

How to survive in the pool of festivals:
A guide for the right use of PR to promote
music festivals

by

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I. Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Public Relations, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

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II. Abstract

Music festivals have been around since the ancient Egyptian times and they've developed into an even bigger, more popular thing in the recent history. Beside all the already existing festivals around Europe, there are new ones being created all around the continent year after year as well. This arises the question, how those can survive in the pool of already existing festivals.

I wanted my research to mainly focus on Ireland and Germany in comparison, but since it's becoming more and more popular to travel for festivals and since some events are also famous beyond the border of their home country, I decided to include a few other countries as well.

In order to answer the question I was conducting a content analysis with articles about ten different festivals in 20 different newspapers around Germany, Ireland, England and the US. The timeframe included 2010 to 2016 and I looked at both successful and failing events.

On top of that, I conducted six interviews with journalists, both German and Irish, and two interviews with festival organisers, one Irish and one Suisse.

The whole research showed, that there's not much difference in the basis of festival promotion within Europe, it only depends on its size and at times on the size of the country. It became clear as well, that branding should be the first step when establishing a new music festival.

The research also showed that the line-up will probably always be the most important factor and that even bigger festivals can get negative comments about their choice of headliners. On top of that, it is important to be different and not copy other festivals in what they're doing in order to get attention from journalists and the public.

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1 Introduction

Hundreds of music festivals happen every year all around Europe, some of them only one-day open-air concerts, others three-day or even five-day camping events. But still, new festivals are being established all around the continent year after year, some of them with great success, others not. This paper is trying to give a guideline for those, who decide to create a new successful festival.

Jon Pareles, Ben Ratliff and Jon Caramanica, three journalists at the *New York Times*, just recently published an article, in which they are criticising all the big music gatherings around, such as *Coachella* or *Bonnaroo*. “Some clever person reminds us that these festivals aren’t about music” (2016), they write. For them, every festival’s own essence “has more and more to do with variations in clothes, drugs, topography and regional weather, and less to do with the sounds coming from the multiple stages” (Pareles et al., 2016).

On top of that, for them, most mainstream gatherings have “no real centre and no theme other than hugeness” (Pareles et al., 2016).

That doesn’t mean that those big mainstream festivals are not getting enough visitors anymore; in 2015, both weekends of *Coachella*, for example, were sold out with 198,000 visitors in total (Canal, 2016). And this is just one example.

But again, the festival fatigue goes on and especially music journalists are in need of something new and different.

This paper mainly focuses on Ireland and Germany and their festival environment with a few examples from the UK and the US. Pareles, Ratcliff and Caramanica’s article might only discuss the big American festivals, but it’s still applicable to other European ones.

Germany and Ireland have a big festival environment and every now and then new events are being added to the calendar.

Ireland has a number of music festivals, such as *Electric Picnic*, *Longitude* or *Forbidden Fruits*, with some of them including camping and others being close to the city without any camping ground on site. The music style reaches from alternative rock to electronic music to mainstream sound. All three of those events and most other music festivals around Ireland

offer not only music but also other art forms, such as comedy, on their festival grounds throughout the duration of the event.

There are a lot of festivals around Ireland that cover other music and art styles as well, such as the *Westport Folk and Bluegrass Festival*, but this paper only focuses on the more or less mainstream music festivals.

In Germany, there are a lot more music gatherings than in Ireland, which is obviously also because of the country's size and population. The music styles here also reach from electronic music over alternative rock to hip-hop, including mainstream bands as well. A lot of the festivals around Germany have changed and commercialised within the last years, with ferris wheels à la *Coachella* being build up, for example at the twin festivals *Southside* and *Hurricane Festival* and expanded capacities at different events. Big events in Germany include *Rock am Ring* and *Rock im Park*, *Melt!* or *Splash!*. All of them once had a focus on only one particular music style, but the line-ups are blurring into each other nowadays.

This leads back to the statement that was made in the *New York Times*, that music isn't the most important part at a lot of music festivals anymore.

My main goal of this study is to find out, what aspects the media focuses on in their coverage and therefore what aspects festivals should focus on in their creation phase. For that reason, I conducted a content analysis of over 100 articles in 20 different newspapers about ten different festivals in Germany and Ireland but also internationally. On top of that, I conducted interviews with journalists, in order to find out what type of promotion they prefer and what tip they would give organisations. I also conducted interviews with festival organisers to find out how they see themselves, what promotion they do and where they see flaws in general.

The first chapter of this paper is going to give a quick overview on what corporate identity is with a few insights on how it can be applied to festivals in general, an overview over the history of music gatherings around the world and a quick breakdown of the music festival environment in Ireland and Germany.

Then, the paper goes on to explain the methodology of the research in great detail and give the analysis and findings. First, the analysis and the findings for the content analysis I conducted with 107 articles is explained, broken down into the general findings, but also findings connected to particular festivals, such as *Glastonbury* and *Coachella*, followed by

the interviews I conducted with journalists and in the end the interviews with festival organisers.

I will then state how important the corporate identity, defined and explained in the literature review, is for festivals, based on the findings from my research in the Chapter 5 “How to brand a festival”.

In the end I will draw a conclusion, including tips on what organisations should consider and respect when either rebranding or organising a completely new festival.

I hope to give a good guideline where to start when organising new festivals through this paper.

2 Literature Review

Festivals have been around since the ancient Egyptian times and the success of them hasn't worn off. For that reason, every year new ones can be added to the festival calendar. Even though those new events might have something different and unique about them, not all of them survive. This is why the question arises how they can survive in between already established festivals. In this research I want to find out, in what way PR helps festivals to establish themselves and how newspaper and magazine coverage helps with the success or failure of them.

In this chapter, I am going to focus on three topics that are important as a basis for my research. First I am going to examine what a corporate identity is, why it's important for a brand and why this also implies for festivals. Then I am going to talk about music gatherings, their origin and where they are standing nowadays. In the last part, I am going to talk about the festival environment in Germany and Ireland.

2.1 Creation of a Corporate Identity

One of the first important steps for festivals is to create a corporate identity to stick out in between the multitude of events. This corporate identity is one part of the corporate reputation, so the reputation a company has in the public eye; the other part is the corporate image (Gunning, 2007, p.241). The corporate identity is how “an organisation's identity is revealed through behaviour, communications as well as through symbolism in

internal and external audiences” (van Riel and Balmer, 1997, p.341). The corporate image is how the consumer actually sees the company and its identity through their own interpretation or external influences (Theaker, 2008, p.105). This is an important thing, because not only the internal factors count but also the external, namely what the competitors are doing and how the market is situated (Theaker, 2008, p.113).

Corporate identity, supported through different tools, such as public relations, should lead to the consumer having the “desired thoughts, feelings, images, beliefs, perceptions and opinions” towards the brand (Keller et al., 2008, p.43).

A festival might not be a company per se but more so a brand. Still, brand management is really close to corporate identity management, whose biggest objective is to establish a positive reputation for a brand or a company (van Riel and Balmer, 1997, p.341).

A brand is the summary of unique values and beliefs; it is a “bundle of attitudes, both functional and emotional” and “makes a statement about the type of person” we are or want to be (Kapferer, 2008, p.2; Lury, 2001, p.3). A brand is also something, that might be “rooted in reality”, but “reflects the perceptions [...] of consumers” (Keller et al., 2008, p. 10). On top of that, a brand is a name that influences buyers, in a festival’s case buyers of the tickets, to invest money, or bands or other music artists to perform at it (Kapferer, 2008, p.11). It somehow helps consumers to “organise their knowledge about products and services in a way that clarifies their decision-making” (Keller et al., 2008, p.10). In a way, the brand is an idea and as a result branding is the transmission of this idea (Adamson, 2006, p.18).

The influential factors for buying a product are mainly mental associations and relationships (Kapferer, 2008, p.15). This is a part of the definition of corporate image: a mental image of the company or brand that a person holds in their mind (Gunning, 2007, p.241). It is a basic net in a consumer’s mind of all the factors a company interacts in with its audience, including the personality, behaviour and communication (Gunning, 2007, p.241; Balmer, 2001, p.261). So it is more an abstract way of seeing the brand and includes the intangible aspects of it (Keller et al., 2008, p.63). An example here are aftermovies, that festivals upload on YouTube to attract attention and make it look attractive to potential visitors. A very famous one is the 2011 aftermovie of a Belgium festival, *Tomorrowland*, that went viral and lead to the fact, that at one point around 2,000,000 people were on the waiting list for a ticket for 2012 (Smith, 2012). A concept called cultural branding is also becoming more

popular. It basically means, that brands base their “communication on cultural themes reflecting current societal desires and anxieties” and according to this concept, it helps to raise awareness and to improve the corporate reputation (Fanning, 2012).

According to Lury (2001) brand personality is one of the key factors that can differentiate a product from competitors in the consumers’ eyes, especially because we buy brands because we want to reflect our personality through them, like already mentioned above, and a brand’s personality helps doing this (p.46 f.).

The corporate identity is the same for everyone; it is the visual, physical part of the brand (Gunning, 2007, p.243). This part is strongly connected to graphic design (van Riel and Balmer, 1997, p.340). It includes advertising and also the depiction of the brand name itself and can be important to express a brand’s personality (Lury, 2001, p.54). In brand management, those visual factors are called “brand elements” and are seen as a tool to improve brand awareness and to help build a unique and strong brand association (Keller et al., 2008, p.36). Behind creating this visual image of a company lies a lot of strategy. It is important to avoid negative connotations but also to create something flexible, that “evoke[s] strong, positive emotional feelings” (Theaker, 2008, p.106). But the visual part goes beyond signs or logos and into the existence of status symbols or experiential things, so the whole appearance of the company and sounds or functionality (Theaker, 2008, p.106; Adamson, 2006, p.19). This is an important part for festivals because it includes the whole sitemap including the assembly of stages, food stalls, selection of outlets at the event and merchandising but also the look and choice of those named and the line-up of bands put together.

The criteria that have to be considered when building the corporate image are memorability, meaningfulness, likeability, transferability, adaptability and protectability (Keller et al., 2008, p.128).

Both corporate/brand image and corporate/brand identity are important for festivals, because on one side a brand needs to “reach a level of passion” and on the other side the “visual recognition” of a brand is vital (Kapferer, 2008, p.156/171). Also, according to Getz and Andersson (2010), developing core values and “controlling the festival brand” are important strategies to look after when managing a festival (p.552), because festivals that adopt “values and norms that prevail within their environment, get stronger consumer

support”, such as consumers’ “loyalty and positive word of mouth” (Chaney and Martin, 2016, p.9).

Within the identity and also within positioning your product it is important to determine a few characteristics: what differentiates you from your competitors, what are the objective and subjective benefits of your product, what are the aspects of your brand personality, the “realm of the imaginary, of imagery and meaning”, what attribute reflects your customer type and what are the company’s deep values or its mission (Kapferer, 2008, p.181). Those are all factors that can position a brand in between competing brands and lead to the brand identity in the end (Lury, 2001, p.63). Positioning basically implies finding the right position in consumers’ minds and the market segment in order for them to have the desired associations with the brand (Keller et al., 2008, p.95).

According to Kapferer (2008), there’s a prism of identity, so six different factors that determine a brand’s identity. Those are the physique of a brand, the personality of it, the brand’s culture, the brand’s relationship to some value or beliefs, the customer reflection and that it speaks to our self-image (p.182). According to Adamson (2006) there are only four main dimensions of a brand, the differentiation, so what differentiates the brand from other brands, the relevance, so if the brand is relevant to a large audience, the esteem, so how appreciated the brand is in the market and the knowledge, so how much is known about the brand by the public (p.12). Maintaining those factors high and strong is important to keep the success of a brand (Adamson, 2006, p.13). To start of, a brand should try to work up one factor at a time (Adamson, 2006, p.12), after the main strategic objectives of the company are determined (Theaker, 2008, p.105).

Points of difference can be any aspect of a brand that helps to build a “strong, favourable and unique association in the minds of the consumers” which can’t be found in any other brand of that kind (Keller et al., 2008, p.103). In marketing terms those points of difference can also be called USPs, unique selling propositions (Keller et al., 2008, p.104).

This corporate reputation that should result out of all those factors leads to brand awareness, which is a combination of brand recognition – the way consumers know about the brand when it’s named – and brand recall – the way naming a product category leads to the consumer naming the brand (Keller et al., 2008, p.49). Overall, it’s just the way consumers are aware of the existence of the brand. For festivals brand recall is more important because buying festival tickets is not a spontaneous in-store decision but rather a

well-planned one. Brand awareness can be reached through “increasing familiarity of a brand through repeated exposure” (Keller et al., 2008, p.51), which is where PR strategies, next to marketing tools, come in.

Corporate identity or brand identity is not something that has to be build in the beginning and can then be neglected but it has to be managed well in order to survive throughout a long time and through different internal and external changes (Keller et al., 2008, p.651). This can be done through marketing or public relation but also through minor changes of certain brand elements or repositioning (Keller et al., 2008, p.676 f.).

2.2 History of modern music festivals

Music festivals date back to the ancient Egyptian times and around the 19th century, when the distinction between classical and popular music started, they became more common (Lashua and Spracklen, 2014, p.4). The word “festival” was formed from the word “feast” and therefore “implies a time of celebration” (Yeoman et al., 2004, p.33). A festival is something that sustains the sense of occasion and excitement because it only occurs once a year (Yeoman et al., 2004, p.39). According to George McKay (2015), music festivals are a “pivotal economic driver in the popular music industry” and “a collective ritual event for many groups of young people growing up”. In 1973 Richard Peterson described them as “multi-day gatherings of diverse people drawn together to participate in a particular form of music and share a communal spirit in which the world was momentarily remade in the image celebrated in the music” (quoted in Goodall, 2015).

When music recording started, festivals began to become a way of bringing fans and bands together in one place (Lashua and Spracklen, 2014, p.4). And especially now, that recording got surpassed by downloading and streaming music online, live events become more crucial than ever (McKay, 2015). According to Frith (2007), live shows are even the “truest form of musical expression” (p.8).

In 2008, the money spent on live music even overtook the amount of money spent on recorded music (Moore, 2013). In 2014, album sales reached their all-time low since data tracking started in 1991 (Gold, 2014). Somehow it is a back and forth between live performance and recording though; before recording, music only had a “sensuous existence

in performance” whereas now it can be listened to anywhere in any way (Holt, 2010, p.245). But on the other side concerts play an important role in an artist’s career nowadays, like already mentioned, probably an even more important role than recording. Records are now mostly seen as just a tool to promote upcoming tours, because there is a big economic growth in touring (Holt, 2010, p.247; Frith, 2007, p.5). Live music events, which also include festivals, also “have the power to attract public attention” and can therefore help to promote new bands (Holt, 2010, p.247).

For artists, concerts are one of the main sources of income (Wikström, 2009, p.58) and they help to sell other products, such as merchandising, which builds another big part of an artist’s income (Holt, 2010, p.249; Frith, 2007, p.5). While they only receive a small percentage (around 10%) from recorded music sales, they receive around 85% of the gross revenues from ticket sales (Wikström, 2009, p.59). Ticket prices for festival have risen by 82% from 1996 to 2003 and continue to rise (Frith, 2007, p.3). The problem with that is, that a lot of big superstars make so much money with concerts, that the events are not able to afford them as headliners or the gap between big and small bands in the line-up is bigger (Holt, 2010, p.250).

An example for the booming live music can also be seen in the gross annual income of *Live Nation* in 2013, a major concert and festival organisation worldwide, that has been doubled since 2009 (Gold, 2014). *Live Nation* is one of the biggest companies that dominates the live music industry around the world (Wikström, 2009, p.60). According to Gold (2014), live performances are so important because “[n]o one can digitize the experience of seeing the performer in the flesh, feeling the immediate give-and-take between artist and audience – yet”. They also give the opportunity for a “more dynamic and spontaneous interaction with the audience” (Holt, 2010, p.256).

One of the first festivals ever was the *Newport Jazz Festival* in Rhode Island in 1952 with around 13,000 visitors, that were able to attend academic panels during the day and performances of jazz, gospel and blues artists during the night (Fest3000, 2016). It is “considered to be the inception of the United State’s long history with festival culture” (Fest3000, 2016). Out of this event, its sibling festival *Newport Folk Festival* was formed in 1959 (Fest3000, 2016).

Even though these two don't present the music styles that "modern music festivals", as we call them, show and also have a few other differences, they are still an inspiration to the festivals we know nowadays.

All those music gatherings, not only the ones in the US but also around Britain and other countries, were seen as the "start of post-war affluence", as Frank Molt (2007) put it (quoted in McKay, 2015b) and visiting them was seen as a "liberatory practice" (McKay, 2015b). Festivals always had the goal to achieve "new and more holistic forms of individual and collective consciousness" as well and were connected to different social and artistic movements, especially after the Second World War (Goodall, 2015).

But the first events, that were comparable with our festival culture today, were the *Monterey Pop Festival* in California in 1967 and *Woodstock Festival* in 1969; those two music gatherings started a movement and especially *Woodstock* established festivals as "a societal ritual" (Fest3000, 2016).

At *Monterey Festival*, the countercultural expression through rock music and rock music festivals was firmly established (Goodall, 2015) and thanks to *Woodstock* rock festivals were seen as "utopian spaces of multiculturalism, freedom and peace" (Arnold, 2015).

In 1968 *Isle of Wight* first started and went on until 1970; it had around 600,000 visitors and was home to the last concert of Jimi Hendrix ever (Rogers, 2015). It is still seen as one of the largest music festivals around the world after it was revived in 2002, next to *Pinkpop* in the Netherlands, which was founded in 1970 and is the largest continuously running music gathering worldwide (Fest3000, 2016; *Isle of Wight Festival*, 2016). *Glastonbury*, one of the most famous and longest-running festivals around the world, was launched in 1971 by Andrew Kerr and Micheal Eavis (Fest3000, 2016). In his memoirs, Andrew Kerr wrote that the aims of the event were to establish "the conservation of our natural resources; a respect for nature and life; and a spiritual awakening" (quoted in McKay, 2015). In 2011, Beyoncé was headlining *Glastonbury* as one of the first female headliner in 25 years (Goodall, 2015). This is seen as a big change in the festival culture because it connects festival's past with pop music's present (Rogers, 2015). In 2015, *Glastonbury's* tickets were sold out within an hour, even without any announcement of the line-up at that point (McKay, 2015). This shows, that not the live performance of a particular artist is important for visitors but "'live performance' as a kind of abstract ideal" (Frith, 2007, p.9). This doesn't mean, that live music isn't the main focus in festivals, though, as Goodall (2015) emphasises.

