

# ROCK YOUR BRAND

**HOW TO USE FESTIVALS TO MAKE YOUR BRAND A HEADLINER**



Melitta Festivaltour 2019  
(Mokoh Music, 2019)

**EAST  
END**

# CONTENTS

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## RELEVANCE OF MUSIC EVENTS

3-4

## APPROACH

5-17

- |                   |               |
|-------------------|---------------|
| 1. STRATEGY PHASE | 4. LIVE PHASE |
| 2. CREATIVE PHASE | 5. POST PHASE |
| 3. PRE PHASE      | 6. EVALUATION |

## FESTIVAL TRENDS

18-19

## BEST CASES

20-23

MELITTA FESTIVALTOUR

HOMANN GRILL VILLE

ROSSMANN ROCK'N'REFRESH

## ABOUT EAST END

24

# RELEVANCE OF MUSIC EVENTS

Gone are the days when „my house, my boat, my horse“ were used to impress. Today, „my base jump, my world trip, my concert attendance“ are the new status symbols. **People are hungry for unique, personalized experiences that touch, that stand out from everyday life and are suitable for a good story to impress their friends - analogously or virtually.**



Happiness Festival (Mokoh Music, 2018)

Enthusiasm for music events grows with the longing for real experiences and emotions: Over 500 music events with around 5.36 million participants take place throughout Germany every year (Nielsen Sports, 2018). Whether it is Wacken, Parookaville, Rock am Ring or the audience of 500,000 at Bochum Total. These figures show that festivals have developed into an exciting advertising environment. The most diverse target and age groups come together and offer brands the opportunity and creative

scope to position themselves in an attractive environment and to stage something special and emotional - live, direct and experience-oriented.

Festivals are especially popular with brands due to the interaction with the young and music-loving target group. They are able to address their young target group much more effectively via events than in the traditional way.

**Festivals have become an integral part of millennial life, bringing friends together, making fans happy and being shared thousands of times in social media. Nowhere else will brands find their target group more open, emotional and accessible.**

## VISITORS OF MUSIC EVENTS

(in Germany 2015 and 2019, in millions, IfD Allensbach/Statista 2019)



**The perfect stage for brands: Through storytelling, they can create unique experiences and be remembered.** Surveys show that festival visitors also have a positive attitude towards sponsorship. For 52% of visitors it is a huge benefit when sponsors organize entertaining activities at music events (Nielsen Sports, 2018). Perfectly implemented and executed, festival sponsorship can offer brands great added value.



Homann Grill Ville at Rock am Ring:  
24h Nonstop Grillyv Pleasure  
(Maxim Abrossimow, 2019)

**The advantages are obvious: events create points of contact with customers, form a low entry threshold into the world of brands, create a high brand experience and can be extended beyond the festival audience in a way that is both target-group-oriented and has a long reach.** Success factors for this are above all uniqueness and originality, in order to strengthen the ability to remember and distinguish. Through emotional storytelling, brands can create an arc of tension and thus convey their messages and anchor them with consumers.

It is important to coordinate the content of the communication measures in order to increase their impact and reach. If companies then succeed in increasing the shareability and digital expansion of their events, they not have not only done their duty – they can win top marks showing off.

**Last year 5.63 million  
people attended  
music events in Germany.**

The Melitta Festival Living Room  
(Mokoh Music, 2019)



# 1. STRATEGY PHASE

**In order for the brand presence at festivals to be a complete success, every brand should first develop a communication strategy and consider the following questions in the run-up to an event:**

## **WILL MY TARGET GROUP EVEN BE IN THERE?**

THE (!) decisive question: Does the audience fit my clientele at all? Classical factors such as age, gender, income, but also nationality/local affiliation play a role here. For example, an international festival with a supra-regional audience may be less relevant for a purely German brand. Conversely, a festival can also tap into completely new groups of buyers and create new potential for a brand.

## **WHICH FESTIVAL SUITS MY BRAND?**

The first glance should be directed at the organizers, the contents and themes, the artists, the musicians and other brands represented. Are they politically oriented, and if so, does it fit my brand? Which music is the focus, rock'n'roll, hiphop, alternative rock or electronic dance? The season should also be considered: Is my brand attractive all year round (e.g. skiwear in summer)? And last, but not least: the multiplier effect. Is the festival covered in relevant media and what high-reach media does the festival itself offer?

