also are responsible for a good amount of the security at the festival and volunteer/part-time employees also help run the many stands and collect tickets or the donations for free tickets at the entrance each day.

The most important people of Summerfest are obviously the customers, but it is important that it takes the help of the community and the full time workers who work year round to make this festival happen so successfully every year.

## 13 Recommendations

Summerfest has historically been a very successful festival but we still have recommendations on how it can continue to improve in the future.

Environmental sustainability is overlooked in the United States as a whole and we believe they could find ways to better manage trash/recycling and figure out ways to create a more environmental experience. There is a large amount of trash at Summerfest and we thought it could be easy to place more containers that encourage recycling or, like Colours of Ostrava, have reusable cups that people can use for their drinks in hope that there would be less waste from the copious amounts of beverages that festivals sell. They could also provide some other kinds of rewards for recycling maybe by promoting green companies at the festival. They could also focus more on promoting green initiatives through their booths and use the platform as an opportunity to generate awareness for better environmental practices and maybe have games or free merchandise so customers get an interaction with them. They could also create an incentive for carpooling such as preferred parking/express lines and also they need to focus on continuing to provide more shuttles to keep traffic low, which has been very successful with the help most bars in the city offering a free ride, as this also cuts down on drunk driving, which is a big issue in Wisconsin.

Another recommendation is that Summerfest could utilize social media better in order to advertise and interact with people going to the festival. Summerfest makes posts on social media semi-frequently, but they need to make it more customer interactive to be successful in their advertising strategy. They could start promoting where they are giving away tickets at various events and making contests of daily questions in order to keep the festival goers engaged all year round. They could also have contests in which people can enter if they share their lineup, or work with the bands to create giveaways specific to them, or at least spotlight one or two of them each day to show the diversity of Summerfest. This could be an incentive for the bands to work with too as this will be free publicity to them, which may also encourage them to come to Summerfest to get exposure over another competing festival at the same time of the year.

Summerfest does many things very well and it has been a successful festival for years in Milwaukee, but the competition is growing more every day and each festival needs to be focused on putting out fresh ideas while also staying on top of the trends of major music festivals.

## 14 Trends & Opportunities

So the question is what trends, opportunities and challenges will impact event marketing in the future?

The music festival industry is rapidly growing as they continue to grow more numerous and crowded every year. New trends are starting to become common at all festivals every year as technology continues to advance. And it seems that technology pace is increasing exponentially. We can assume great expansion of data management. New systems will allow analyze events by more sophisticated methods and derive more value added for visitors. Collecting of smart data, understanding it in detail and copywriting skill will be highly demanded.

Apps will also continue to become a huge part of the festival goer experience as smartphones are becoming more common and more a part of everyone's daily lives. Summerfest continue to improve its app every year and releases one annually to make sure it is as up-to-date as possible. This will be a big area of opportunity, but will give festivals another easy avenue to connect with their customers and use its data as an opportunity to get more accurate findings for their marketing team, while also giving them an easy one stop place to find everything they need to help with navigating and learning about the festival.

Next trend will be wearable technology as well. Expansion of Google Glass, Apple watches or Oculus Rift and other is expected. This technology will allow interaction with each other during live experience.

High invest and improve Wi-fi reliability and speed is expected. Millenials feel almost no loyalty and can be easily disappointed, they are Wi-fi addict. So Wi-fi connection will be necessary.

Recent studies show that Millenials generally are more experience oriented. They are care more about experience than material possessions. This fact will lead to expansion of experience economy which provides plenty of growth opportunities for innovative companies and projects. Visitors want to be engaged, they want to be active, recognized and inspired in the ways that appeal to them and they want to co-create their own event experience. One of the festival coordinators of Rock the Island festival claims that: *"In the festival industry we are seeing a desire for an "experience" rather than a big concert. Inclusion of hands on and interactive activities are very popular."*

Live streaming has also becoming a new rising trend that would be available on websites and through apps, and some have already started to have success with this. They do it for the many users online who can't attend the festival in person so they use it as a way to continue to spread awareness and market themselves for a low streaming cost, in hopes of encouraging more people to attend in the future.

The biggest is going to be a cashless customer experience in which all food, drink, and merchandise bought inside the festival will all be linked to it saving customers the hassle of carrying cash. This will be a rising trend in everyday life in general, but festivals are trying to jump on it early and are already working on ways to allow customers to use their ticket as a means to purchase anything in the festival. This will not only be easier for the customer, but could encourage more sales since people feel more inclined to buy more when they aren't actually spending the money, much like credit cards. This would also make the bookkeeping much easier I the festivals as it will all be automated by a system and there would be no need to hire anybody to manage the physical cash.

Another common trend is the rising prices of tickets, which is attributed to the rising cost of entertainment due to the large amount of musicians they get. Their prices will continue to grow as every year artists make less and less money off of album sales due to Internet pirating of their music and free streaming services. This has led many of them to focus on making money from tours instead of album sales, causing their prices to increase every year as the problem becomes more prominent. It is important for the festivals to be successful, they need to bring artists that people really want to see, so this is something they will not be able to get around and is causing higher ticket prices at festivals around the world every year. Summerfest works very hard to keep it low cost, which is one way they stand out. However, they still will need to find ways to address these rising costs in the future and raising ticket prices is the last thing they want, but it may be necessary due to the trends of the music industry.

Nowadays there are so many marketing channels and tools that it could be a bit messy. In the future search for simplicity in such complex world can be expected. Visitors and even event organizers want a user-friendly interface, they want to find everything in one place and simply.

Apps will also continue to become a huge part of the festival goer experience and live streaming will also be available to many users online who can't attend the festival in person so they continue to spread awareness and market themselves for a low cost.

## **Conclusion**

The purpose of this project was comparison of marketing mix of two festivals. We compared one of the largest festivals in the world with the festival for 40,000 people.

Naturally we assumed that Summerfest has better marketing communication, advertising, organising and so on; because of significantly higher budget and size. But reality is quite different; Summerfest has much more resources than Colours, more sponsors and donators; but the communication with the potential visitors is not as sophisticated as in case of Colours of Ostrava. Colours of Ostrava does much more to attract the attention of people, Summerfest relies on notoriety.

On the other hand Colours cannot fully compete with Summerfest in line-up, using new technology, mobile apps, and interactive program of sponsors.

But generally if we evaluate the situation of Colours in spite of the fact that there is big difference in size of the festivals, we could say that marketing of Colours of Ostrava is comparable with the marketing of the largest festival in the world. It means that it does not matter whether you are a giant or a dwarf, if you try to do the best, you will be successful.

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