Around the millennium change, the electro and rave culture was commercialised which was brought into the festival culture (Fest3000, 2016). One of the pioneers here was the German *Love Parade*, which was already launched in 1989, with 150 visitors back then and went on until 2010 with 800,000 people and with 1.5 Million visitors at its high peak in 1999 (Fest3000,2016; Nye and Hitzler, 2015). The *Love Parade* is the largest and most famous electronic music event all over Europe and was a “flagship event for the German techno scene” (Nye and Hitzler, 2015). Just like *Woodstock* over 20 years early, it was called a “symbol of a generation” in the German magazine *Der Spiegel* (quoted in Nye and Hitzler, 2015).

In the 1990s a lot of other festivals all around the world were founded, such as *Coachella* in California, *Sziget* in Hungary or *Big Day Out* in Australia (Fest3000, 2016). This development and the fact that around the year 2001 flights became cheaper, which gave people the opportunity to travel to different music gatherings around the world, commercialised them more and more (Rogers, 2015; Fest3000, 2016). The festivals also started to broaden their appeal by not exclusively focusing on music but a lot of factors around it, such as food, safety and sanitation (Holt, 2010, p.251).

Another genre, that started to appear around 1990, was the one of transformative and interactive events, such as *Burning Man* or *Symbiosis* (Fest3000, 2016). *Burning Man* started with 120 people in 1990 and had around 66,000 visitors in 2014 (Fest3000, 2016). It is seen as the start of the “no Spectators’ ethos” which steps away from the typical concert-style events but includes the visitors in the festival experience through the contribution of art pieces (Robinson, 2015).

This development created a new idea for so-called boutique festivals: theming (Robinson, 2015). Festivals, such as *Bestival* in the UK or *Rock en Seine* in France, start having themes, such as “Welcome to the Jungle” (*Rock en Seine* 2015) or “Rock Stars, Pop Stars and Divas” (*Bestival* 2011) to “form aesthetic umbrellas under which the makers of costume, art and décor find unity and stimulus” (Robinson, 2015).

In the 2000s the big festivals started selling out in record time and commercialisation started destroying the real purpose of music gatherings being a “meeting group upon which youth culture defines itself”, which made more festivals appear (Rogers, 2015; Fest3000, 2015). According to Bradley Thompson, director of *Festival No 6* in the UK, “brands decided

that live music was something worth putting money into” at one point which was “hugely important in getting many [festivals] off the ground” (quoted in Moore, 2013).

In the UK alone, there were 682 live music gatherings in 2013 (Moore, 2013).

Nowadays, festivals also want to step away from being edgy or violent towards being family-friendly (Moore, 2013), even though there are still violent incidents, seen at the 2010 accident at the *Love Parade* in Duisburg, Germany, where 21 people were stamped to death due to a mass hysteria (Nye and Hitzler, 2015).

Live performance in general is getting so important nowadays, that music-using media such as radio or television are trying to access them as well; BBC, for example, has a deal with *Glastonbury*, that they can play programme material on their various TV and radio stations (Frith, 2007, p.6). In a way the media coverage is an “audio-visual experience to return [audience] to, or immerse them in, the total festival experience” (Goodall, 2015). The importance of festivals in the live entertainment area can be seen in the fact, that the British rock industry, but also most other music industries, are mostly organised around the festival summer (Frith, 2007, p.4).

2.3 The German and Irish festival environment

After looking at the history of music gatherings in general, it is important to examine how the festival environment in Germany and Ireland looks like, in order to compare both of them with the help of my research.

Germany has a lot of big music festivals that have a rather long tradition.

Rock am Ring and *Rock im Park* are two of them.

Rock im Park in Nuremberg, Bavaria, is the equivalent event to *Rock am Ring* in Mending, Rhineland-Palatinate. It was launched in 1995, has around 60,000 visitors nowadays and always takes place around the first weekend of June, just like *Rock am Ring* does. (Rock im Park, 2016; Festivalguide, 2016). *Rock am Ring* is about ten years older than *Rock im Park* and has around 90,000 visitors (Festivalguide, 2016). The line-up is almost completely identical.

Southside Festival in Baden-Wuerttemberg started in 1999 as the southern equivalent to *Hurricane Festival* in Lower Saxony in the North of Germany, has around 60,000 visitors each year and takes place in mid June (Southside, 2016). *Hurricane Festival* started a bit earlier, in 1997, takes place at the same weekend with the same line-up and has around 70,000 visitors (Hurricane, 2016).

Another big festival is *Melt!*, which takes place at a location called Ferropolis, which means “city out of steel” and is located in the North-East of Germany on a peninsula in the middle of a lake (Melt Festival, 2016). It started in 1997 and is mainly focused on electronic music, but also included a few alternative and hip-hop acts in their line-up recently (Melt Festival, 2016).

Chiemsee Summer was launched in 1995 under the name *Chiemsee Reggae Summer* with only one day and eight bands (Chiemsee Summer, 2016). It then slowly changed into a five-day festival with the option to camp and since 2014 it is now called *Chiemsee Summer* with over 100 bands from different genres – reggae, hip-hop, rock and electronic music (Chiemsee Summer, 2016). The festival takes place in Übersee at the Bavarian lake Chiemsee once a year around the end of August (Chiemsee Summer, 2016).

Those are just a few of the big festivals around Germany, there are a lot of different ones, also with different music genres, such as *Wacken*, one of the biggest metal festivals in Europe, or *Splash!*, a hip-hop event, that also takes place at Ferropolis. On top of that, Germany offers a lot of small festivals, one-day open airs but also camping events, over the weekend.

One of them is *Rockavaria*, a festival that is, like the name already implies, a rock gathering. It was launched in 2015 in the middle of Munich and goes on for three days on the last weekend in May without the option to camp (Rohleder, 2015). The first *Rockavaria* in 2015 had a big line-up already, with bands like Muse, Metallica and Kiss (Rohleder, 2015).

But the smaller festivals don’t only concentrate on rock music, there are also electronic Open Airs, such as *Greenfields* or *Isle of Summer* in Munich or alternative boutique festivals, that also include other art forms, such as *A Summer’s Tale* or *MS Dockville* in the North of Germany.

The list of German music gatherings is endless and almost every year new ones can be added to it.

A lot of the big German festivals, such as *Hurricane* and *Southside Festival*, but also *Chiemsee Summer*, are owned by FKP Scorpio, a company that was founded in 1990 and organises concerts and festivals ever since, mostly in Germany and some festivals also in Denmark, Sweden, Switzerland, Netherlands, Finland and Austria (FKP Scorpio, 2016).

There are also other bigger companies around Germany that organise festivals, such as Marek Lieberberg Konzertagentur (MLK), that organises *Rock am Ring* for example. But of course, especially with the smaller festivals, there are independent organisations, that don't have a big corporation in their backs.

Ireland's festival environment is a lot smaller than the German one, which is obviously also related to the size of the countries itself and their population.

One of the biggest, most popular, Irish festivals is *Electric Picnic*. It started in 2004 as a one-day event with around 10,000 people and became a three-day camping festival the following year (Electric Picnic, 2016). The festival doesn't solely concentrate on music but also has a range of art, theatre and comedy to offer (Electric Picnic, 2016 a). It takes place in County Laois, Ireland around the first weekend of September and offers, besides normal camping, the opportunity for family camping at a Family Campsite or for a safer and hassle-free camping at different boutique campsites such as Pink Moon Camping or Silk Road Tents (Electric Picnic, 2016 b).

It was seen as one of the first boutique festivals in Ireland, where music wasn't the main focus but also comfort and quality of facilities and food around the ground were taken into account (McDermott, 2016). It is important to notice, that *Electric Picnic* is taking place around the first weekend of September every year, when most music festivals around Europe are over, so there is not a lot of competition in getting big bands as headliners.

The event was somehow inspired by *Oxegen*, which was originally a Guinness event called *Witness*, established in 2000 (McDermott, 2016). This festival changed the music festival landscape in Ireland because it was one of the first camping festivals, that was also able to attract big names, such as The Killers, to perform (McDermott, 2016). The reason for that was, that they co-launched UK festivals, so the bands were able to play two festivals at the same weekend just a short trip away from each other (McDermott, 2016). It also included a lot of entertainment, such as a fun fair at the side from the very beginning (McDermott, 2016), something that *Electric Picnic* adopted as well. *Oxegen*, which is owned by MCD,

hasn't been happening since 2014, which was explained by a lack of headliners and "financial demands by local agencies" (Sweeney, 2014).

Out of one of the stages at *Electric Picnic* the festival *Body&Soul* was founded in 2010, which is inspired by the American gathering *Burning Man* (Body&Soul, 2016). The festival is, according to its website, an "entire experience" with "a brilliant line up secret hideaways and glittering late night discos in the woodlands, an inspirational art trail, spoken word and debate, a magnificent masquerade ball, culinary feasts, steaming hot tubs and seaweed baths and much much more" (Body&Soul 2016). It is therefore a lot different than most of the other Irish music events.

Other festivals, that are interesting to look at around Ireland, are *Forbidden Fruits* and *Longitude*.

Bulmers' *Forbidden Fruits* takes place at the June bank holiday weekend at the grounds of the Irish Museum of Modern Art in Dublin, Ireland, and is a non-camping festival (Forbidden Fruits, 2016). It, just like *Electric Picnic*, isn't purely focused on music but also includes art and comedy (Bulmers, 2016).

Longitude takes place at Marlay Park in Dublin, Ireland and is also a non-camping event (Longitude, 2016). It was launched in 2013 as the sister festival of the English *Latitude* and has some arts and crafts dimensions to it as well, just like the other two festivals do (McGreevy, 2013).

On top of the mentioned events, Ireland offers just a few other festivals, both one day or three day experiences, around the country with different music genres involved.

Electric Picnic is owned by Live Nation, that also organises a lot of festivals around Europe, such as *Reading Festival* but also the US, Japan or South Korea (Live Nation, 2016).

Longitude, is, just like *Oxegen* was, owned by MCD, which is a concert agency from Dublin that was founded in 1980 (MCD, 2016).

2.4 Research Questions

As a conclusion it is to say that there are a lot of festivals out there that cater to the same target audience because the line-ups are similar, the standard of sanitary and safety is the same and the range of things to do besides music, such as shops, art or comedy is wide at all

of them. On top of that, a lot of people listen to a lot of different music styles at once nowadays, which makes the variety of events to choose from even bigger for a lot of them. Therefore, the range of competitors for a lot of festivals increases even more.

Also, like mentioned above, the commercialisation nowadays makes it harder to get that special atmosphere and culture festivals used to have.

All this leads to five main questions that this research tries to answer.

- 1) Can PR help to stand out in between the competing festivals without commercialising itself too much or is using marketing tools the only way to stand out?
- 2) What are common PR strategies used?
- 3) How important is the role that corporate identity plays in this process? And how is the brand development process of festivals working?
- 4) Is it even possible to grow as a small, establishing festival or do festivals always have to take large amount of money into their hands to achieve their goals?
- 5) What role does the media play in the failure and success of festivals?

3 Methodology

These are the questions I want to try to answer with the help of my research.

I want to find out, if PR is a good method to stand out in between competing festivals and if this is the case, what type of PR strategies are primarily used to do so. I also want to discover out, how festivals start and what role corporate identity plays in this process of launching but also in the running of festivals. On top of that, I want to investigate what role newspaper and magazine articles play in the success and failure of music events.

In order to investigate those questions, I decided to use two different parts of research – interviews and a content analysis.

3.1 Qualitative Research Method: Interviews

I wanted to compare the festival environment in Germany with the one in Ireland and figure out the differences between both countries and their way of promoting. On top of that I

want to look at European festivals in general, because through the easy ways of traveling nowadays, festivalgoers don't always just focus on the gatherings in their own countries. For this reason I decided to conduct interviews.

3.1.1 Interviews and their techniques

Interviews are a good way of research because they give the interviewer a good insight into the topic with a lot of depth. The information gained through the interviews can't be gained through any other way of research because they include information about the past and about attitudes or motivations of the interviewee.

According to Berger (2000), there are four different kinds of interviews: informal interviews, unstructured interviews, semi-structured interviews and structured interviews.

Informal interviews are seen as conversations between the researcher and the informant, so the person who has the knowledge the interviewer needs, to get to know each other.

In unstructured interviews the researcher doesn't really control the informant's responses.

In semi-structured interviews, the researcher has a list of questions ready but tries to keep up a casual quality throughout the interview. Those interviews give room for follow-up questions, depending on how the interviewee's responses help the researcher.

In structured interviews an interview schedule is used. An example for those are self-administered questionnaires.

In this research I was using semi-structured interviews. Even though I had a list of questions and follow-up questions I could ask, I gave myself some room for possible questions outside of that list, in case I wanted to find out more about something specific the interviewee said.

3.1.2 Interviews with festival organisations

First, I wanted to conduct interviews with festival organisations.

Here, I contacted the head of marketing and promotion at FKP Scorpio, a big festival organisation in Germany that organises festivals like *Southside* and *Hurricane* or *Chiemsee Summer*; a PR employee at Berlin Music Week, that is responsible for festivals such as *Melt!*; a PR employee at i-Motion, a company that organises electronic music festivals in Germany,

such as *Nature One*; Kellerkinder, a group of young adults that started organising electronic music festivals around Munich, Germany after their Leaving Cert, like *Back to the Woods Open Air*; Global Publicity, a PR agency that does PR for different festivals, such as *Sziget* in Hungary; Taylor Herring, another PR agency that also deals with festival PR, for example for *Lovebox*, a festival that takes place in London; I Like Press, a PR agency that for example works for *Best Kept Secret*, a festival in the Netherlands; Zeitgeist Agency, a PR agency that promotes the twin festivals *Reading* and *Leeds* and others; Van Almsick Pressebüro, an agency that did the PR work for *Rockavaria* this year; Marek Lieberberg Konzertagentur, an agency that promotes festival such as *Sonne, Mond, Sterne* in Germany; *Electric Picnic* itself and Wild Pony ag, a PR company in Switzerland that promotes different Suisse festivals such as *Gurten Festival*.

Unfortunately most of them were busy with the festival season, so I ended up interviewing just two festival organisations about their way of promotion.

I conducted one interview with an employee of *Electric Picnic*, one of the biggest festivals in Ireland, to find out their promotion plan and the problems they might face. This interview was a one-on-one phone interview that lasted around 15 minutes and was semi-structured. The other organisation was Wild Pony ag, the Suisse organiser of different festivals, such as the *Gurten Festival* in Bern, which is an established festival since 1977. This interview was also conducted as a one-on-one phone interview and lasted around 20 minutes.

With both of these interviewees I talked about their PR plan, their branding and their ideas of a successful festival.

3.1.3 Interviews with journalists

On top of those interviews, I concentrated on journalists that write about festivals, because those are the ones the promotion is mainly aimed at, in order to get a balanced view on the promotion of festivals and also to get the opinion of journalists regarding what is important to bear in mind when conducting festival PR. I contacted around ten different freelance journalists but also permanent workers at big newspapers and music related (online-) magazines in Ireland and Germany, mainly via Twitter or E-Mail.

I contacted two journalists from the *Irish Times*, three Irish freelancing journalists and the founder and journalist of *thelastmixedtape.com*. From those six contacts, I heard back from three that I then interviewed in the end. The Irish interviewees were a journalist from *thelastmixedtape.com*, an Irish music blog, like mentioned above; a freelance journalist who is writing for different newspapers, such as the *Irish Times*; and another freelance journalist who blogs about music but also writes for the *Irish Times*.

In Germany I contacted the *Musikexpress* in general and heard back from them connecting me with a specific journalist who specialises in festivals, three freelance journalists for different magazines and a journalist from *Süddeutsche Zeitung*.

In the end, one of my interviewees was a journalist for *Musikexpress*, a big German music magazine; one writes for *Spex*, a German popculture magazine; and one is a freelancer who used to write for *zeitjung*, which is an online magazine for young adults.

I conducted most of those interviews via phone, except for one of the Irish ones and one of the German ones, who send me the answers via E-Mail, because they were not able to conduct phone interviews due to time issues. The phone interviews lasted between ten to 15 minutes.

Those interviews were also semi-structured with a list of follow-up questions. In case an interviewee already answered one of the questions in another answer, I didn't ask him the remaining question again.

The interview questions and an interview schedule can be found in the appendix (questions for journalists: Appendix 3; questions for organisers: Appendix 4; interview schedule: Appendix 5).

In order to not name the journalists, I coded them. The three German journalists were coded with GJ 1 (*Musikexpress*), GJ 2 (*Spex*) and GJ 3 (*zeitjung*) and the three Irish ones with IJ 1 (*thelastmixedtape.com*), IJ 2 (freelance journalist for *Irish Times*) and IJ 3 (freelance journalist for *Irish Times* and music blogger).

The festival organisers are coded EP (*Electric Picnic*) and GF (*Gurten Festival*) throughout this paper.

Through the interviews, I tried to find out, how journalists saw their role in the success and failure of festivals, how they were normally approached by festivals and what they thought was a special way of promotion and festival organisation.

3.2 Quantitative Research Method: Content Analysis

On top of the interviews to find out about PR methods used by certain festivals, this research also aims to find out, what role the media plays in the success or failure of certain events and what aspects of it journalists mainly focus on.

For this purpose I conducted a quantitative content analysis.

3.2.1 Content Analysis and its techniques

Charles Wright (1986) defined content analysis as “a research technique for the systematic classification and description of communication content according to certain usually predetermined categories” (quoted in Berger, 2000, p.173). According to Hansen (1998), content analysis is a “method for the systematic analysis of communications content” (p.91). Content analysis is about counting the occurrence of specified characteristics in the media or about analysing how certain things are characterised in the media.

Here it is important to look at media framing. Framing in the media is a suggestion to the audience of how to interpret an issue or event (Bryant and Oliver, 2009, p.19). According to Entman (1993), a frame encourages audiences to make associative connections between an issue and particular considerations relevant to its definition, causes, implications and treatment (quoted in Bryant and Oliver, 2009). According to Tankard et al. (1991), “a frame is a central organizing idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration” (p.11). So the things a journalist chooses to even report on, the way he emphasises certain issues within it more than others, the way he excludes certain issues completely and the words and order of those used to write the article.