On-Site activation by Rossmann  
(Ole Windgaßen, 2019)



## WHAT SHOULD BE CONSIDERED WHEN SELECTING THE FESTIVALS?

First of all it should be considered whether my brand should be represented at one or more festivals. As soon as a selection has been made, the festival should be examined in detail: How big is the festival and what is the geographical location? Does it offer enough space for my request? Will my brand be visible at all during the festival? Visitor movement flow and guidance systems should be discussed with the organizer in advance. Is the festival indoors or outdoors (#weather)? Is my brand better suited to the infield where the music is playing or the campsite? It should also be considered if you want to be a festival sponsor. That way, the festival brand is integrated into all communication channels and the generated content can be used for your own marketing activities.

## WHAT ARE MY OBJECTIVES?

One point that is often neglected is the setting of clear goals. Starting with awareness, image, commitment and local activation, a festival can provide clear added value. Also - or especially - at festivals, marketing managers should define clear KPIs for themselves and their team, according to which success can be measured and



Karaoke in the Melitta Living Room  
(Mokoh Music, 2019)

subsequently documented. This can include image enhancement as well as new newsletter subscribers or sales/contracts on site.

## HOW CAN I INTEGRATE VISITORS IN A CUSTOMER JOURNEY?

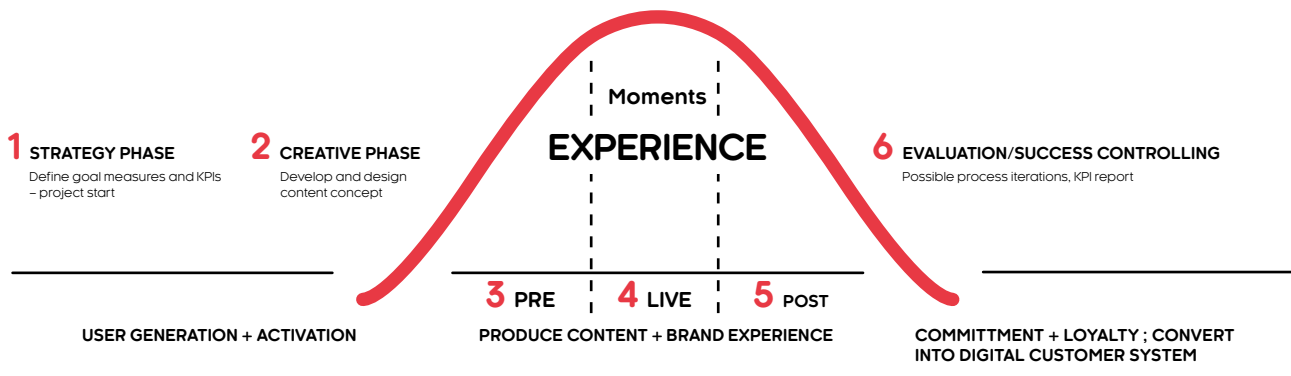
It is important that the customer journey does not begin with the event or end directly after it. Therefore, the entire life cycle must be considered: Do I also reach my target group in the run-up to the event? And can I continue to reach them after the event is over? Which channels are available? And where can my brand be helpful/supporting?

## WHAT SHOULD THE BUDGET TAKE INTO ACCOUNT?

In order to get the most out of an investment, it is necessary to plan holistically. The budget should therefore take into account the various phases of an event (PRE, LIVE, POST phase) as well as the involvement of the relevant communication agencies.

## EXPERIENCE BEYOND MOMENTS

(EAST END, 2020)



3D rendering of Homann Grill Ville  
(EAST END, 2019)



## 2. CREATIVE PHASE

Once the basics regarding brand presentation at the upcoming festival have been clarified, the creative concept can be started. Here, brands can think broadly and wildly, but must never lose sight of brand positioning and communication strategy.

### WHAT KIND OF PRESENTATION SUITS MY BRAND?

An authentic appearance is important. Anyone who is serious and reserved in classical communication should not suddenly try to be the „rock star“ at a festival. On the other hand, a brand can change the possibly „wrong“ impression with festival visitors and be discovered in a completely new light. That is why it is all the more important that the concept follows the creative central idea of communication and is not detached from it. Example: If „relaxation“ is one of your core competencies as a brand, you shouldn't slush around in a moshpit.