According to Pan and Kosicki (1993), this response is influenced by the audience’s own interpretation and through the interaction “with audience memory” (quoted in Reese, 2001, p.2). According to Johnson-Cartee (2005), “news framing is likely to have more influence on individual decision making” if the audience didn’t have an opinion about a certain issue before and “when news consumers face cross-pressures, leaving themselves confused and/or ambivalent about competing issue solutions” their influence is even stronger (p.26).

This means, it could be possible that through the choice of words in an article, the audience already holds a negative or positive image of the festival in their head and therefore bases their decision of going on this.

According to Galtung and Ruge (1965), journalists choose the news they cover in their articles based on the following twelve news values: Frequency, threshold, unambiguity, meaningfulness, consonance, unexpectedness, continuity, composition, reference to elite nations, reference to elite people, reference to persons and negativity (p.70).

News are defined as “the creation of a reporter after observing or attending to an occurrence or a physical happening where it is evaluated or thought of in terms of the news values traditionally associated with the journalism profession” (Johnson-Cartee, 2005, p.124).

Not all news values can be related to festivals, but since festivals are an occurrence and an event, they can be considered news and a few of the twelve news values can be used to explain why certain festivals are covered and others are not, as can be seen later on in this paper.

3.2.2 The six steps of a content analysis

To conduct a content analysis, Hansen (1998) proposes the following six steps: defining the research problem, selecting media samples, defining analytical categories, constructing a coding schedule, piloting the coding schedule and checking reliability and the data-preparation and analysis (p.98).

Like already mentioned, the research problem I want to target with my content analysis is, how certain festivals are portrayed in the media, which words are used to describe them and how this helps with their success or failure.

The selection of media and sample includes three steps again: the choice of titles, dates or issues and the sampling of relevant content.

For my research I focused solely on any English print and online newspapers, but also a few German ones. In total, I looked at 107 articles (see Figure 1). The newspapers that were looked at were the following: *Irish Times* (21 articles), *British Daily Mirror* (16 articles), *Irish*

Independent (14 articles), *New Musical Express* (nine articles), *Süddeutsche Zeitung* (eight articles), *Musikexpress* (seven articles), *Irish Daily Mirror* (six articles), *English Independent* (four articles), *Abendzeitung* (four articles), *Irish Daily Mail* (three articles), *The Daily Edge* (three articles), *The New York Times* (two articles), *BBC* (two articles), *Die Welt* (two articles), *British Daily Mail* (one article), *The Sunday Irish Times* (one article), *Sunday Independent* (one article), *Sunday Business Post* (one article), *Münchener Merkur* (one article) and *The Guardian* (one article).

Therefore, I looked at 50 Irish, 25 British, 22 German and 11 international articles.

The reason for that is, that especially bigger German newspapers don't write a lot about festivals in general, if they do, it's mostly about their founders or business related stories. If you want to find articles about certain festivals, you have to look into the newspapers of the region the festival takes place in. The international ones were articles about festivals in general or lists of festivals, that included one of the festivals I looked at.

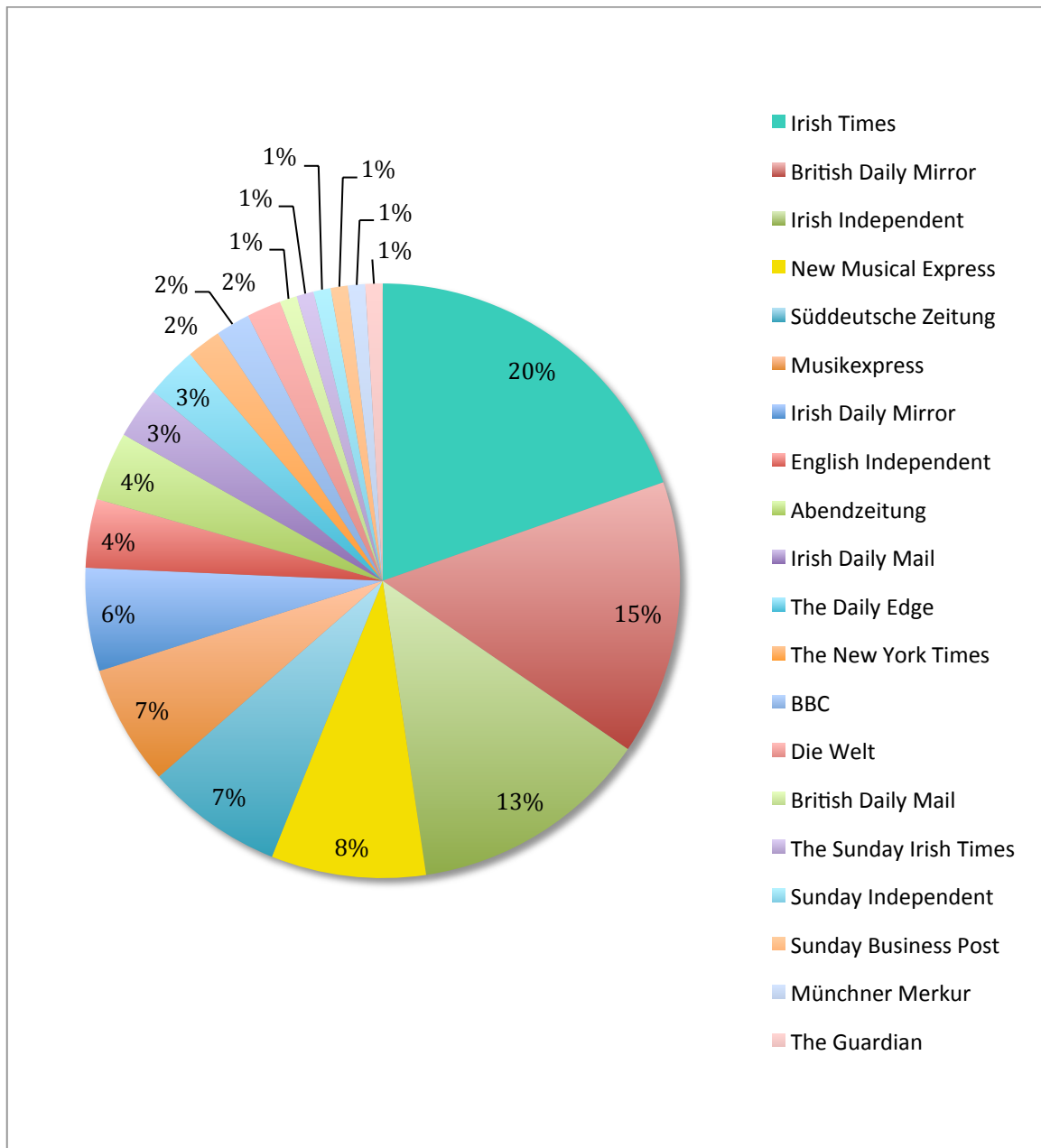


Figure 1: Overview over newspapers analysed

I also narrowed the events I wanted to find articles about down to ten and created a category of “Festivals in general” on top of that.

The ten festivals looked at were the Irish *Electric Picnic*, the failed Irish *Oxegen*, the Irish *Body&Soul*, the British *Glastonbury*, the failed British *Big Chill*, the British *Latitude*, the British twin festivals *Reading* and *Leeds*, the German *Chiemsee Summer*, the German *Rockavaria*, and the American *Coachella*. Therefore I looked at four British, three Irish, two German and one American festival. Those events are interesting for different reasons. *Electric Picnic* is one of the biggest Irish festivals, *Body&Soul* is a gathering that is fairly new

but already established in Ireland and *Oxegen* is failed because of different rebranding and security issues, that were mentioned around the media as well.

Glastonbury is one of the biggest European festival there is, *Latitude*, *Reading* and *Leeds* are all events that are well established in England but also known all over Europe and the *Big Chill* is another festival that failed, here without obvious reasons and also not a lot of previous critics in the media.

Chiemsee Summer is a big music event in the south of Germany that rebranded a few years back in 2014, which didn't hurt it, and *Rockavaria* is a festival in Munich, that was just established in 2015 and faces a lot of criticism in the media already.

Coachella was chosen because it is so well-known internationally and the media all around the world is writing about it.

I didn't set a certain timeframe for the analysis but rather decided on looking for articles that cover festivals in general. Especially with the failing festivals, such as *Oxegen* that ended in 2014, the articles analysed go back around three to four years. The content I mainly focused on are reviews of the festivals, so right after the festivals, but also articles about line-up announcements, ticket sale announcements or other previews. Another reason why I didn't set a certain timeframe is, that I wanted to have a large amount of articles to analyse in order to have meaningful results in the end. Unfortunately, festivals are only covered a few times a year, so I had to extend the timeframe. The oldest article I analysed is from 2010, whereas the youngest one is from 2016.

When it comes to the definition of analytical categories, I decided on focussing on words used to describe festivals, so if they are more positive or negative and what the symbolic meaning behind those words are. The choice of words is always an indication of the opinion of the author of a text. Besides focussing on words, I am going to focus on the date, so if the article was published before or after the festival had happened. In a way, all this leads to classifying the coverage according to value judgments, so whether the articles are purely positive, negative, mixed or neutral. Interesting is then, obviously, to see how that can be connected to the success of the festival.

It is important to underline, what made me decide which articles or words are positive, negative, mixed or neutral.

As positive, I grouped all words that evoked positive feelings and placed the festival in a good light. Those words explained a positive, pleasant atmosphere, a safe environment and the success of the festival.

As negative words or phrases, I chose those that were drawing comparisons to other negatively influenced companies or things and those that stated a lack of safety, atmosphere or good headliners.

The words and phrases I categorized as mixed were those, that could be read in two different ways, depending on the reader itself, such as “hipsterfriendly” (IDMail 1) which might sound positive for one part of society but negative for the other. On top of that, in my analysis words and phrases in the mixed category are those that imply both positive and negative aspects, such as “once the largest festival in Ireland” (IT 3).

Neutral articles were those that did without any adjectives and just stated facts.

Throughout the analysis I constructed a chart as a glossary with frequently occurring words to describe festivals in order to find out more about journalists’ ways to describe certain festivals. This glossary was established while the analysis took place and words were added to it along the way. Beside the glossary, I also kept a list of the articles I analysed, including the publication, the headline of the article and the date of publication, to make the analysis easier. I then grouped the words used into different categories, such as descriptions of the crowd and atmosphere, the security or the performances at the festival. This also helps to see where the valuation of the festival results from. This is in a way my coding schedule that Hansen (1998) proposes to create.

I skipped the step of piloting the coding schedule because, like already explained above, I didn’t really use a coding schedule as it’s normally used but built up a glossary throughout the duration of the analysis.

4 Analysis and Findings

4.1 Analysis and Findings: Content Analysis

After I finished my glossary with the words used to describe festivals in general, I then classified those findings of frequently occurring words into ten different categories:

- **Atmosphere:** All those words and phrases that described the vibe and the atmosphere.
- **Line-up and offerings:** All those words and phrases that talk about the choice of headliners, the composition of the line-up or all the other offerings around it, such as art, comedy, dance etc.
- **Crowd:** All those words and phrases that described the crowd around the festival, their behaviour or their demographics.
- **Staff and organisation:** All those words and phrases that talk about how the festival was organised, such as the entrance counter, the parking spots or similar things but also family-friendliness for example.
- **Ticket sales and popularity:** All the words and phrases that emphasised that a festival was sold out or not, but also all the words that described the success of a festival in other ways.
- **Safety:** All the words that were used to talk about the security and safety at the festival, for example if the amount of security people was mentioned etc.
- **Location and setting:** All the words and phrases that were used to describe how the location around the festival looks like but also how the whole festival site is put together and decorated.
- **Commercialisation:** This category is mainly negative, it is about all the words and phrases that are used to explain the commercialisation of festivals.
- **Charity:** All the words and phrases used to describe the work for any charitable cause.
- **Others:** All those words or phrases that were not easily put into one of those categories above because they either were too general or just not suitable for any of the categories.

All those categories were then again categorised into positive, negative and mixed or neutral. Some words or phrases occur twice because they fit into more than one category. They were still only counted once.

I also tried to categorise each article in a whole into positive, negative, mixed or neutral. Some articles included both positive and negative connotations, but I tried to judge it from

the overall tone of the article and the direction the headline gives in the end. Articles can fall in the mixed category when they talk about different festivals in different tones, but also when it's a critical article that talks about both positive and negative aspects of the event.

From the 107 articles, 52 were positive (49%), 23 neutral (21%), 20 negative (19%) and 12 mixed (11%) (see figure 2).

Out of the 107 articles, 91 are covering only one festival and the remaining 16 are comparing two or more festivals.

A list of all the articles used with the associated shortcuts for each of them that are also used within the analysis, can be found in the appendix (Appendix 1). On top of that, a table with all the words and phrases used, categorised into the different festivals, grouped into negative, mixed, positive and neutral with a shortcut of the newspaper it's taken from can be found there as well (Appendix 2).

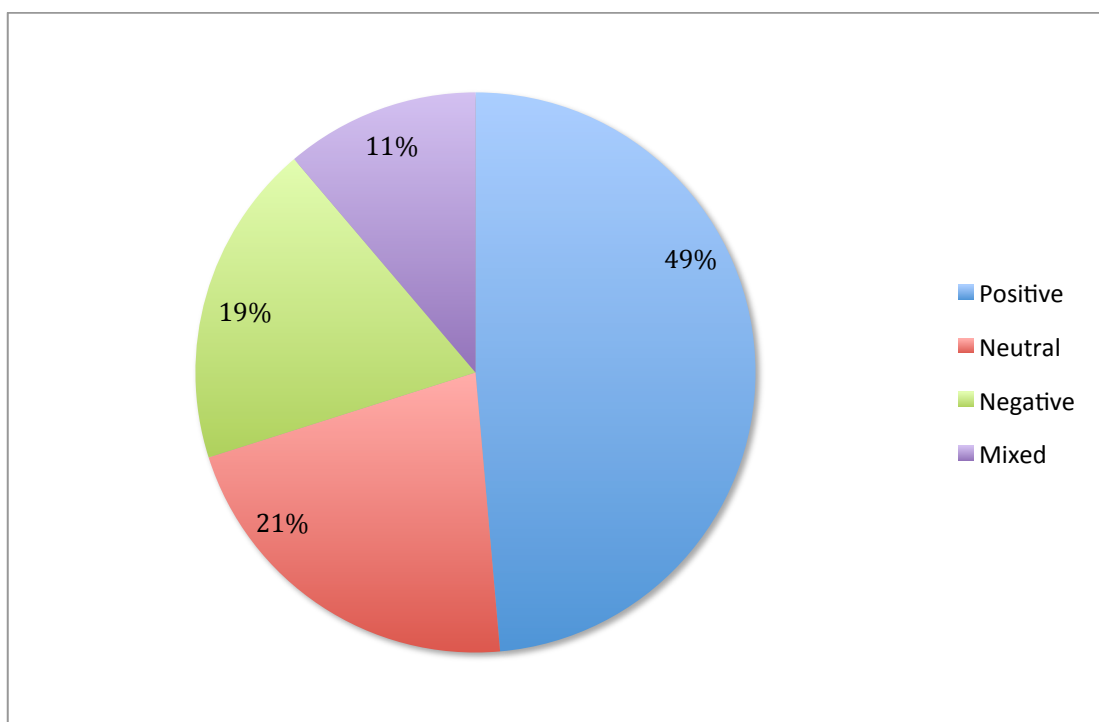


Figure 2: Percentage of evaluation groups

4.1.1 Findings separated into different newspapers

It is interesting to see, that nine out of 16 articles in music magazines (*Musikexpress* and *New Musical Express*) were categorised as neutral and the other seven were positive articles.

The *British Daily Mirror* articles were mainly positive, with 11 positive, two mixed, two neutral and one negative. The *Irish Daily Mirror* articles were balanced, with three negative and three positive. The *Irish Independent* and the *Irish Times* were quite balanced as well, with seven positive, four negative, two mixed and one neutral (*Irish Independent*) and seven positive, six negative, five mixed and three neutral (*Irish Times*). With the other newspapers it's hard to show a tendency since the amount of articles analysed isn't representable.

It is still interesting though, that the German newspapers with 22 articles are mainly neutral (11 articles) or positive (eight articles), with the rest being two negative and one mixed, whereas the Irish newspapers with 50 articles are quite balanced between positive (21 articles) and negative (15 articles) and also between mixed (eight articles) and neutral (six articles). It is to note, though, that I analysed articles about an Irish failing festival, *Oxegen*, where a lot of articles were negative. In Germany I only looked at still running and fairly successful festivals.

In the British newspapers the positivity outweighs with 19 positive articles and two in each other category.

In the international newspapers, with one of them being a music magazine, the positive articles are the predominant ones with six, then four neutral articles, one negative and no mixed ones. Like already mentioned, a reason for that is, that music magazines are either positive or neutral in their coverage of festivals.

What is also interesting to look at is, that most of the festivals I focused on are only mentioned in the media in their own country. Sometimes there are articles about the best festivals around Europe, where a German event could end up in a British newspaper, but the events are mainly covered in their own country. A reason for this can be the news value of meaningfulness, which says that only news that happen close enough to the people reading it, is news worthy and therefore covered.

The only two gatherings, that are different, are *Glastonbury* and *Coachella*, because those were covered in almost every newspaper I looked at, since they belong to the biggest festivals around the world. This can also be related to the news value of frequency, so that frequently happening events are more like to be covered than others. Also, they are well established and a standard for a lot of other European festivals.

I also looked at the journalists that wrote the articles I analysed. It was hard to find a pattern in whose articles were mainly positive and whose were mainly negative. The reasons for that are that either newspapers have a lot of different journalists that write articles about festivals or the author wasn't named.

With the *Irish Times* for example, from the 21 articles analysed, two articles weren't assigned to a certain journalist and the other 19 articles were written by ten different journalists. Same with the *British Daily Mirror*, where four articles had no author and the other 12 articles were written by ten different journalists.

4.1.2 Analysis of categories

In my analysed articles I looked at 510 interesting words and phrases that were then categorised into one of the ten categories mentioned above.

The categories that get most of the attention in the newspapers are the general popularity, including ticket sales, with 29% and the line-up with 20%. The two categories that get the least attention of all are commercialisation (2%) and charity (1%), whereas in charity obviously all phrases or words were positive. The fact that charity gets so little attention can obviously be connected to the fact, that not a lot of festivals support charity causes or don't make it public, if they do.

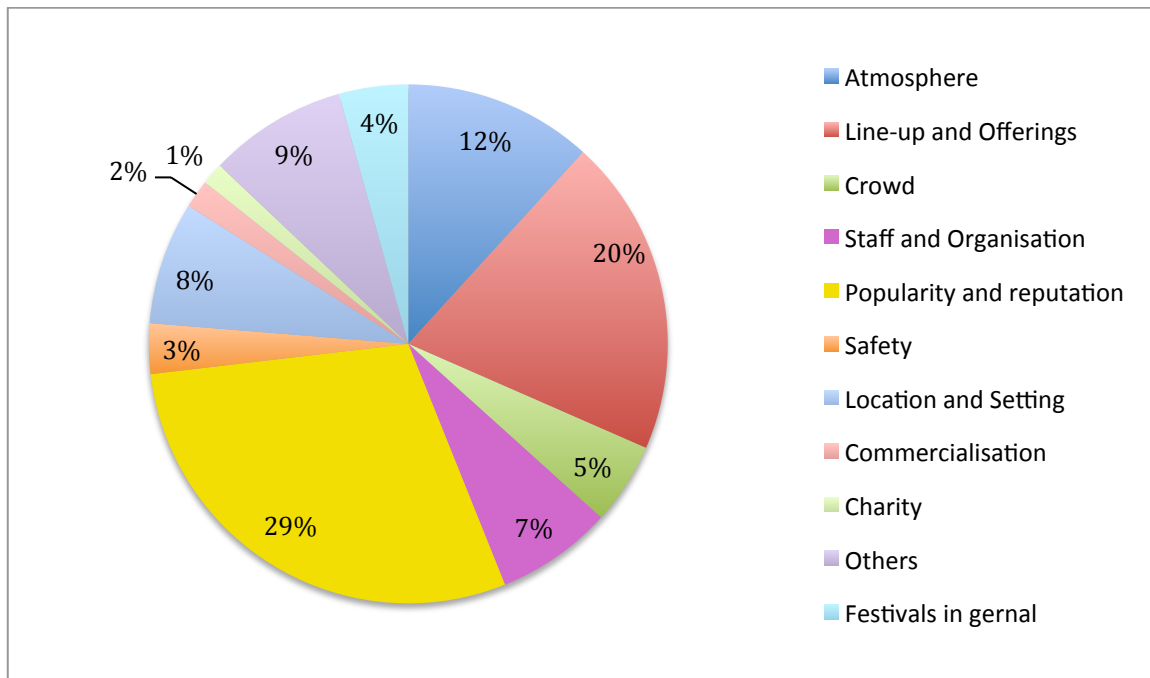


Figure 3: Percentage of categories

Within the 149 words and phrases that described the popularity of festivals, 89 were positive (60%), 39 negative (27%) and 20 mixed or neutral (13%).

The main phrases that were used in this category on the positive side were phrases including superlatives, such as “biggest date on the summer festival calendar” (IT 4 about *Electric Picnic*), “Ireland’s coolest festival” (IIO 2 about *Electric Picnic*), “das größte britische Musikfestival” [engl: the biggest British music festival] (ME 3 about *Glastonbury*) or “one of the biggest and best festivals” (MO 7 about *Coachella*). When it comes to the ticket sales, the typical phrase “sold-out” or “sell-out” are the most used words, with five out of six mentions regarding positive ticket sales being either one of those, the sixth one being “tickets snapped up in record time” as a headline for *Electric Picnic* in the *Irish Independent* (IIO 12).

When looking at all the words used to describe the atmosphere of a festival, it becomes obvious how diverse languages are, because even though 60 words or phrases talked about the atmosphere, there were no repetitions in words, except for the words “atmosphere” or “vibe” itself. The atmosphere has positively been mentioned 43 times, with phrases such as “all around cool” (IT 15 about *Electric Picnic*), “relaxed” (EIO 2 about *Electric Picnic*) or “chilled-out” (IDMail 1 about *Electric Picnic*). Another way to describe the atmosphere for a

lot of journalists is to build comparisons, such as “more like a boho spa retreat than your traditional mudfest” (IIO 11 about *Body and Soul*) or “not Swedish House Mafia at the Phoenix Park” (SI 1 about *Electric Picnic*).

Negative atmosphere descriptions only occurred 13 times in the articles analysed. Here, the atmosphere was called “intimidating” (IIO 4 about *Oxegen*) or “hectic” (IT 3 about *Oxegen*) and comparisons were drawn as well, such as “more stag weekend than peace and love” (EIO 1 about *Latitude*).

With the line-up the used vocabulary isn’t as diverse as it is with the atmosphere. The one positive thing that has been commented on the most about the line-up and other offerings at festivals in the analysed articles was the diversity of the programme. From the 84 positive words and phrases, 19 included the words “eclectic”, “varied”, “diverse” or the German equivalents for those words. There were also a lot of other phrases (10) to describe the diversity of the programme, such as “What more could you ask for?” (IT 14 about *Electric Picnic*), “Cornucopia of choice, aural and otherwise” (IIO 13 about *Electric Picnic*), “programme boasts a subtly brain-sizzling convoy of the cream of the underground” (NME 7 about *Big Chill*) or “[es wurde] einiges geboten” [engl.: “a lot has been offered”] (ME 2 about *Rockavaria*). The remaining 35 positive words and phrases just praised the line-up in general, such as “the best line-up at an Irish festival” (IT 13 about *Electric Picnic*) or “I’m not sure if you will get a line-up like that one anywhere else in England” (NME 8 about *Latitude*).

In the coverage about the staff of festivals and its organisation, there’s a balance between positivity and negativity with 19 positive words or phrases and 17 negative. In the mixed or neutral category, there’s only one more phrase or word.

Two big topics here are the capacity, so if the capacity was extended comparing to last year, if that affected the festival positively or negatively or if the crowd was organised worse or better than last year in any other way. Examples here are “effortlessly increased its capacity” (IT 6 about *Electric Picnic*) or “stuck in queues [...] as traffic chaos hit” (DE 2 about *Glastonbury*). Another topic, that was covered a lot (five out of 19 positive phrases), was the family friendliness of the event, such as with *Latitude*, *Big Chill*, *Electric Picnic* or *Body and Soul*.

When it comes to the location and setting, 35 out of 39 words and phrases are positive, the remaining 4 are negative.

The positive coverage includes everything about the beauty of the location itself, for example “picturesque ground” (IIO 11 about *Body and Soul*) or “party in perfect surroundings” (BDMO 1 about *Big Chill*). On top of that, especially with *Body and Soul* festival, the details of the site are covered a lot with 7 out of the 35 positive words and phrases being about that.

The coverage of the crowd of festivals with seven positive, seven negative and 12 mixed or neutral words or phrases can be either very positive with phrases like “very cool people” (SI 1 about *Electric Picnic*) or “the crowd was pretty great” (IT 10 about *Electric Picnic*) or very negative with words like “thugs” (IDMirror 1 about *Oxegen*) or “troublesome campsite clientele” (IIO 4 about *Oxegen*). Out of the seven negative words and phrases, six are about *Oxegen*, the festival that failed because it changed its music and style and therefore attracted different visitors than the usual crowd was used to.

4.1.3 Coverage of the big festivals: *Coachella* and *Glastonbury*

With *Coachella*, one of the two festivals that has been covered in almost all the newspapers I analysed, I looked at 22 words and phrases. Out of those 22, ten are positive, nine mixed or neutral and three negative.

Also interesting is, that from the positive coverage, all of the ten phrases are about the event’s line-up, popularity or location. When it comes to their crowd, it is a mixed way of coverage; eight out of the nine mixed or neutral words or phrases are from that category. The reason for this is, that phrases such as “draws the rich and famous from far and wide” (MO 7) or “star-studded” (MO 8) are used, which might be negative to a few festivalgoers, but still draws a lot of people and attention towards *Coachella* and judging from the festival still going on successfully, it also doesn’t hurt the its popularity.

With *Glastonbury* it’s similar on the positive side. Here I looked at 44 words and phrases in total, 35 of them positive, five negative and four mixed or neutral.

Most articles discuss the festival's popularity in general – 26 out of the 35 positive words and phrases – with phrases such as “largest greenfield festival in the world” (EIO 4), “world's biggest music event” (NYT 1) or “one of the most iconic annual events” (MO 6). Other positive aspects are their charity work (three), for example the “donations to good causes” (MO 12) but also their line-up and offerings (four), for example “beeindruckendes Line-up” [engl. “impressive line-up”] (ME 7). The other two positive words or phrases are categorised into “Other”.

The negative aspects concern the commercialisation of the event with two out of the 5. The *English Independent* for example calls the festival “too commercial” (EIO 1) and the *New York Times* say that “some remain sceptical of Mr Eavis's [festival's organiser] claim that Glastonbury is not a business” (NYT 1). Also, the 2016 gathering has been under a bit of criticism (three out of the five negative phrases) due to the weather and the “massive delays getting to the UK festival” (DE 2). Overall, most of the articles concerning *Glastonbury* only talk about the festival in general and its success.

The coverage of those two events therefore shows, that well-established festivals are not examined in great detail but rather talked about as a whole and its popularity. The only changing thing that could be criticised is the line-up, because that's where big festivals like these can still make mistakes year by year.

4.1.4 Coverage of a criticised but still running festival: *Rockavaria*

Another festival's coverage that should be looked at more closely is the one of *Rockavaria*. With this event it will be interesting to see in the future if it survives. In total, I looked at 32 words and phrases around *Rockavaria*. Interestingly, the positive and the negative side are balanced out, with 14 negative words or phrases and 14 positive. Only four were mixed or neutral.

The event is a quite new festival that was established in 2015, which makes it so interesting, that the positive and negative aspects are already balanced. What was really positive for a lot of critics is the line-up. *Abendzeitung* said that the bands chosen were “spannend” [engl. “exciting”] (AZO 3) and *Süddeutsche Zeitung* gives out a praise for the bands [german: “Lob

für die Bands”] (SZ 7). Also the German *Musikexpress* was praising the bands by calling them “Hochkaräter” (ME 2), so top-class bands. The negative critics though comment on the time frame of the bands and that they were tightly scheduled [german: “knapp bemessen”] (AZO 2) and on the fact, that camping was not permitted at the festival ground [german: “Campingverbot”] (SZ 7). But not only that restriction was a reason to criticise the festival but also the prohibition to stand up at one of the stages [german: “Stehverbot”] (SZ 7) and the lack of people to fill the stages [german: “Ein paar Tausend Menschen verlieren sich (...) im Stadion”] (SZ 7).

In the end, the festival has been covered both positively and negatively and it would be interesting to see, if the organisers will consider the criticism and change things or if the event will continue to shrink in size and the number of visitors.

4.1.5 Coverage of two failing Festivals: *Oxegen* and *Big Chill*

Like already mentioned, I also looked at the media coverage of two failing festivals, the *Big Chill* in England and *Oxegen* in Ireland. There is quite a big difference between the coverage of both, because *Oxegen* has a lot more negativity in the coverage than *Big Chill* does.

I looked at 21 articles about *Oxegen* and nine articles about *Big Chill*.

Out of the 21 articles about *Oxegen*, 13 are negative, three mixed, three neutral and only two positive. In those 21 articles, 83 words or phrases were looked at, out of those 59 were negative, 22 mixed or neutral and only two positive (see table 1).

Since *Oxegen* last happened in August 2013, it is interesting to see, how many of those negative articles were published right around that date and might have therefore had an influence on the failure. Out of the 13 negative articles, eight were published in 2014 and deal with the statement of the cancellation of *Oxegen* for that year and five were published in 2013. Out of those five, three were preview articles and two were a review of the weekend. The main topics in the negative preview articles were the security and the nature of the crowd. The crowd was called “thugs” with “anti-social behaviour” (IDMirror 1) and the “fair few cops on site” (IT 10) or the “600 officers” and “thousands of festival stewards” (IIO 10) were mentioned, in order to question the safety at *Oxegen* Festival. But also the

atmosphere and organisation of the festival was questioned beforehand with phrases like “almost unrecognizable festival” (IT 3), “aimed at anyone interested” (IT 3) and after *Oxegen* Festival skipped 2012, the Irish Independent commented on the 2013 event: “The big one is back, but admittedly with more of a whimper than a bang” (IIO 8).

But still, the majority of the negative articles were published after the event already started to disappear from the Irish festival calendar. A lot of the articles from 2014 just assume that the “glory days are over” for Oxegen (IT 2) and that “the cracks were evident [for years]” (IT 8). Because *Oxegen* suggested in their statement from 2014, that the festival will only skip 2014 but come back in 2015, the question arises if the negative critics on its changes in music style and target group in the newspapers had an influence on the not returning of the event. It is not easy to analyse that, though, because even though the statement talked about skipping, it might have been in the organisers’ minds for a while, that the festival won’t actually come back, because too many negative critics existed.

Value	Words or phrases
Negative	<ul style="list-style-type: none"> • hectic vibe • Oxegen gave birth to some of the worst war stories I’ve heard from any festival • Intimidating atmosphere • Palpably edgy atmosphere • Day-glo and shirtless Oxegen • Rite-of-passage event for the post-leaving Cert tribes • Troublesome campsite clientele • Thugs [headline] • Anti-social behaviour • Everyone knows Oxegen is for the kids • [festival break] as manifestation of deeper problems • distancing itself from its original fanbase • aimed at anyone interested • carelessness [of organisation] x2 • Let’s pole and parse that terse statement [why festival is not happening] • [the explanation] is a joke • Epic stage fail • Tried to be too many things at once • Few expect Oxegen to reappear • Glory days are over • Identity crisis [as] biggest problem

	<ul style="list-style-type: none"> • Irrelevant and non-existent • From hero to zero • Has not even been Co Kildare's greatest music festival over the last few years • Oxegen's goose is well and truly cooked • Reputational damages • Site didn't seem anywhere near full • So much bad press before it even started • Writing has been on the wall for quite some time • Oxegen is dead • Why we can live without Oxegen [Headline] • The demand is no longer there • No room for it now • No longer the rock'n'roll blockbuster gig of the summer • The big one is back but admittedly with more of a whimper than a bang • After 2011, Ireland's biggest music event had lost its mojo • Slow ticket sales • 60,000 reduction on attendance • downward slide for about five years • Ruse [...] didn't help Oxegen • People were just hoping it would pass off without any drama • Media was obsessed with potential violence at the event • A fair few cops on site • Near-zero tolerance policy [with the amount of people in] • [...] face heavy security [headline] • Gardai last night said illegal and antisocial behaviour would not be tolerated • Allegation of drugs and violence • Tight security • Connection to Swedish House Mafia gig violence • Troublemakers • Special provisions • 600 officers; thousands of festival stewards • Massive crackdown • Not permitted • Deep-pocketed • blame report • [reposition] as bold move • Pointing the finger • Disappointed music fans
Positive	<ul style="list-style-type: none"> • Ireland's biggest music festival this summer • Generated money
Mixed and Neutral	<ul style="list-style-type: none"> • New look and sound • Expected to draw a younger audience

	<ul style="list-style-type: none"> • Aimed at a younger crowd • Youth Festival • Once the largest festival in Ireland • Was a huge deal • Oxegen had its moment, and it served its purpose • Once the most popular festival on the calendar • Return to the giddy heyday • The rave is over • Scaled-down x2 • Once the largest festival in Ireland • Scaled-down • taken 2014 off • rock and alternative rock fans [...] felt increasingly alienated • the evaporation of Oxegen comes as no surprise • the cracks were evident [for years] • A major music festival has been axed • Stalled • Taken a year out • 50,000 capacity festival in Punchestown • the juggernaut that is Oxegen
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Table 1: Oxegen coverage

Out of the nine articles about *Big Chill*, six were positive, one neutral, one mixed and one negative. Within those nine articles, 27 words or phrases stood out to me, only five of them being negative and five mixed or neutral, but 18 positive (see table 2).

The festival was cancelled in 2012 because of the Olympics, as it was announced by the organisers, but never returned. It is interesting to see though, that not a lot of critics previous to that date were negative and therefore could have influenced the decision of the organisers to not return or visitors not to go anymore. The only negative article about the *Big Chill* is from 2012, just after the organisers announced the cancellation, in the English Independent, where it is talked about the lack of interest in festivals in general and that the “interest in the Big Chill has [also] cooled” (EIO 1). All the years before that, the festival was mainly praised in the media with their “idyllic surroundings” (MO 3 in 2011) and their “eclectic array” when it comes to the line-up (NME 7 in 2011). Obviously, there are a few negative comments in some of the articles, such as that the “funding cuts were quite obvious” (BBCO 2) or the castle stage was “much smaller” (BBCO 2), but in general, the coverage of the *Big Chill* was positive and didn’t seem to influence the failure of the festival.

Because of the comments about the funding cuts, it is also possible that financial problems were a reason for the organisers to cancel the event.

Value	Words or phrases
Negative	<ul style="list-style-type: none"> • Interest in the big chill has cooled • Much smaller castle stage • Demise x2 • Alienate • Funding cuts were quite obvious
Positive	<ul style="list-style-type: none"> • holiday atmosphere • the vibe is self-explanatorily relaxed • formerly a fuck-off rave-up known to insiders as 'Hippygeddon' • a festival that couldn't spell 'chillax' if it tried • programme boasts a subtly brain-sizzling convoy of the cream of the underground • eclectic array • Events where kids are also part of the equation • Music metropolis • "impressive 17th year" [quote Festival Republic] • Party in perfect surroundings • Camping and parking sites were a lot closer • The setting [is] pleasant • Idyllic surroundings • The [...] setting [...] is superb and so are the facilities • Spectacular form • In safe hands; stable future • Successfully exported their concept • One of Top 10 Family festivals
Mixed or Neutral	<ul style="list-style-type: none"> • Complete different vibe • Struggling to book the acts he wanted • Largely trouble-free • this year's Big Chill Festival has been cancelled • a considerable amount of regret

Table 2: Big Chill Coverage

4.1.6 Headlines and quotes

From the 107 analysed articles, only 35 headlines already have a positive or negative connotation – 24 of them positive (22%), 11 negative (10%) – the other 72 headlines are all neutral (68%). This is interesting, because even though 72 articles in total seem to be

neutral judging by their headline, only 23 of those articles have a neutral content in the end (see Figure 2).

When splitting up the headlines in what they reveal about the festival, 17 of them talk about line-up announcements, with all of those 17 headlines being neutral. Examples for those neutral headlines are “Oxegen 2013: Line-up revealed in full” (DE 1) or “Reading and Leeds Festival Lineup 2016: Everything we know so far” (NME 1).