## **HOW CAN I MAKE MY BRAND A REAL LIFE EXPERIENCE?**

The visual staging is the first and often most lasting impression that creates an emotional connection to the brand. This is where you should always keep in mind the goals of the presentation: Do I want to achieve brand rejuvenation, set new touchpoints and open up target groups and/or appear bold and surprising to my potential customers? Above all, festivals offer the opportunity to place one's own brand in an informal and relaxed atmosphere. Through setting, offers and actions a unique framework for the brand presentation is created - the staging possibilities at a festival are manifold. The casting and briefing of employees (promo team, counter team, etc.) are also particularly important, so that everyone transports the same brand message in direct customer contact. The handwriting should always remain true to the character and values of the brand.

## **HOW CAN I EXCITE VISITORS AND BE REMEMBERED?**

Here, the aim was to look beyond the end of your own nose, develop a unique selling proposition and create moments of surprise. The question of what feeling and experience the visitors themselves should take away is clearly the focus. Through emotional storytelling, brands can create an arc of tension and thus anchor their messages with the consumer. Attention should be paid to coordinating the content of the communication measures in order to increase impact and reach. To achieve this, you also have to deal with your target group on a personal level and actively involve them in the event. Especially now the authenticity of a brand becomes clear - it must remain credible and always keep an eye on the communication strategy.

## **WHICH CHANNELS CAN I IMPLEMENT?**

Thus, an event should never be planned singly, but all existing channels should be considered in order to tap the full potential of a festival activation: newsletters, social media, digital media, advertisements, PR, etc. How can these channels be interlinked, create interaction in the run-up to the event and subsequently distribute content? Exploit the full potential of festival activation.

**Exploit the full potential  
of a festival activation.**

Teledisco at the Happiness Festival  
(Mokoh Music, 2018)



## 3. PRE PHASE

The big performance does not start at the festival. Brands can get in touch with visitors in the run-up to the festival and pick them up in the highly emotional anticipatory phase. **In the process, brands, companies and organisers have to rethink: away from the singular moment of experience and towards a networked period of experience.** Gone is the time when events were finished when the cleaning crew swept through. **In an age of highly fragmented media and target groups as well as omnipresent digitalization, events create what almost no other marketing discipline can achieve: real brand experiences that create emotional points of contact with customers at eye level.**

In the past, the focus was often on how to reach the visitors on-site. Events were measured in clippings and contact figures at PR level. PR was always the reach generator. Now it is no longer just about PR-generated reporting, but also about using digital platforms such as social media and mobile to reach and communicate with the target group on an equal basis.

The demand for content is everywhere and as high as ever. Brand experiences can satisfy this hunger very well and „naturally“. Because event formats such as festivals are content factories and content channel in equal measure. Real experiences ease entry into the brand and product world, which can be experienced and passed on. This offers a credible opportunity to create authentic content naturally and extend it in a target group-oriented and wide-reaching manner. On the basis of a strong conception, brand experiences automatically provide various possibilities to generate content - but ONLY if the topic is properly conceived and planned in advance and then implemented in line with the strategic goal.

As long as the strategic goals, the budget and the implementation set-up are clear - i.e. which agencies, partners and service providers are involved - there are many opportunities to produce and publish content before, during and after an event. Or in other words: „**Content is King and Distribution is Queen**“. Both have to be considered and designed from the very beginning.



## POSSIBLE CONTENT IN THE PRE EVENT PHASE

- >> Contests
- >> Clickable/interactive questionnaires to participate in deciding on content/program
- >> Registration for interactive areas or a Meet & Greet
- >> Product tests
- >> Live streams of set-up/dress rehearsal
- >> Interview with stakeholders on location, pictures behind-the-scenes

Instagrammable: Live grilling with top chef  
(Maxim Abrossimow, 2019)



## 4. LIVE PHASE

All preparations have been made and the communication has been successfully started in advance? Then it's now time to shine live, up close and personal and get the most out of the brand experience. In this phase, many methods come to light that can be used to activate participants during the event. **Through the visitor's interaction with the brand, a first building block can be laid for a long-term relationship. Nowhere is the contact quality as high as at an event. Here, your brand can interact with the target group directly, interactively and with contextual added value, creating a touching, sustainable brand experience.**

Customers and brands alike are looking for alternatives that ensure commitment, relevance and visibility in the digital-affine target group. What is not visible online has never happened offline. This or something similar is the motto of many people who use social platforms on a daily basis. **Digital channels - above all the social platforms Instagram, Facebook and TikTok - are particularly suitable for prolonging the duration of experience.** If you want to inspire not only the guests on site, you need reinforcement: media partners, influencers, employees, but also the guests themselves can be multipliers. Photomagnets and instagramable experiences must be created in order to become a new festival hero.