Positive headlines often stand on top of articles that reveal lists of the best festivals for families or in Europe or in Ireland; six in this case, for example “Family festival fever: Music, magic and boutique babysitters at this year’s best fests” (BDMO 1) or “Top 10 Summer festivals” (MO 4). The remaining 18 positive headlines mainly include positive adjectives or nouns, such as “electrifying” in “‘It’s going to be electrifying’: Festival lovers gear up for this year’s annual Electric Picnic extravaganza” (IDMirror 6) or “good” and “happy” in “Good vibes make for many happy campers” (IIO 6). Out of the 18 remaining positive headlines, 11 are previews of festivals and seven reviews.

Five of the negative headlines talk about *Oxegen*, the failing Irish festival. These headlines are either about the security of the event, for example “Thugs told to stay clear of Oxegen” (IDMirror 1), or about the cancellation of it “Why we can live without Oxegen” (IIO 4).

For the other negative headlines, it’s hard to generalise them, because they cover so many different topics, such as the choice of headliners – “Reading and Leeds Festival under fire for all male headliners” (MO 14) – but also the amount of people attending a festival – “Body&Soul: a few more people, a little less magic” (IT 21).

In general, quite a lot of quotes are used in the coverage of festivals. In the 107 articles analysed, 56 quotes were found. Not included in this number is, if there was more than one quote by a person or if something band’s said on stage, that wasn’t related to the event itself, was mentioned. Out of those 56 quotes only 16 are included in the 510 words and phrases analysed, which makes 3%, because the rest are just stating facts about the festival. An example here is the MCD announcement about *Oxegen*’s cancellation: “It is with regret that MCD announce that Oxegen will not take place this year due to lack of suitable headline acts which, combined with the financial demands by local agencies, make it no longer viable to stage the festival in its current form” (ST 1). This statement has been used eight times in its full form or in pieces, but it’s not suitable for my analysis.

Out of those 56, 24 were quotes from someone related to the festivals, so either promoters, organisers or taken from the website; ten from performers at the event; eight from people related to festivals in general, such as music bloggers or other festival organisations; and four from visitors. The rest were split up into sponsors, the gardai, an internet quote, owner of festival grounds, politicians or taken from petitions.

The newspaper with the most quotes was the *Irish Independent* (22), followed by the *Irish Daily Mirror* (nine) and the *English Independent* (eight). The *Daily Mirror* was using five quotes, *Süddeutsche Zeitung* four, *New York Times*, *Irish Times* and *Sunday Times* three, *BBC* and *Sunday Independent* two and *The Daily Edge*, *Musikexpress* and the *Irish Daily Mail* one each. (see Figure 4). This shows, that six out of the 14 newspapers that used quotes, used more than one quote per article.

It also shows, that both tabloids and broadsheet and also music magazines use quotes in their coverage. All of them only use the quotes for a bit more diversity in their coverage and not a lot of them (29%) actually include evaluative words.

The 16 evaluative quotes were used in the *British Daily Mirror* (five), the *English Independent* (four), *Süddeutsche Zeitung* (two), *Irish Daily Mirror* (two), *New Musical Express* (two) and *Musikexpress* (one).

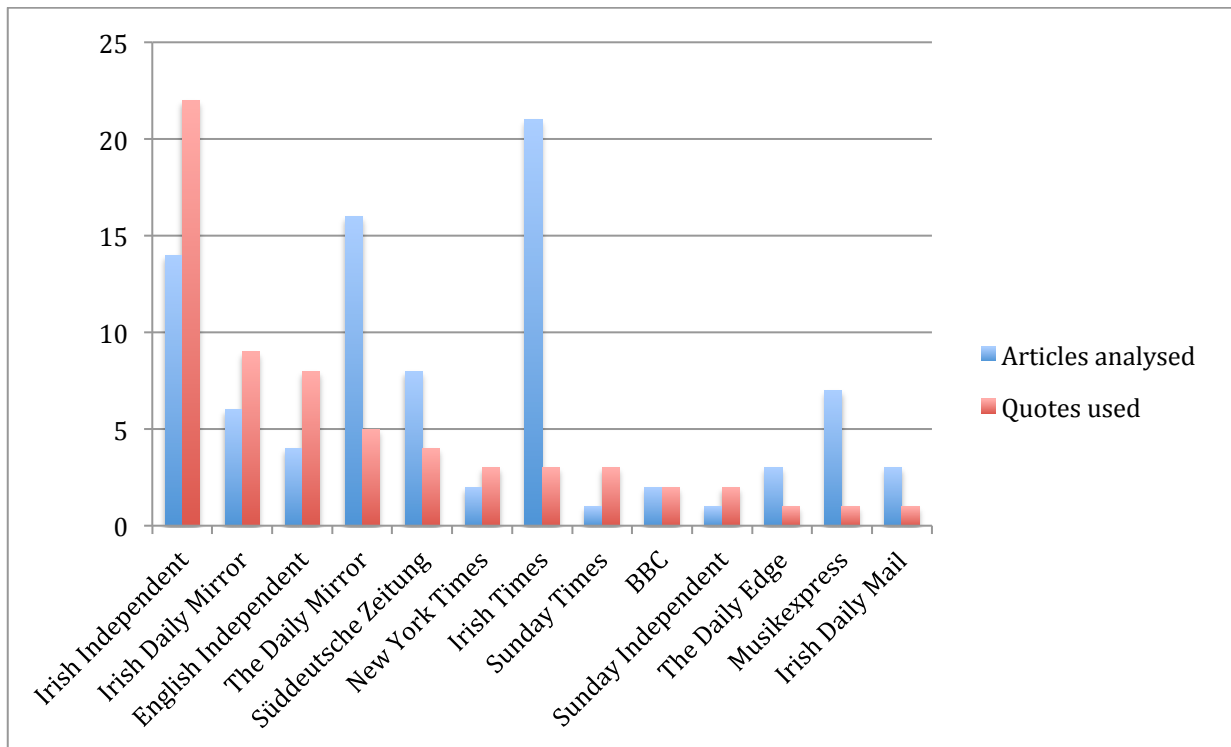


Figure 4: Quotes

4.2 Analysis and Findings: Interviews

Like already mentioned, I conducted 8 interviews in total. Those interviews have to be split up into journalists (six) and festival organisations (two) first. Then, the interviews with journalists can be categorised into German journalists (three) and Irish journalists (three). Same with the festival organisation interviews, where I interviewed one Irish festival employee and one from Switzerland. Both IJ 3 and GJ 3 were conducted as written interviews.

It is interesting to see, if the interviewees' replies are different if they are from different countries but also how different journalists from the same country might have varying views on things.

4.2.1 Interviews with journalists

When it comes to the way festivals approach journalists, there's not a big difference between both countries. It works "over a series of months [...] with line-up announcements

pretty much months after months in the build-up” (IJ 1, min. 0:08-0:15). According to one of the German journalists, the E-Mails are mainly impersonal (GJ 3). Another German journalist says, though, that the E-Mails are important in order for the festival “to stay in [the journalists’] minds” (GJ 2, min. 5:31-5:34).

He also says, that the big events don’t really need a lot of coverage from the media because there is some kind of regularity in the festival calendar. There’s an agreement with that from the Irish side. “[Festival] PR companies are playing to a home crowd”, because newspapers want to get involved and write about the events, so they are interested in what the PR companies have to say (IJ 2, min. 1:35-1:38).

Because of that, there can’t be a clear answer to the question if journalists approach festivals or the other way around. “It’s really dependent on the scale” (IJ 1, min. 3:15-3:17), she says, because the smaller festivals approach the journalists themselves, whereas the bigger ones don’t need to do that extensively.

“[It’s a] bit of both. If you have an act you want to interview, then you will approach the festival PR. A good PR person will be actively pitching suitable features to journalists” (IJ 3)

The German journalists have various opinions when it comes to this. For GJ 1, journalists have too much work on a daily basis to approach festivals. GJ 3 on the other side agrees with IJ 1 that bigger, well-known festivals don’t need to approach the media, because they get approached by the journalists themselves. This gives them the opportunity to choose the “biggest fish in the media pond” (GJ 3) in the end. “It also depends on the field of the newspapers or magazines. Renowned music magazine [...] definitely get more invitations than a women’s magazine for over 50 year olds” (GJ 3).

Not a lot of festivals use special promotions to pitch their event to the journalists. Only one journalist was able to remember a special and different promotion, where an Irish festival called *Knockanstockan* sent him a bonsai tree with an invitation to their launch party. “I’ve never really [...] written about them or done anything with them before [...] but that kind of caught my attention [...]” (IJ 1, min. 1:13-1:25).

All festivals should use social media outlets to promote their event though. “[... I]t is Facebook and Instagram where people spend their time on almost every day. If festival news cross the homepage somehow, people get attentive, even if they haven’t looked for

it” (GJ 3). IJ 2 agrees and gives an example, namely *Drop Everything* Festival, which no newspaper actually covered but social media pages were full of it: “People got the impression that they were really missing out on something” (min. 9:19-9:23). She also believes, that social media is going to be the future for festival promotion. GJ 1 also knows, that younger people nowadays don’t buy that many magazines or newspapers anymore, so Facebook or Instagram are important promotion tools (min. 4:58).

Electric Picnic invites journalists to the festival ground for a launch party and to get to know people related to the event every year. For the journalists in Ireland this is a great way of promoting.

“[...] You have to keep the awareness, you have to keep the brand as a word out there” (IJ 1, min. 2:11-2:14).

“You remember it and give more weight to the festival” (IJ 3).

In Germany, festivals don’t really do that kind of promotion but for journalists it is an interesting approach.

“I imagine it to be interesting, to find out whose ground this actually is [...] where we build our tents on” (GJ 2, min. 7:02-7:14).

“A visit of the festival ground in advance sounds great [...]. I do think it would be possible in Germany as well” (GJ 3). For GJ 1 this is not the case because he thinks that “the mentality is a bit different [in Germany]” (0:53-0:56) and therefore launch parties at the festival ground wouldn’t really work the same way as they do in Ireland.

Like mentioned above, smaller festivals need to approach journalists more to get attention in the media and therefore from their potential visitors. When it comes to this, there’s a consistency between the Irish and the German journalists.

“I think if there’s a good and interesting concept behind the festival and the media is approached directly through press releases for example, the festivals won’t have difficulties. Journalists are curious and always looking for new discoveries” (GJ 3)

“There are a lot of interest in festivals in Ireland, so a new one will always be noted” (IJ 3)

“If the line-up and the framework programme are of interest to us, the festival is interesting to us no matter how big it is” (GJ 1, min. 3:24-3:28)

One thing is clear for all the journalists, both German and Irish: “It’s really about what your selling point is” (IJ 1, min. 4:33-4:36).

A tip that all journalists would give to festivals is to be different.

“Think outside the box, [...] if you try to cater to everybody you cater to no one” (IJ 1, min. 5:11-5:31).

“[...] A] green field with a few good bands isn’t enough, there has to be an entertainment programme around the line-up, so in case bands are playing that don’t interest you, there are other activities to do” (GJ 2, min. 10:30-10:48). But obviously the line-up is really important as well. “Be honest and book great music. Try not to book what everyone else is booking or you’ll suffer” (IJ 3). For IJ 2, the line-up is the main thing that gets covered:

“Unless there’s a really good line-up, there’s not much of a story to be told” (IJ 2, min. 7:13-7:17)

German journalists do support that, but say that the surrounding programme is worth a mention as well: “The line-up has to stand out. If the offerings around it are interesting as well [...] that’s always of interest [...] but that’s just an addition we can mention [in our coverage] [...] it’s not essential for us” (GJ 1, min. 6:28-6:55).

What is essential for most journalists is a corporate identity of the festival.

“An identity is hugely important to stand out. It has to feel authentic and hopefully anything but corporate even if there is a corporate sponsor” (IJ 3)

IJ 1 also confirms, that the visual impact of a festival is important, not only to show that the organisation has things planned and in order but also for the bands playing that event, so they know that the posters with their names on it will look good. “The brand [of the festival] has to be likeable somehow”, because if festivals look cool and have a good image, tickets are bought (GJ 2, 12:12-12:14). For GJ 1, looking at it from the point of view of a festivalgoer, he’d say that merchandising is important and should represent a certain brand; from a journalistic point of view, he’d say that a consistency is important. But also, because Europe might slowly reach a saturation point with festivals, IJ 1 believes, that the

personality of a festival is an important aspect to choose in between the multitude of festivals offered, which one to spend the money on. “Festivals are becoming like holidays and people would spend money on maybe one festival a summer and they have to choose” (IJ 1, min. 11:13-11:20).

Sponsorship also plays a big role for festivals, both in Ireland and Germany.

“[... F]estivalgoers expect a lot from festivals and the money to action a great line-up and varied festival site cannot happen without [sponsors]” (IJ 3). It is still important, that music gatherings don’t overbrand and feel too corporate, as IJ 2 points out, but still, she knows that “new festivals need a little bit of commercial cooperations to create a really good event” (min. 3:27-3:34).

The (over-)commercialisation of festivals is a big topic in general.

“When you start booking your bands based on how many people you can get [or because of other commercial factors] then you lose [the] soul of the festivals” (IJ 1, min. 9:50-10:21)

As an example, IJ 2 mentioned *Primavera* festival in Barcelona: “It was 50,000 ticket holders every day this year and you could definitely feel that some of that little bit of magic or that integrity has been watered down” (min. 8:25-8:34). She sees it as the natural lifecycle of festivals though, and knows that festivals can become “a victim of its own popularity” (IJ 2, min. 8:39-8:41).

For German journalists it’s the same. “*Melt!* Festival [in Germany] wasn’t sold out for the first time this year and I think that’s because the festival ground is supersaturated with advertisement” (GJ 2, min. 13:44-13:55). For him, there have to be “cool brands, then it’s okay, but selling every little piece of the ground uninhibitedly, is difficult” (GJ 2, min. 14:46-14:55). GJ 1 is certain, that there will be a big gap in between the festival types in the future: “I think it will split up even more between those people that want to experience festivals as an event [...] and those that see it as a place to escape” (GJ 1, min. 8:19-8:38).

In general, all journalists have the opinion that big festivals can lose their magic and their special vibe if they follow commercial reasons more. Still, they all agree, that even the commercialised festivals will always be in demand, especially for the younger crowd. “From between 18 to 22, you don’t really care. In that age, it’s not only about the bands but also

about party, drinking and dancing” (GJ 3). For IJ 3, it’s only a matter of time until a certain festival fails “once [it] falls back on old reliabels or the same headliners as everyone else”. When it comes to failing festivals, like *Oxegen* or *Big Chill* I already looked at in my content analysis, it is interesting to see, if the journalists themselves believe that they had any influence on the failure of it. The Irish journalists were asked about *Oxegen*, the German ones just about failing festivals in general.

“The reporting of the trouble at campsites at Oxegen was necessary to do and highlighted how gross that festival had become” (IJ 3)

IJ 1 agrees and said: “There was a terrible atmosphere at those gigs and I think journalists had the right to criticise it” (IJ 1, min. 7:35-7:41). For IJ 2, negative journalistic coverage “really does taint the brand” (IJ 2, min. 5:38-5:41), but she, like all the other Irish journalists, knows, that what happened to *Oxegen* was a natural disaster. “[Oxegen] was trying to cater to too many people and drove people away. [...] It was time for it to go. Its timespan was up” (IJ 3).

With the German journalists the opinions are similar:

“I believe that the influence of press coverage on the visitors of festivals is really low” (GJ 1, min. 5:45-6:01). For him, an example is a festival called *Area Four* that ended with its last event in 2012. Here, as he points out, there wasn’t a lot of negative press beforehand, it was more an unsuccessful management and bad weather, that influenced the failure in the end. For GJ 2, the influence of the press is just possible in extreme cases, such as the *Loveparade* incident (mentioned in chapter 2.2).

For IJ 1, it is important what the focus lies on in the media coverage of a festival. “A lot of reviewers make the mistake of trying to review every band and every set, you have to review the festival as an experience” (IJ 1, min. 7:47-7:56). This once again supports, that the personality of a festival is more important than a lot of other details.

In total, it is to say, that there’s a lot of agreement between German and Irish journalists. Festivals do use PR a lot in order to achieve media coverage and the methods, such as press releases and press events, are very similar in both countries. With Ireland being a smaller country than Germany with a smaller population and media world, some promotion

methods might differ, because journalists can travel to festival sites quicker in Ireland and there are also not as many festivals in Ireland than there are in Germany that journalists have to focus on. But the main beliefs are the same: corporate identity and a personality are important for festivals, commercialisation can lead to the failure of festivals and a special and different programme is what makes a festival interesting to journalists but also the public.

4.2.2 Interviews with festival organisations

When talking to different festival organisers, one from Ireland and one from Switzerland, it becomes obvious again, that promoting festivals is very similar, no matter where you are. For both festivals, *Electric Picnic* (EP) and *Gurten Festival* (GF), the PR plan looks similar.

“It’s not just about selling this year’s festival, it’s about keeping it all going for next year [...], you still want the buzz going” (EP, min. 3:49-3:59)

This is why both organisations know, that it doesn’t stop with promoting the upcoming festival but also starting to build up next year’s festival. *Gurten Festival* for example is already working on the artwork for next year’s festival before this year’s festival even took place, in order to “give the next edition an image” for the website and everything else (GF, min. 1:01-1:06).

When it comes to promoting this year’s happening, they both follow a similar pattern though. Tickets are being sold in different steps; with *Electric Picnic* the first ticket sale starts right after the festival happened, with *Gurten Festival* it is around December. Both festivals then stop selling until the first bands can be announced. Bands are being announced little by little and once the first bands were announced, the social media campaign can kick in and use statements of bands, little videos or photos to promote the festival and the line-up.

“We try to create a storm of Electric Picnic, so that you’re hearing about it all the time [...] because] it sort of builds up a bit of excitement” (EP, 5:11-5:25). *Electric Picnic* also places ads with their media partners in order to achieve that goal.

Like already mentioned in the interviews with journalists, there’s a special PR method *Electric Picnic* is using that doesn’t happen a lot: a press tour with around 30 to 35

journalists of the national press to get interviews with people around the festival, such as stage owners or the owner of the festival (EP, min. 5:27).

According to *Gurten Festival*, promotion works through the own website and social media but also press releases that go out to both media partners but also all the other media in Switzerland.

When it comes to the factor of branding and corporate identity, both festivals have a similar attitude. "I think the name in the case of Electric Picnic [...] is probably more important than the logo, I mean we change the logo quite regularly" (EP, min. 7:45-7:52). The same applies to *Gurten Festival*. "[The decision to change the logo] actually originates from the joy [...] of creating something new every year" (GF, min. 9:44-9:51). The name on the other hand stays the same all the time.

But they both agree, that a festival should have some kind of identity. *Gurten Festival* knows, that an identity can't be build up from one day to the next but is needed in order to get attention from the media.

"The consistency and the history of [our] festival on the one side has established itself with the public and the media" (GF, min. 8:07-8:20)

Like just mentioned, both festivals work with media partners. Those partners are chosen because of their audience and if their audience suits the festivals target audience (EP, min. 10:35)

Both of the festivals are well-established festivals in their countries. This obviously plays in with the way of promoting it: "I suppose once you've actually developed the name, you've less need for the paid advertising" (EP, min. 7:26-7:33). The long history of the festival also has another advantage:

"I think the PR improves every year and [...] also because it is such a well loved, well attended festival everyone wants to be involved anyway, which helps so it gets easier every year as well" (EP, min. 6:41-6:57)

The same also applies for *Gurten Festival*, but for them there's another factor that is important to note: "On the one hand I would say yes, we [...] know more [because of our experience] but at the same time, the development of communication became so fast and changes almost every year" (GF, min. 9:21-9:28). For him, this is important because it might

change the PR methods needed rapidly from one year to the next and those changes need to be learned and studied as well.

Looking at media coverage and if that coverage can influence the festivals' visitor numbers, *Electric Picnic* is convinced: "It can definitely influence how many people will go" (EP, min. 9:18-9:21).

Even though *Gurten Festival* also agrees, they decide not to read what the media says. "My belief is: The important thing is the mood of the people, that [leave the festival ground] on Sunday. If they had a feeling over the four days of 'such a great event, I want to come back, I discovered so many new things and made friends, it was awesome' then this feeling of the people who were attending the festival, who tell their friends and family and who want to come back, is thousand times more important than media coverage" (GF, min. 22:23-22:56). They also believe that the media, especially music journalists, are mostly negative when writing about festivals anyway because they are spoiled.

Electric Picnic also believes that the main reason festivals fail is not the media coverage but for example economical problems the festival has to face.

So in the end, both organisers gave a similar overview of the promotion of festivals and the work with journalists in general, even though the promotion mainly focuses on the own country.

They both agree on the fact that festivals need a constant identity, which doesn't have to be presented through a logo but definitely through the name and the character of the festival ground. They also both agree, that the media contacts and therefore PR are really important to promote a festival and both festivals have their way of keeping those contacts as close as possible.

5 Conclusion

With all the festivals around Europe and the world and all the new events arising, I asked myself the question, how the new ones can survive in this pool of music festivals and if the already established ones need to respect anything in particular in order to survive. My two research methods – interviews and content analysis – both gave a few very similar findings concerning promotion and what is really important for festivals to stand out in between the

multitude of competitors: be different and individual, especially with your line-up, but also the offerings around it and never forget to establish your event as a brand.

5.1 Summary of findings

The key findings of my content analysis with 107 articles and 510 words and phrases analysed, include, that the biggest part of the articles is positive with 49%, whereas 68% of the headlines suggest that they should be neutral.

It is also interesting to see, that the negative comments about specific festivals are mostly less than the positive ones, no matter in which category. The exceptions here are staff and organisation, where 19 words and phrases were positive and 17 negative, so quite balanced, and safety, where all comments made were negative. Apart from that, the positivity overweighs when looking at the whole picture.

The only time, where I could only find negative words and phrases, was when looking at festivals in general. Here, comments like “it’s all become very predictable” (IT 5), “contemporary music festivals [...] feel smaller, less authentic, more sparse, less friendly and less of an adventure” (IT 9) or the “volume of music festivals [in Ireland] is overwhelming” (IDMail 2) are made. In the already mentioned article in the *New York Times*, the three music journalists say that the “big, cross-genre, medium-cool outdoor pop festivals [...] look increasingly alike”, that their “essence has more and more to do with variations in clothes, drugs, topography and regional weather, and less to do with the sounds coming from the multiple stages” and that there is “no real center and no theme other than hugeness” at the big festivals (NYT 2).

These comments emphasise my findings, listed below, even more.

The things that were discussed most in the articles analysed were the general popularity of the festival with 29%, including information about the ticket sale and the line-up and other offerings with 20% (see table 3).

Content Analysis: Key Findings			
Articles analysed: 107			
Positive	Neutral	Negative	Mixed

49%	21%	19%	11%
Headlines			
22%	68%	10%	-
Quotes: 56			
Evaluative quotes: 16 (3%)			

Words and Phrases analysed: 510		
Positive	Negative	Mixed or neutral
Atmosphere: 60 (12%)		
72%	22%	6%
Line-up and Offerings: 101 (20%)		
83%	12%	5%
Crowd: 26 (5%)		
27%	27%	46%
Staff and Organisation: 37 (7%)		
51%	46%	3%
Ticket Sales and Popularity: 149 (29%)		
60%	27%	13%
Safety: 16 (3%)		
-	88%	12%
Location and Setting: 39 (8%)		
90%	10%	-
Commercialisation: 9 (2%)		
22%	33%	45%
Charity: 7 (1%)		
100%	-	-
Other: 44 (9%)		
34%	23%	40%
Festivals in general: 22 (4%)		
-	-	100%

Table 3: Key Findings Content Analysis

This shows, that those parts are really important for journalists. The journalists I interviewed, agreed with that. “The line-up has to stand out”, says GJ 1 (min 6:28). Irish journalists have a similar opinion: “Unless there’s a really good line-up, there’s not much of a story to be told” (IJ 2, min. 7:13-7:17).

The festivals that stand out with their coverage are *Glastonbury* and *Coachella*. Those two that belong to the biggest festivals in the world, are firstly covered in almost all newspapers I looked at, whereas the other festivals are mainly covered in their own country’s newspapers. But on top of that, the only categories that are covered with those two festivals are line-up, popularity and location, with a few comments about the crowd, commercialisation and charity. The reason for that is that those festivals are already so well-known, that the tickets are being sold without any good promotion.

Still, PR is an important tool for promoting a festival, even with an event like *Electric Picnic*, that is one of the best-known festivals in Ireland. *Electric Picnic* still organises a press tour around the festival ground, while *Gurten Festival*, which is also very well-known in Switzerland, still promotes through the festival’s social media channels. But “[festival] PR companies are playing to a home crowd” (IJ 2, min. 1:35-1:38), which means that PR might be very important for big festivals, but the communication goes both ways because journalists are really interested in news from the festival’s side.

The most common PR strategy, according to the journalists interviewed, are press releases with the newly announced headliners or other news around the event. Things like press events, like the press tour *Electric Picnic* organises yearly, might be something interesting to think about in Germany as well. “A visit of the festival ground in advance sounds great”, says one of the German journalists, who also believes that it would definitely work in Germany.

I also tried to answer the question if journalists have an influence on the failure of festivals both through my content analysis and through the interviews.

There is no actual accordance with *Oxegen* and *Big Chill*, the two failing festivals I analysed. While *Oxegen* got a bit of negative coverage before it ended in 2014 about its crowd – “thugs” with “anti-social behaviour” (IDMirror 1) – *Big Chill*’s coverage was mainly positive all the way to its final event in 2012 with positive comments about its line-up and its location – “idyllic surroundings” (MO 3 in 2011) and their “eclectic array”.

So, with *Oxegen* the journalists might have a bit of an influence on the festival's future but with *Big Chill* it seemed like a lot of other factors, such as "funding cuts" (BBCO 2) were reasons for the failure.

When asking journalists if they think that their coverage has any influence on something like that, the answer is almost always no as well. "The reporting of the trouble at campsites at Oxegen was necessary to do and highlighted how gross that festival had become", said one of the Irish journalists, but they still all agree that what is normally covered about a festival doesn't lead to a failure of it. The organisers interviewed don't fully support that, because they do believe that negative coverage can influence how many people buy tickets but according to the Suisse organiser, it is important to keep in mind who the festival is trying to satisfy: "[The] feeling of the people who were attending the festival, who tell their friends and family and who want to come back, is thousand times more important than media coverage" (GF, min. 22:23-22:56).

When it comes to getting a journalist's attention, obviously press releases are the main tool to use, because "[j]ournalists are curious and always looking for new discoveries" (GJ 3). Using other, exceptional methods, such as sending a plant like *Knockanstockan* did, might even get a bit more attention though: "I've never really [...] written about them or done anything with them before [...] but that kind of caught my attention [...]" (IJ 1, min. 1:13-1:25).

It is not possible to generalise anything, when looking at the language used. It becomes obvious when comparing all the articles analysed, that the coverage of festivals allows the journalist to be very creative with his or her words. A lot of adjectives are used, but also, like already mentioned in chapter 4.1.2, a lot of comparisons are being built in. The language is therefore generally really vivid, no matter what the topic is exactly.

Only a few articles were more of a serious report than a vivid coverage, such as "Thugs told to stay clear of *Oxegen*" (IDMirror 1), where it talks about the security at *Oxegen*.

Therefore, the language used always emphasises the mood of the article and supports the negativity or positivity of it even more.

5.2 How to brand a festival

This whole analysis is a basis to show what is important for new festival to establish themselves in the whole multitude of music events: a corporate identity (see Chapter 2.1).

Like seen in my content analysis, a lot of articles are written about music gatherings, both as a previews but also as reviews, which can unconsciously, but also consciously, influence what consumers think of a certain festival. The media is the external influence to the corporate identity in this case, which Theaker (2008) states as an influential part next to the own interpretation. Another one of the external influences is the competition, so the festival environment in the country your event takes place but also in surrounding countries. Therefore this competition has to be kept in mind when creating a festival, like it will be explained later on in this chapter.

When starting a festival it is important to bear in mind that a brand is only an idea but branding is the transmission of this idea (Adamson, 2006, p.18), so it is important to have an idea first but bringing this idea across is the main part. This supports the statement of the organiser of *Gurten Festival*, where he explained which steps they followed with one of their just newly established festivals: finding a suitable location that fits the concept of the event and then building the artwork, the logo and the rest of the design inspired by that location and its atmosphere (GF, min. 12:45-13:00). So a festival can transmit its idea through the design of the logo, the website and the posters, the setting of the festival ground and the offerings and line-up throughout the duration of the event.

But most importantly, a brand, in this case the festival, has to have a name. According to Adamson (2006), a brand's name is a "power signal" and "the ultimate conjurer of images and associations" (p.159). Both *Electric Picnic* and *Gurten Festival* confirm in their interviews, that for them their name is the whole brand and something they won't change (EP min 7:45; GF min. 9:50). The name of a festival should always reflect the idea and the atmosphere it wants to bring across.

Like already said, a corporate image is a mental image a consumer holds in their mind, especially influenced by intangible aspects (Keller et al., 2008, p.63). This also explains why 50% of all the words and phrases analysed in my content analysis are grouped into the three intangible categories: Popularity and reputation (29%), Atmosphere (12%) and Others (9%).

The intangible factor festivalgoers are mainly influenced by is the atmosphere at a festival and the feeling they have once they leave the site after the event is over.

The corporate identity is the whole graphic design part of a brand, as already mentioned. Like discussed in the interviews already, a more or less constant artwork is important for festivals, in order to stand out and to reflect the event's personality, but also to sell merchandising. Like Theaker (2008) and Adamson (2006) both state, the visual part of a brand, so the corporate identity, goes beyond the logo to the whole appearance of, in this case, the festival. Therefore, location, setting, line-up and other offerings are very important. For Adamson (2006), these are called "branding signals" (p.181). These factors of a festival also play a big role in the mental image, because they influence the feeling festivalgoers have once the event is over. On top of that, they build brand awareness, so make the festival more known. They were also categories of the content analysis that got a lot of attention in the articles analysed: Line up and offerings with 20% and location and setting with 8% of all the words and phrases (see table 3).

When asked interviewees what tip they would give new festivals and their organisers they all said the differentiation from the competitors is really important, offering something else than what's already out there. This is a big part of the positioning of a festival: Where does it stand and how does it differentiate itself from the competitor festivals. This builds, together with the relevance, the esteem and the knowledge, the four main dimensions of a brand, according to Adamson (2006).

The relevance somehow plays together with the differentiation, because as most interviewees already said, a new festival has to stand out in between other events in order to be seen and therefore in order to be relevant in the multitude of festivals for the target group you want to reach. Therefore, the more unique the festival idea is, the more it differentiates itself from the others and the more relevant it becomes for the targeted group. An example that IJ 2 gives in her interview, would be a women only festival, something that doesn't exist so far and would probably draw a lot of attention, especially from journalists (IJ 2, min. 7:36-7:38).

The esteem of a festival is somehow its reputation, so what type of image people have about a certain festival. An example here, that GJ 3 mentioned, is a German festival called *Fusion Festival* in the North-East of Germany. There was no advertisement whatsoever, so

there was no real image in people's minds of how it looked like but the public still knew and talked about it and tickets were sold (GJ 3). Therefore, the knowledge of the event was really low, because people weren't able to say much about what *Fusion Festival* really was and what it looked like but they've all heard about it, so its esteem was fairly high.

When it comes to the knowledge, this is a factor that has to be worked on through different marketing and PR methods. *Melt!*, for example, is organising concerts under the name "Melt! Booking" throughout the year, to keep their name out there (GJ 2, min. 5:40). Like already mentioned, *Electric Picnic*, for example, knows that it's all about keeping "the buzz going" (EP, min. 3:57-3:59), so they try to be in the media constantly, in order for people not to forget about the festival, no matter if they were able to get a ticket for this year or not. These are just examples about how to keep the knowledge growing for festivals.

A few festivals start doing charitable things at their events, which can be seen in the 5% of words and phrases categorised into "Charity". *Electric Picnic*, for example, organised Michelin-starred dining in 2014, where all the proceeds went to a suicide prevention charity (IT 12), while *Glastonbury* generally gives away a lot of its earnings to charitable causes (MO 12). This also plays into the reputation a festival has and the mental image some people might have of it.

Therefore, the corporate reputation, which is a mix of the corporate identity and the corporate image, so what people say about the festival, what it looks like and what it represents, is a really important, maybe even the most important part of creating a new festival.

When the festival is fairly established, it should still keep its power signals and who they want to reach when building their festival in mind, while they decide on their line-up and the offerings beside the music stages. Because, like already mentioned above, a great, unique line-up is something that attracts every journalist's attention.

Getting a journalist's attention might not be the first thing, that festival organisations have on their agenda, but like already said, the corporate identity is also influenced by external factors, in which the media plays an important role.

5.3 Tips for festivals and future ideas

So when it comes to establishing new festivals and what to consider in the process, there are a few steps. First of all, a corporate identity is really important; building an artwork, that supports the idea of the festival and builds a coherent concept together with the location and the setting. The promotion of it plays another important role because a festival needs to get a good reputation and therefore needs to be known by people.

According to the interviewees, the line-up and all the offerings around it are together with an individual and special concept the most important parts of a new festival. That can also be seen in the fact, that 20% of the media coverage was concerning the line-up and offerings at the analysed events (see table 3). This is important, because if the complete picture is right and coherent, a festival can get a journalist's attention.

The promotion, especially the communication with journalists, should always be kept in mind throughout the whole lifetime of a festival. Obviously, in the beginning, the focus on it should be a lot bigger, because organisations are being approached by journalists themselves once their events are established enough. But new festivals should think about special ways of approaching the journalists, which might catch their attention right away and already make the events stand out in between its competitors. This can happen through any more personal approach than press releases, such as letters, little presents or just an extraordinary card.

Something that also plays a big role for festivals is the atmosphere on site. This was mentioned in 12% of the words and phrases analysed, but also in the interviewees conducted, especially in connection with *Oxygen*. Unfortunately, the atmosphere is nothing that can be influenced directly, since it's created through a lot of different factors, but the setting and location of the festival play a big role in it together with the crowd. Festivals should therefore try to figure out which crowd they want to target and what type of methods they could use to do so; the line-up and other offerings might be a first step to consider here, together with, like mentioned already, the location and setting.

When wanting to be different, festivals could also go a step further and include other, extraordinary PR methods.

Bloggers could be invited to the event, in order to try out new camping grounds or other areas at the festival and cover them on their blogs. This would be interesting because

bloggers seem to be closer to the people than magazines are and might have a big influence on festivals' audiences.

Festival organisations, especially the ones of bigger events, could also work together with fashion brands and design their own fashion line.

Like already mentioned, journalists could be approached with different methods as well, such as with a festival kit (including glitter, confetti or other festival-like accessories), with a pop up event outside a big publishing office or with personalised invitations.

In the end, it is just important for (future) festival organisers to be extraordinary, different and creative with the concept and having a consistency when it comes to branding. The rest of it is also connected with luck with the weather and other external factors that can't be influenced by promotion or other organisational tools.