Using messengers, newsletters and social media, brands can offer services at the festival and entertain at the same time. As a digital butler, there are many possibilities: Behind-the-scenes, site maps, drink vouchers, announcements of programme changes, in-depth multimedia content via links, surveys, etc. However, companies should not think in terms of advertising, but in event-related services and content that are useful. To get there, however, there is one challenge that needs to be set up and solved: creating the distribution list in advance. Here brands should focus on owned media and clarify which channels are suitable for active invitations and approaches.

**Success comes to those who can show off the added value of their community. True to the motto: „If you're not there, you're missing something.“**



## **POSSIBLE CONTENT DURING THE LIVE EVENTS**

- >> Live stream of the highlight/show/tutorials or separately produced product sessions that tempt to join in and participate like the popular „Pearl Bro“ Xinda Zhan
- >> Interviews with participants, artists and personalities as well as company stakeholders
- >> If opportunities are offered to create content such as instagrammability, distribution by the visitors on social platforms automatically increases the reach

Good visibility leads to success  
(Mokoh Music, 2018)



# 5. POST PHASE

After the festival is before the festival. Shortly after the event, visitors indulge in reminiscences, post photos and report on their personal highlights. In this emotional phase, brands can intensify the exchange with their existing target group, build new communities and convey their communicative messages. Here it is important to foster commitment and convert new fans into customers and to enter them into the digital customer system.

## HOW CAN PARTICIPANTS BE ACTIVATED AFTER THE FACT?

Here, too, it is important to think carefully in advance about who and what the objective is and what feelings are to be triggered in the participant. For example, after-show movies and picture galleries create strong feelings of longing and community in the participant regarding the past experience. Personalized and branded image material is not seen as ingratiating in this phase, but is even desired - and shared via social platforms. In addition, a long-term commitment should be considered to stay in the minds of the respective target group at the upcoming festival and be able to directly pick up the effects of the last event. Even when it comes to rejuvenating the brand, this content can be used more widely. Here it is important to create moments of surprise.

## POSSIBLE CONTENT FOR THE POST EVENT PHASE

>> Production of an editorial and media-relevant story during the event, which is subsequently distributed to TV stations and online portals, thus increasing coverage through editorial coverage

>> Best-of-cut as emotional moving picture/loop linked into the digital brand universe

>> Personalized pictures of the festival

>> Conduct surveys or request feedback

>> Give-aways/goodie bags/gift certificates



Emotional content generation  
(gpointstudio, 2017)



Recordings for an after-show-movie  
(Maxim Abrossimow, 2019)

Rossmann photo tool  
(Ole Windgassen, 2019)



Open around the clock for festival visitors  
(Maxim Abrossimow, 2019)



## 6. EVALUATION

When the lights go out, the all-important question hovers:

### **WHAT DID THE USE OF THE BRAND ACHIEVE?**

Nowadays events are no longer a black box; they can be evaluated pragmatically and efficiently using the accompanying market research. Up to now, success control in the event sector - amazingly enough - has not become a standard. There are already extensive analytics possibilities, but these should be set up individually per customer, marketing/communication goal and budget. Hard KPIs such as sales figures, contract conclusions and newsletter registrations are just as much a part of this as soft KPIs like image or brand awareness..

In the meantime, numerous technology partners enable an analysis and evaluation of the results already on site. Smartphone-based tracking systems can also measure and evaluate reach, commitment and action. Soft KPIs can also play an important role. For example, surveys can be used to investigate the increase in brand awareness. Media reporting after the event should also be part of any sponsorship package. The larger the content depot built up, the more content playable on media. Here, too, quality is decisive, which is why, among other things, the HD capability of broadcast material for television is important.



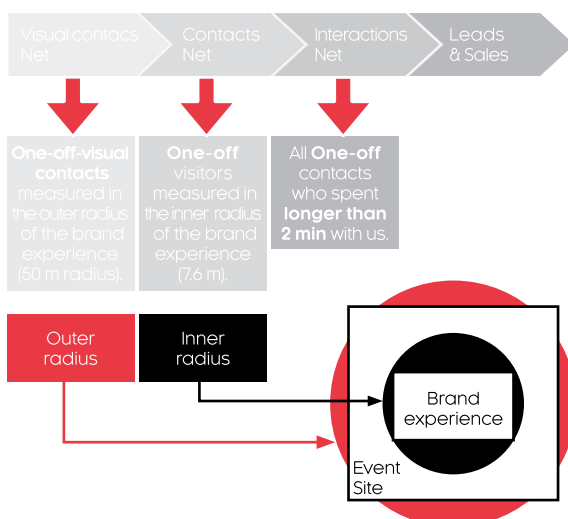
Event-accompanying market research is anything but trivial and requires a precise and goal-oriented setup in advance. The choice of the right methodology, technology, staffing, case numbers, etc. is part of the work as a strategic sparring partners for brand experiences: from the consolidation of relevant KPIs, the selection of suitable technology partners, the implementation of innovative technologies (such as smartphone-based tracking systems), the creation of questionnaires and fieldwork to the evaluation and analysis of the results.