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VIII. Appendix

Appendix 1: Articles analysed

Irish Daily Mail

- August 27th 2014 – „A lack of Oxegen? That’s not the secret to Picnic’s Success.“ (IDMail 1)
 - About Oxegen and EP
 - Preview of EP
 - Quote by Melvin Benn, promoter
 - 348 words
 - positive
- March 11th 2013 – “Has the plug been pulled on 2013’s Electric Picnic?” (IDMail 2)
 - Opinion piece about speculation
 - 570 words
 - negative
- March 23rd 2012 – “‘Unique’ no boutique, it’s Body&Soul, the little festival that can” (IDMail 3)
 - Body&Soul Preview
 - Quote by founder of B&S, Avril Stanley
 - 680 words
 - positive

British Daily Mail

- June 3rd 2011 – “Family festival fever: Music, magic and boutique babysitters at this year’s best fests” (BDMO 1)
 - Compilation of family friendly festivals (The Big Chill and Latitude)
 - Each around 100 out of 915 words
 - positive

Irish Daily Mirror

- August 1st 2013 – „Thugs told to stay clear of Oxegen“ (IDMirror 1)
 - warning for oxegen visitors / security
 - gardai statement
 - 124 words
 - negative
- April 21st 2014 – „Oxegen taking a breather for 2014; ‚Lack of acts’ blamed“ (IDMirror 2)
 - Oxegen cancellation statement
 - 311 words
 - negative
- April 20th 2014 – „Oxegen Festival - Promoters cite lack of headline acts as a reason for cancellation“ (IDMirror 3)
 - About Oxegen’s cancellation
 - Promoters’ statement

- 451 words
 - negative
- March 2nd 2016 – “Headliners for Electric Picnic announced as it is revealed there will be more tickets available this year than ever before” (IDMirror 4)
 - Line-up announcement
 - Quote by Melvin Benn, promoter
 - 468 words
 - positive
- September 4th 2015 – “Electric Picnic: Thousands descend on Stradbally as the huge festival kicks off” (IDMirror 5)
 - Preview
 - Quotes by visitors of festival
 - 587 words
 - positive
- September 2nd 2015 – “‘It’s going to be electrifying’: Festival lovers gear up for this year’s annual Electric Picnic extravaganza” (IDMirror 6)
 - Preview
 - Quotes by stage owners and spokesperson
 - 596 words
 - positive

Daily Mirror (British)

- June 24th 2015 – Secret Glastonbury: An expert guide to getting the most out of your festival; Our man has been to Glasto almost 20 times and here gives the low-down on all its hidden gems (MO 1)
 - Opinion Piece/feature → tips
 - By long-term visitor (almost 20 years)
 - 830 words
 - positive
- June 13th 2010 – “Top 10 Family Festivals” (MO 2)
 - List of festivals (Latitude and Big Chill)
 - Each around 65 words out of 651 words
 - positive
- April 18th 2011 – “Big Chill: Kanye West and Chemical Brothers announced as headliners” (MO 3)
 - Preview headline announcement
 - Quote by Festival republic
 - 321 words
 - positive
- May 1st 2011 – “Top 10 Summer Festivals” (MO 4)
 - List of festivals
 - 860 words
 - positive
- February 11th 2013 – “Best summer festivals for rockers, ravers and families (MO 5)
 - List of festivals
 - 803 words

- positive
- June 8th 2016 – “UK music festivals guide 2016: Where to get tickets to Isle of Wight Download, Lovebox and more” (MO 6)
 - Preview of different festivals
 - 1722 words
 - positive
- April 24th 2016 – “What is Coachella? A full run-down on the star-studded festival, how it all began and how you could get tickets.” (MO 7)
 - Coachella rundown
 - 767 words
 - mixed
- April 24th 2016 - “Coachella 2016 full line up and set times as Ellie Goulding, Guns N’Roses, James Bay and more prepare for Weekend 2 of the festival” (MO 8)
 - Preview Coachella Weekend 2
 - 750 words
 - mixed
- February 16th 2016 – “Coldplay to headline Glastonbury Festival 2016 for record-breaking fourth time” (MO 9)
 - Line up announcement
 - 279 words
 - positive
- January 28th 2016 – “Reading and Leeds Festival 2016: Foals and Disclosure announced as headliners at this year’s event” (MO 10)
 - Line-up announcement
 - Quote organiser
 - 210 words
 - positive
- December 4th 2015 – “Reading and Leeds Festival 2016: Red Hot Chili Peppers announced as headliners” (MO 11)
 - Line-up announcement
 - Quotes organiser and band playing
 - 197 words
 - neutral
- October 12th 2015 – “Glastonbury Festival made just 50p profit per ticket from last year’s event” (MO 12)
 - About Glastonbury’s profits
 - 285 words
 - positive
- August 27th 2015 – “Reading and Leeds Festival 2015: The Libertines, Metallica and Mumford & Sons headline this weekend’s event” (MO 13)
 - Preview
 - No quotes
 - 388 words
 - positive
- March 9th 2015 – “Reading and Leeds Festival under fire for all male headliners” (MO 14)
 - News story including critics

- Quotes by feminists and festival organiser
 - 414 words
 - negative
- July 31st 2014 – “All rock and no roll: Reading Festival loos won’t have any toilet paper” (MO 15)
 - Press release // announcement on website as sources
 - 166 words
 - neutral
- August 30th 2015 – “Reading festival review: Metallica and Royal Blood keep the flame burning bright for Rock” (MO 16)
 - Review of Metallica show at festival
 - 342 words
 - positive

The Sunday Times

- April 20th 2014 – „Oxegen will be taking a short 2014 breather“ (ST 1)
 - Oxegen cancellation statement
 - Quote by Aidan Cuffe of Golden-Plec
 - 428 words
 - neutral

English Independent Online

- January 5th 2012 – “Are our field days over?” (EIO 1)
 - about festivals in general
 - different sources of festival awards and festival organisations
 - 1209 words
 - negative
- May 15th 2015 – “Best European Festivals 2015: From Benicassim to Tomorrowland and Roskilde” (EIO 2)
 - previews of different European festivals
 - 845 words
 - positive
- August 27th 2013 – “Electric Picnic’s future is secure, promoter claims” (EIO 3)
 - quotes by promoter and Jerry Fish (owner of stage)
 - 564 words
 - positive
- March 18th 2015 – “Glastonbury 2015: From Jay-Z to Metallica – best headline performances of the last 20 years” (EIO 4)
 - Headline reviews
 - 756 words
 - positive

Irish Independent Online

- April 27th 2014 – “Out of Oxegen: End of the Punchestown event has left a gaping hole in the festival calendar” (IIO 1)
 - Quote: MCD statement / CEO of First Music Contact
 - 856 words
 - negative
- August 29th, 2014 – “Electric dreams; As Electric Picnic kicks off, Melanie Morris talks to some high-profile fans of Ireland’s coolest festival to find out its great allure” (IIO 2)
 - Preview
 - Opinion Piece by a EP fan
 - Quotes by famous EP goers
 - 958 words
 - positive
- August 29th 2012 – “A picnic’s just The Cure for Stradbally” (IIO 3)
 - Quotes from Thomas Cosby, owner of the land for EP; singer of a small new band; weather forecaster; promoter and spokespeople of EP; gardai
 - Preview of festival
 - 885 words
 - positive
- April 22nd 2014 – “Why we can live without Oxegen” (IIO 4)
 - Opinion piece
 - About cancellation of Oxegen
 - 544 words
 - negative
- April 21st 2014 – “Axed festival Oxegen ‘no longer viable’” (IIO 5)
 - About cancellation: report
 - 126 words
 - neutral
- August 5th 2013 – “Good vibes make for many happy campers” (IIO 6)
 - Oxegen (&Indiependence) review
 - 282 words
 - positive
- August 3rd 2013 – “Battle of the bands as festival fever hits” (IIO 7)
 - Preview Oxegen and others
 - 413 words
 - mixed
- July 26th 2013 – “Festival: Oxegen” (IIO 8)
 - Preview
 - 261 words
 - negative
- July 29th 2013 – “Take a deep breath for Oxegen facelift” (IIO 9)
 - Preview
 - 214 words
 - mixed
- August 1st 2013 – “Oxegen revellers face heavy security” (IIO 10)

- Safety preview
 - Quote by Gardai
 - 174 words
 - negative
- June 20th 2014 – “Revellers descend on the picturesque grounds of Ballinlough castle as Body & Soul festival kicks off” (IIO 11)
 - Preview festival
 - 240 words
 - positive
- March 11th 2016 – “SOLD OUT: Electric Picnic tickets snapped up in record time” (IIO 12)
 - Sold out announcement
 - Preview
 - 279 words
 - positive
- September 6th 2015 – “Music: A bit of a Blur: the Picnic’s top picks” (IIO 13)
 - Review of festival
 - 1000 words
 - positive
- June 18th 2016 – “Gourmet food, seaweed baths and the Ireland game – Body&Soul festival really does have something for everyone” (IIO 14)
 - Preview of festival
 - No quotes
 - 386 words
 - positive

Sunday Independent

- September 1st 2013 – “It’s peace, love and soothing sounds as revellers give it welly at Electric Picnic” (SI 1)
 - Review of festivals
 - Quotes by bands that played the festival
 - 641 words
 - positive

Irish Times online

- August 31st 2013 – “Tired of Electric Picnic articles? Tough luck” (IT 1)
 - Opinion Piece
 - Pull quote from Body and Soul area curator
 - 748 words
 - mixed
- April 23rd 2014 – “Identity crisis sees Oxegen supply cut off; The music festival’s break this year is a manifestation of deeper problems” (IT 2)
 - No interviews/quotes
 - Opinion piece
 - 713 words

- negative
- August 6th 2013 – “All the young crowd wanted to do was have a good time” (IT 3)
 - Review → Opinion piece/ Oxegen
 - No interviews/quotes
 - 378 words
 - negative
- March 3rd 2016 – “That summer feeling...” (IT 4)
 - Preview of Irish summer festivals
 - Opinion piece
 - 851 words
 - mixed
- April 14th 2015 – “The Irish Music festival scene’s annual health check” (IT 5)
 - Opinion piece
 - Preview of festival season
 - 1451 words
 - mixed
- September 5th 2014 – “What will the Electric Picnic look like in 2019?” (IT 6)
 - Look to the future
 - Review
 - 299 words
 - mixed
- April 22nd 2014 – “No Oxegen left in the tank” (IT 7)
 - Analysing the end of Oxegen
 - 1438 words
 - negative
- April 25th 2014 – “Festival Fit: Lack of Oxegen? Don’t hyperventilate – there’s a big festival summer in the air” (IT 8)
 - Critic of Oxegen
 - Preview of other festivals
 - 675 words
 - mixed
- September 3rd 2013 – “Lost in a field” (IT 9)
 - EP 2013 review
 - 2006 words
 - negative
- August 6th 2013 – “Oxegen: The Verdict” (IT 10)
 - Review Oxegen 2013
 - 1895 words
 - negative
- September 1st 2015 – “Electric Picnic: Crowd to exceed 50,000 at sold-out festival” (IT 11)
 - Preview
 - 538 words
 - positive
- August 27th 2014 – “Electric Picnic gives first glimpse of weekend’s fare” (IT 12)
 - Preview
 - Source: Festival Republic (promoters)

- 421 words
 - neutral
- March 4th 2016 – “Electric Picnic 2016 fires its first salvo” (IT 13)
 - Line up announcements
 - 339 words
 - positive
- January 9th 2016 – “What’s on: The festival guide for 2016” (IT 14)
 - Short description of festivals
 - EP: 30 out of 4038 words // B&S 40 out of 4038
 - positive
- September 9th 2015 – “The Electric Picnic Digest” (IT 15)
 - Critical review
 - No quotes
 - 2878 words
 - positive
- September 7th 2015 – “Electric Picnic: Delays expected as thousands leave Stradbally” (IT 16)
 - Short review
 - No quotes
 - 238 words
 - neutral
- June 2nd 2016 – “50 things to do in Ireland this summer” (IT 17)
 - List of different arts, food, culture, music things
 - Body&Soul as one
 - 121 out of around 3500 words
 - positive
- June 22nd 2015 – “Body&Soul festival crackles with life and mischief” (IT 18)
 - B&S review
 - No quotes
 - 383 words
 - positive
- June 20th 2015 – “Body and Soul festival stretches even further this year” (IT 19)
 - Review
 - No quotes
 - 710 words
 - positive
- June 19th 2015 – “Body and Soul festival kicks off in Co. Westmeath (IT 20)
 - Preview
 - No quotes
 - 271 words
 - neutral
- June 20th 2016 – “Body&Soul: a few more bodies, a little less magic” (IT 21)
 - Critical review
 - Just a few quotes by visitors → no information given
 - 523 words
 - negative

Sunday Business Post

- March 13th 2011 – “Artistic License” (SBP 1)
 - Review line-up announcements
 - Comparison EP and Oxegen
 - No quotes
 - 627 words
 - mixed

The New York Times

- June 27th 2015 – “Long After a Farmer’s Epiphany, Glastonbury Festival Endures” (NYT 1):
 - sources mainly Michael Eavis, founder and others from the music and festival business
 - 1047 words
 - positive
- 18th March 2016 – “Why we’re not making plans for Coachella and Bonnaroo” (NYT 2)
 - opinion piece by three journalists
 - 1122 words
 - negative

Süddeutsche Zeitung

- June 30th 2014 – “Fans feiern Dolly Parton beim Glastonbury-Festival” (SZ 1):
 - Review
 - Quote organiser
 - 123 words
 - neutral
- August 23rd 2015 – “Das pralle Leben” (SZ 2)
 - Quote organiser
 - Review
 - 420 words
 - positive
- June 26th 2015 – “Pussy Riot werben in Glastonbury für ihre Sache” (SZ 3)
 - Review
 - 134 words
 - neutral
- August 24th 2012 – “Festival mit homophoben Tönen” (SZ 4)
 - Preview
 - Critical opinion
 - 384 words
 - negative
- May 17th 2010 – “Chiemsee Reggae Summer” (SZ 5)
 - Preview
 - 316 words

- positive
- June 1st 2015 – “‘Rockavaria’ 2016 – vielleicht mit campen” (SZ 6)
 - Preview to next year, speculations about camping
 - 232 words
 - neutral
- June 1st 2015 – “Rock nach Regeln” (SZ 7)
 - Photo gallery review
 - Around 1500 words
 - negative
- June 17th 2016 – “Schwester unter Schwestern” (SZ 8)
 - About new female only tent at Glastonbury
 - No quotes
 - Ca. 530 words
 - positive

Merkur.de

- November 20th 2015 – “Chiemsee Summer 2016: Erste Bands stehen fest” (MMO 1)
 - Line-up Preview
 - 187 words
 - neutral

Abendzeitung Online

- December 23rd 2015 – “Chiemsee Summer Festival 2016 mit eindrucksvollem Line-up” (AZO 1)
 - Line-up Preview
 - 224 words
 - positive
- May 30th 2016 – “‘Rockavaria’-Abschluss: Internationale Endzeitstimmung” (AZO 2)
 - Review
 - No quotes
 - 938 words
 - mixed
- May 28th 2016 – “AZ-Kritik zum ersten Rockavaria-Tag: Jedes Ticket zählt” (AZO 3)
 - Review
 - No quotes
 - 731 words
 - neutral
- May 13th 2016 – “Open-Air-Sommer 2016: Die besten Allround-Festivals” (AZO 4)
 - Festival tips for 2016
 - No quotes
 - 1014 words (around 80 each festival)
 - positive

BBC Online

- January 19th 2012 – “‘Olympics’ cancel The Big Chill Festival, says boss” (BBCO 1)
 - Neutral about cancellation
 - Quote from festival boss
 - 185 words
 - neutral
- August 11th 2010 – “The Big Chill Festival: Crowd Shots” (BBCO 2)
 - Photo gallery: descriptions
 - positive

Welt.de

- July 25th 2014 – “Von Rock bis Elektro; Sommerfestivals und Open Airs in Bayern starten” (WO 1)
 - Compilation of Bavarian festivals; preview
 - 960 words
 - positive
- May 29th 2016 – “Drei Tage Hardrock gehen zu Ende” (WO 2)
 - Review
 - 154 words
 - neutr

The Guardian

- July 30th 2011 – “The Guide: music: The Big Chill 2011 Eastnor” (TG 1)
 - Introduction of The Big Chill
 - 156 words
 - positive

Thedailyedge.ie

- April 23rd 2013 – “Oxegen 2013: Line-up revealed in full” (DE 1)
 - Line-up preview
 - 150 words
 - neutral
- June 23rd 2016 – “Mud, traffic jams, queues and more mud: Glastonbury is no craic so far” (DE 2)
 - Preview of festival after first day
 - Quote by Michael Eavis
 - 244 words
 - negative
- March 11th 2016 – “Electric Picnic has sold out, and people are DEVESTATED” (DE 3)
 - Article about sold out tickets
 - Tweets
 - 211 words
 - positive

Musikexpress Online

- July 21st 2015 – “Chiemsee Summer Festival” (ME 1)
 - Preview
 - 112 words
 - positive
- May 30th 2015 – “Ja mei, wie schee! So rockt das Rockavaria 2015 die Münchner Fans” (ME 2)
 - Review /gallery
 - No quotes or sources
 - 123 words
 - positive
- May 7th 2015 – “Glastonbury 2015 bestätigt dritten und letzten Headliner” (ME 3)
 - Line up announcement
 - 104 words
 - neutral
- March 23rd 2015 – “Über 125.000 Briten unterschreiben Petition gegen Kanye West’s Glastonbury-Auftritt” (ME 4)
 - About petition against Kanye
 - Quote by Lonsdale, petition starter
 - 355 words
 - neutral
- February 25th 2015 – “Reading and Leeds Festival 2015 bestätigen The Libertines als Headliner neben Metallica und Mumford&Sons” (ME 5)
 - Line up announcement
 - 154 words
 - neutral
- June 29th 2013 – “Live beim Glastonbury 2013 mit Portishead, Beady Eye, Haim, Solange Knowles, Rita Ora, u.a.” (ME 6)
 - Photo gallery (outdated)
 - neutral
- March 28th 2013 – “Glastonbury Festival 2013: Rolling Stones, Mumford and Sons, Arctic Monkeys, Portishead, The XX, ...” (ME 7)
 - Line up announcements
 - 208 words
 - neutral

New Musical Express Online

- February 9th 2016 – “Reading and Leeds Festival Lineup 2016: Everything we know so far” (NME 1)
 - Line up announcement
 - Details of festivals
 - 845 words
 - positive
- April 21st 2016 – “Reading and Leeds Festival 2016: more acts added to the line-up” (NME 2)

- Line up announcement
 - Quote by The Foals
 - 241 words
 - neutral
- August 28th 2015 – “The ultimate story of Reading and Leeds Festival 2015 in 54 stunning photos” (NME 3)
 - Photo gallery
 - Review
 - 1437 words
 - positive
- April 21st 2015 – “Reading&Leeds Festival 2015 Line-up: 15 performances you won’t want to miss” (NME 4)
 - Line up announcement
 - 1198 words
 - positive
- January 7th 2015 – “Coachella: What 2015’s lineup tells about the year ahead in music” (NME 5)
 - Line up announcement and review
 - Social media quote used
 - 701 words
 - neutral
- 2015 – “Coachella” (NME 6)
 - Coachella preview
 - 195 words
 - neutral
- August 16th 2011 – “Live Review: The Big Chill Festival” (NME 7)
 - Critical review
 - 872 words
 - positive
- March 3rd 2016 – “The Maccabees’ Felix White: Five Reasons why Latitude Festival will rock your summer” (NME 8)
 - Opinion piece by Felix White
 - 415 words
 - positive
- March 3rd 2016 – “Latitude 2016 headliners and line-up revealed” (NME 9)
 - Line up announcement
 - Quote by The Maccabees (Headliner)
 - 289 words
 - neutral