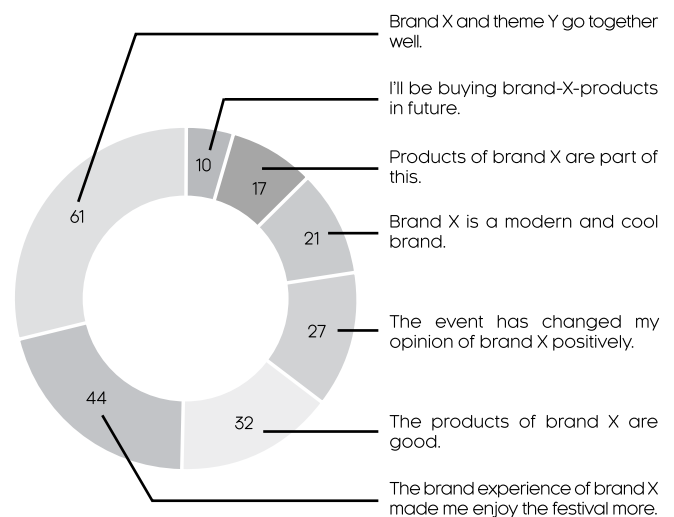
Individually printed foamed milk (Mokoh Music, 2019)

## EAST END EVALUIERUNGSMODELL

(EAST END, 2019)



Range measurement, live performance tracking and benchmarking



Accompanying quantitative and qualitative market research - brand statements

# FESTIVAL TRENDS 2020

Topics that concern people in their everyday lives should also be considered during a festival visit. These current trends can support the success of a festival participation:



Cork coffee cups personalized by lasers  
(Mokoh Music, 2019)

## SUSTAINABILITY

THE (!) topic of last year will continue to concern people in 2020. Festival visitors are aware of the social problems and want their actions and lives to be more sustainable and environmentally conscious. 75 % therefore pay attention to water dispensers, recycling, plastic avoidance and ecological garbage deposit systems on the festival site (Eventbrite, 2019). There are many ways to support sustainable celebrations: e.g. reusable dishes or deposit tokens made of wood waste instead of plastic. The power supply - e.g. via solar energy - can also be optimized.

## HEALTHY FOODS

Canned ravioli are no longer bestsellers, but rather healthy and balanced nutrition. Culinary trends in 2020 will continue in the direction of fair trade, vegan, regional, organic certified and quality. For 78% of visitors, healthy food and drink is particularly important at festivals, for a quarter it is mainly vegan offerings (Eventbrite, 2019). Therefore, a comprehensive range of products should be available at stands to suit the target group. Since social projects are also becoming increasingly important for visitors, providers can cooperate with food sharing providers (such as local food banks).



Gourmet food à la festival  
(Maxim Abrossimow, 2019)



Can toss, darts, chilling and grilling  
(Maxim Abrossimow, 2019)

## **FAMILY FRIENDLINESS**

Festivals are not only fun for young people. Although visitors are getting older and have children, they don't want to miss out on their festival visit. The compatibility between festival and family will also be a priority in 2020 and requires attention and care to bring the whole family on board. Family-friendly offers are therefore important for 40% of visitors (Eventbrite, 2019). Among 30 to 49 year-olds, the figure is even higher at 51 % (Eventbrite, 2019). This is where the festival nanny comes into play, for example, who takes care of the youngest during the summer fun.

## **UNIQUE FESTURES**

The number of music festivals is growing, but mostly without a unique selling point. Although this is exactly what is relevant for the visitors. 59% say that a unique theme and the feeling of uniqueness are very important to them (Eventbrite, 2019). Brands can become active here by paying close attention to what the festival visitor wants, giving them unforgettable momentum. Surprise moments in particular stick with visitors and promote a unique selling proposition. Whether guest appearances by famous artists, special offers, competitions or unusual artistic elements - brands can create moments for eternity here.

**40 percent of visitors  
place value on  
family friendly offers.**



Melitta Festivaltour (Mokoh Music, 2019)

# BEST CASES



Homann Grill Ville (Maxim Abrossimow, 2019)



Rossmann Rock'n'Refresh (Ole Windgaßen, 2019)

# MELITTA

## #FESTIVALTOUR



Melitta festival living room & coffee bars  
(Mokoh Music, 2019)

## TASKS & GOALS

Since 2017 EAST END has been responsible for the conception and implementation of several major festivals a year for Melitta. The aim of past festival presences was to rejuvenate the target group, to occupy new touchpoints and to convey quality, modernity and joie de vivre. Under the motto „Melitta puts a smile on your face“, the goal was to create greater relevance among consumers and to differentiate the company from its competitors.

## IDEA & REALIZATION

EAST END developed an experience concept that made Melitta a permanent festival coffee partner. Under the motto „There's always a reason for really good coffee“ EAST END staged the coffee brand with a festival living room, two coffee bars as well as various other coffee touchpoints suited to the festival target group, gaining new access to the young target group for Melitta.

## RESULT

The Melitta Festival Living Room has become a recognizable, central anchor point for visitors - as a place to recharge your batteries, relax and have fun. In addition to the perfect brand fit with high relevance for the target group, an integrated communication campaign ensures media appeal for several months.

# HOMANN

## #GRILLVILLE



## TASKS & GOALS

Homann realised his first festival presence at the „Rock am Ring“. The aim was to anchor the new brand positioning „Real Homann“ with a fresh young target group and to occupy the „grill“. Besides the concept, EAST END also realized the implementation on site as well as the evaluation and extension of the event.

## IDEA & REALIZATION

Under the motto „Homann Grill Ville - Grilling non-stop with our headliners“, the side salads were the real stars. In the 400 m<sup>2</sup> grill village, festival visitors could grill their own meat or vegetables 24 hours non-stop on five festival days. The Homann delicatessen salads were the perfect accompaniment. In the kiosk, barbecue fans could also buy barbecue food, drinks and selected Homann products around the clock. A barbecue corner with a campfire under the motto „Make the campfire your stage“ provided the right atmosphere with spontaneous shows. Furthermore, mobile phone charging stations were available for the necessary digital power. The Grill Ville WhatsApp group provided for activation, community building and commitment.

## RESULT

With the grill village concept, Homann was able to optimally stage its products with the festival target group. By extending before and after the event, the communication lasted long after the event.

# ROSSMANN

## #ROCK'N'REFRESH



Rossmann photo activations  
(Ole Windgaßen, 2019)

## TASKS & GOALS

Rossmann has been touring the festival with EAST END since 2019 in order to increase the target group relevance among the younger generation. Besides the concept for the three festivals Southside, Deichbrand and Highfield, EAST END was also responsible for the operative implementation and brand staging on site.

## IDEA & REALIZATION

EAST END developed an overall concept under the communicative umbrella „Rock ,n' Refresh. A Rossmann store offered selected, festival-proven products on 500 m<sup>2</sup> of floor space, while participants could create their very own festival look in the Rossmann area. In this way, the drugstore was able to present its products and brand experience while accompanying festival visitors in a way that was tailored to their personal experience.

## RESULT

Within the concept, Rossmann and its products were made tangible for visitors, offering them a high added value. Through the holistic brand presence on site, in combination with an integrated communication campaign, the brand was able to gain a new status for the young target group beyond the festivals.

# ABOUT EAST END

EAST END is the specialist for brand experiences that offer real communication and therefore have an effect far beyond the moment. **With more than 20 years of experience, the internationally operating agency offers holistic strategic consulting, innovative and target-oriented conception and the realization of events at the highest level** - from the operative implementation to success control, on the doorstep or worldwide.

The company is one of the 15 event agencies with the highest turnover and, according to a survey by the business magazine brand eins, one of the **top 3 agencies for event and live communication in Germany**. EAST END employs about 55 employees at its four locations - Hamburg, Berlin, Munich and Dubai.

Over the last ten years, the agency has already created and implemented numerous experiences for brands at festivals and is one of the leading providers in this field. Clients include Procter & Gamble, Gillette, Melitta, Homann, Rossmann and Cosnova.



EAST END takes over all relevant tasks such as festival selection, consulting on contract design as well as sponsoring packages and costs, consulting on gastronomy integration and sales, overall festival strategy, conception, logistics, development of accompanying communication concepts, interface management, temporary architecture and construction, implementation and support on site, evaluation and documentation.

More information at [www.east-end.de](http://www.east-end.de)