Appendix 2: Table with words and phrases

Electric Picnic							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> Dismal ticket sales Group of GAA-jersey clad Lily Allen fans Losses [of money] Faces competition Appeal has dipped Ongoing legal bunfight behind the scenes Unlikely to sell out Lives up to its stereotype Lack of more alternative or edgy acts Solid but far from spectacular line-up It's about as boutique as Lidl these days Underwhelming until Sunday Hardly any surprises It's definitely not as cool as it once was A little flat (IT 9) [the accessibility 	EIO 3 IIO 1 IDMail 2 IDMail 2 SI 1 IIO 3 IT 1 IT 4 IT 5 IT 5 IT 9 IT 9 IT 9 IT 9 IT 15	<ul style="list-style-type: none"> Hipsterfriendly hippie codphilosopher Exhausting yet invigorating Reliant on good old-fashioned capitalism Everyone knows Oxegen is for the kids and Electric Picnic is for their hip parents Picnic mix of old timers, families, bearded hipsters, fervent music fans with pages of bands to see and newbies taking the air for the first time Pop-up media-magnet festival Increased capacity More brand visibility → positive: electric Ireland → negative: e-cigarettes 	IDMail 1 SI 1 IT 1 IT 1 SBP 1 IT 6 IT 9 IT 15 IT 15	<ul style="list-style-type: none"> Sell-out success cool acts chilled-out atmosphere Picnic's success [headline] typically eclectic more niche festival experience major fixture on Irish music calendar relaxed, eco-friendly music as "tip of iceberg amid a sea of other distractions" special "the most important event in Ireland" [promoter quote] "Ultimately it's a huge party" [promoter quote] "It's where people let themselves go" [Jerry Fish quote] "It's Ireland's Glastonbury" [Jerry Fish quote] 	IDMail 1 IDMail 1 IDMail 1 IDMail 1 IDMail 1 IDMail 1 EIO 2 EIO 2 EIO 2 EIO 3 EIO 3 EIO 3 EIO 3 EIO 3 EIO 3 IDMirror 4	<ul style="list-style-type: none"> Don't expect any trouble The annual music and arts festival jamboree up the road crowd is middle-class, middle-aged and high profile 	IIO 3 IT 16 IIO 13 IIO 2

issue was] not acceptable • time for a little bit of shake up in Mindfield • it would be nice if the programming was a little less predictable • it would be nice if the talks were [...] a little more intensitive • mainstream of the Picnic • too much [money for a beer]	IT 15 IT 15 IT 15 IT 15 IT 15	<ul style="list-style-type: none"> Well-oiled, big name, slick, crowd-pleasing machine 	IT 15	<ul style="list-style-type: none"> music extravaganza hugely popular country's most discerning mainstream music and arts gathering one of the hottest festival tickets peace, love and soothing sounds [headline] pastoral idyll very cool people sociologically baffling mixture fun, cool and seemingly effortless marriage of arts and culture best festival in Europe that isn't Glastonbury not Swedish House Mafia at the Phoenix Park one of the most soothing places in the world amazing acts Ireland's coolest festival [headline] 	IDMirror 4 IDMail 2 IDMail 2 SI 1 SI 1 SI 1 SI 1 SI 1 SI 1 SI 1 SI 1 SI 1 IIO 2		
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				<ul style="list-style-type: none"> • Music event unlike any other • Oneday wonder [first festival] • Becoming our own little Glastonbury • Escape from reality • You feel like a participant • Interconnectedness • Welcome magic • A business, a brand, a grand musical event, a cultural cornerstone and an intergenerational adventure • it has a glorious ability to sweep the cynicism away, to chase away the snarkiness • Line-up to shout about • Bigger and better x3 • Making it even more kid friendly • List [of line up acts] is significant → Pull quote • Biggest date on the 	IIO 2 IIO 2 IIO 2 IIO 2 IT 1 IT 1 IT 1 IT 1 IT 1 IT 1 SBP 1 IDMirror 4 IDMirror 4 IDMirror 4		
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				summer festival calendar and, with the absence of anything with the same pulling power since the demise of Oxegen, that's unlikely to change anytime soon <ul style="list-style-type: none"> • Successful, money-making brand • Effortlessly increased its capacity • Hassle-free weekend • Most talked about Irish festival • Sold-out • Ireland's biggest music festival • The undisputed king of Irish summer festivals • Expanded capacity / twice the size [of] 2012 • Tour de Picnic [involving] a donation to charity • New feature of the 	IT 4 IT 4 IT 6 IT 6 IT 9 IT 11 IT 11 IT 11 IT 11 IT 11 IT 11		
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				festival / surreal additions • Five-course [...] dining, with all proceeds going to suicide prevention charity Console • Bar licences [...] have been extended this year • The best line-up at an Irish festival • This year's first trance of acts is particularly formidable • The big gig of late summer • What more could you ask for? • A sold out weekend • A pretty blockbuster line-up • Rarely any moments where the site felt claustrophobic • Polite and courteous [security] • Stunning [sound] / [sound] was top notch	IT 12 IT 12 IT 13 IT 13 IT 14 IT 14 IT 15 IT 15 IT 15 IT 15 IT 15		
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				• Lovely crispness to the sound • a decent stab of devilment in its after-hours buzz • [Body&Soul]: late night atmosphere, great selection of drinks, some little café hideaways, great bookings and a vibe that switches between completely kicked back to manically ravey in a flash • [Other Voices area]: beautiful lighting, brilliant sound and an all around cool vibe • The quality of music makes this stage [Other Voices] excel • offers something that is missing from a lot of the festival • air of spontaneity and secrecy • Big Daddy of Irish music festivals	IT 15 IT 15 IT 15 IT 15 IT 15 IT 15 IT 15 IT 15		
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				<ul style="list-style-type: none"> • Convenience and professionalism • Crucial festival element of exploration and surprise • Something for everybody • Diversity • Variety of acts • Tickets snapped up in record time [headline] • Sold out – faster than ever before • Popular three-day gig • The best Irish music festival we've ever heard • Cornucopia of choice, aural and otherwise • A gorgeous setting, that's as if it has been beamed in from another universe • The sheer volume of Things TO DO is part of the beauty 	IT 15 IT 15 IT 16 IT 16 IT 16 IIO 12 IIO 12 IIO 12 IIO 13 IIO 13 IIO 13 IIO 13		
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				<ul style="list-style-type: none"> • Sold out in record time • The Garth Brooks of festivals 	DE 3 DE 3		
Oxygen							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> • Thugs [headline] • Anti-social behaviour • Massive crackdown • Not permitted • Disappointed Music Fans • Writing has been on the wall for quite some time • Deep-pocketed • Ruse [...] didn't help Oxygen • [Break as] manifestation of deeper problems • Few expect Oxygen to reappear • Glory days are over • Blame report • identity crisis [as] biggest problem • distancing itself from its original fanbase 	IDMirror 1 ID Mirror 1 IDMirror 1 IDMirror 1 IDMirror 2 IIO 1 SBP 1 SBP 1 IT 2 IT 2 IT 2 IT 2 IT 2 IT 2 IT 2	<ul style="list-style-type: none"> • Once the largest festival in Ireland • Everyone knows Oxygen is for the kids and Electric Picnic is for their hip parents • Youth festival • Was a huge deal • Oxygen had its moment, and it served its purpose • Once the most popular festival on the calendar • Expected to draw a younger audience • Return to the giddy heyday 	ST 1 / IT 3 SBP 1 SBP 1 IT 2 IIO 4 IIO 5 IIO 7 IIO 9	<ul style="list-style-type: none"> • Area benefitted hugely • Generated money • The crowd was pretty great • Enthusiastic crowd • Ireland's biggest music festival this summer 	IDMirror 3 ST 1 IT 10 IIO 6 MO 5	<ul style="list-style-type: none"> • Scaled-down • New look and sound • Stalled • Taken a year out • Taking 2014 off • Rock and alternative rock fans (...) felt increasingly alienated • The rave is over • A major music festival has been axed • Aimed at a younger crowd • 50,000 capacity festival at PuncHESTOWN 	IDMirror 3 /ST 1/ IDMirror 2 IDMirror 3 ST 1 ST 1 IT 2 IT 7 IIO 4 IIO 5 IIO 6 DE 1

[Headline]							
• The demand is no longer there	IIO 4						
• Tried to be too many things at once	IIO 4						
• Intimidating atmosphere and troublesome campsite clientele	IIO 4						
• No room for it now	IIO 4						
• No longer the rock'n'roll blockbuster gig of the summer	IIO 7						
• Gardai last night said illegal and antisocial behaviour would not be tolerated	IIO 7						
• The big one is back, but admittedly with more of a whimper than a bang	IIO 8						
• After 2011, Ireland's biggest music event had lost its mojo	IIO 9						
• Downward slide for about five years	IIO 9						
• Slow ticket sales, allegations of drugs	IIO 9						

and violence and a palpably edgy atmosphere							
• Tight security	IIO 10						
• Connection to Swedish House Mafia gig violence	IIO 10						
• 60,000 reduction on attendance	IIO 10						
• troublemakers	IIO 10						
• special provisions	IIO 10						
• 600 officers; thousands of festival stewards	IIO 10						
• [...] face heavy security [headline]	IIO 10						
Glastonbury							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
• Too commercial	EIO 1	• Wird immer mehr zur politischen Bühne [engl. Turns more and more into a political stage]	WO 3	• Largest greenfield festival in the world	EIO 4	• Open-Air-Party	SZO 1
• Some remain sceptical of Mr Eavis's claim that Glastonbury is not a business	NYT 1			• Memorable, all-time great performances	EIO 4	• Fünftägige[s] Event [engl: 5 day event]	ME 3
• No craic so far	DE 2			• Eye-popping sights	MO 1	• Sonst eher rocklastig [engl: normally more about rock music]	ME 4
• Massive delays getting to the UK festival	DE 2			• Nothing else like it on the planet	MO 1		
• Stuck in queues [...] as traffic chaos hit	DE 2			• World's greatest festival	MO 1		
				• World's biggest music event	NYT 1		
				• World's most influential festival	NYT 1		

			<ul style="list-style-type: none"> • Success • Strong social ethos • The genius of Glastonbury • Gehört zu den größten Open-Air Musikfestivals der Welt [engl. One of the biggest open air music festivals in the world] • Größtes Rock-Spektakel Großbritanniens [biggest rock spectacle of great Britain] • Eines der größten Musik-Spektakel der Welt [one of the biggest music spectacles in the world] • Glastonbury effect → it ruins every festival in a field; it is completely unfair to compare other music festivals to Glastonbury • Legendary 	NYT 1 NYT 1 NYT 1 SZ 1 SZ 3 SZ 3 IT 9 MO 5		
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			<ul style="list-style-type: none"> • One of the most iconic annual events • Classic British festival experience • One of the largest green field music and performing arts festival in the world • Music extravaganza • The country's biggest music festival • Donations to good causes • Britain's biggest music event • Charitable donations x2 • Costumers' appetite for Glastonbury is continuing to grow • Selling out within 30 minutes • Das größte britische Musikfestival [engl: the biggest british music festival] • "An institution" • Festivalklassiker • Euopas größtes Wochenend-Festival 	MO 6 MO 6 MO 6 MO 9 MO 9 MO 12 MO 12 MO 12 MO 12 MO 12 ME 3 ME 4 ME 6 ME 7		
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				x2 [engl: europe's biggest weekend-festival] • Beeindruckendes Line-up [engl: impressive line-up] • Eines der größten Festivals der Welt [engl: one of the biggest festivals in the world] • Hipste[s] Open-Air-Festival der Welt [engl: hippest open air festival in the world] • Mit seinem Programm überraschen [engl: surprises with its programme] • Politisch korrekteste[s] Festivalzelt aller Zeiten [engl: most political correct festival tent of all times] • Neuerung [ist] durchaus zu begrüßen [engl: the	ME 7 ME 7 SZ 8 SZ 8 SZ 8 SZ 8		
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				innovation is definitely to be welcomed]			
Chiemsee Summer							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
• Festival mit homophoben Tönen [engl: festival with homophobic sound]	SZ 4	---		• Festival als Abbild der modernen Leistungsgesellschaft [engl: festival as an image of the modern meritocracy] • Alles ein bisschen lässiger als bei den anderen Riesen-Open-Airs [engl: everything is a bit more relaxed than at other huge open air events] • Absoluter Mittelpunkt der Reggae-, HipHop-, Rock- und Elektrowelt [engl: complete centre of the reggae-, hiphop, rock- and electro world] • Eindrucksvolles Line-up [headline]	SZ 2 SZ 2 MMO 1 AZO 1	---	

				<ul style="list-style-type: none"> • Party in perfect surroundings • Events where kids are also part of the equation • The setting [is] pleasant • The vibe [is] self-explanatorily relaxed • Successfully exported their concept • One of Top 10 Family Festivals • Musical treat • Idyllic surroundings • "Impressive 17th year" [quote] • The [...] setting [...] is superb and so are the facilities • Formerly a fuck-off rave-up known to insiders as 'Hippygeddon' • Programme boasts a subtly brain-sizzling convoy of the cream of the underground • Eclectic array 	BDMO 1 BDMO 1 TG 1 TG 1 TG 1 MO 2 MO 3 MO 3 MO 3 MO 4 NME 7 NME 7	regret	
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				<ul style="list-style-type: none"> • The sub-bass-curning cheers for a festival that couldn't spell 'chillax' if it tried 	NME 7 NME 7		
Latitude							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> • More stag weekend than peace and love 	EIO 1	<ul style="list-style-type: none"> • Mini Glastonbury 	BDMO 1	<ul style="list-style-type: none"> • Family friendly • One of Top 10 family festivals • Eclectic mix of theatre, art and comedy alongside a stellar line up of musicians • [...] will be bloody amazing • Tranquillity v chaos • Family-orientated 'nice' place [by day] (...) chaos [and] a really different energy [by night] • A music lover's paradise • Hand-picked bill • Quite a lot of attention to detail • I'm not sure if you will get a line-up like that one 	BDMO 1 MO 2 MO 6 NME 8 NME 8 NME 8 NME 8 NME 8 NME 8 NME 8	<ul style="list-style-type: none"> • Annual festival 	NME 9

				anywhere else in England • “Five reasons why Latitude will rock your summer” [headline/quote] • Impressive line-up that spans music, theatre and comedy	NME 8 NME 9		
Body&Soul							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> • [the amount of people] saps a little of the mystery • thronged • a few more bodies, a little less soul [headline] • loses a bit of its magic x2 • sheer volume of people is noticeable • near-zero tolerance policy [with the amount of people in tents] • expansion [...] does change the atmosphere of the festival 	IT 18 IT 19 IT 21 IT 21 IT 21 IT 21 IT 21	---		<ul style="list-style-type: none"> • Not [a music festival] as we know it • The Little Festival That Could is very much holding its own • Niche atmosphere • Unique • Feelgood factor • ‘unique’ no boutique [headline] • Tented talks, performance walkers, electronic beats, disco and soul – and that’s not to mention the holistic therapies, midnight masquerade ball. 	IDMail 3 IDMail 3 IDMail 3 IDMail 3 IDMail 3 IT 14	<ul style="list-style-type: none"> • sold-out three-day annual music festival • as much about rejuvenating body and soul as catching acts • Most noticeable [...] is the atmosphere created by festival-goers 	IDMirror 6 IIO 11 IIO 14

				Soul Kids family programme or 15th-century walled gardens of Ballinlough Estate, in Co Westmeath. • The premier smaller boutique music-and-arts festival in Ireland • Gorgeous setting • Equally holistic and hedonistic [vibe] • Excellent [music, talks, look] • An expansive list of nooks and crannies to discover • Crackles with life and mischief [1x Headline, 1x article] • When it comes to favourite Irish festivals, Body&Soul is [...] a defending champion • Atmospheric [acts] • Takes it boutique status seriously • Balmier [atmosphere]	IT 17 IT 17 IT 17 IT 17 IT 18 IT 18 IT 18 IT 18 IT 18		
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			<ul style="list-style-type: none"> • Attention to detail • 101 small additions that make the site a pleasure to wander through • glitzy, glamorous and endlessly friendly • crafted detail • a festival that works harder than the rest • line up has been significantly built up • wound-up pep • flying festival form • huge festival [1x headline; 1x article] • music extravaganza • one of the summer's biggest festivals • "atmosphere is brilliant"/"Everyone is in great form" [quote by visitor] • annual extravaganza • staggering 47,000 music fans • eclectic line-up • a host of events to entertain the 	IT 18 IT 18 IT 18 IT 18 IT 18 IT 19 IT 19 IT 19 IDMirror 5 IDMirror 5 IDMirror 5 IDMirror 5 IDMirror 6 IDMirror 6 IDMirror 6 IDMirror 6	
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			crowds <ul style="list-style-type: none"> • "spectacle" [quote spokesperson] • step out of the ordinary [at 3Penthouse] • unexpected experiences (IDMirror 6) • picturesque ground [1x headline; 1xsubheadline] • not (...) simply a music festival but a holistic festival • like being transported to another universe • more like a boho spa retreat than your traditional mudfest • Attention to detail is stunning. • At every turn there's another surprise. • One of the only festivals that truly feels boutique • Banter and craic and relaxation 	IDMirror 6 IDMirror 6 IDMirror 6 IIO 11 IIO 11 IIO 11 IIO 11 IIO 11 IIO 11 IIO 11 IIO 11 IIO 11	
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				<ul style="list-style-type: none"> • A buzz on site about eclectic acts • The sense of excitement is palpable • Impressive and diverse line-up • Wide ranging line-up of culinary delights • Festival ethos of keeping the food organic, fair trade, locally sourced and unprocessed where possible • Charm • Lovely vibe • Its programming and ambience give the impression that you have entered another world. • It's a very hip fairytale setting for a very hip festival. • Interesting acts still trump the A-list stars • Festival's nooks and crannies 	IIO 11 IT 20 IT 20 IT 20 IT 21 IT 21 IT 21 IT 21 IT 21 IT 21		
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				<ul style="list-style-type: none"> • Better queue management [than last year] • Better free-flow and traffic control • Body&Soul really does have something for everyone [headline] • One of Ireland's greatest and most successful festivals • There's truly something for everyone of every age at Body&Soul • People [...] are all there for the same purpose – to have a good time • Something new around every corner • Diverse selection of offerings • The variety of music being played throughout the festival is vast • As much a food-lover's festival as it is a music-lover's 	IT 21 IT 21 IIO 14 IIO 14 IIO 14 IIO 14 IIO 14 IIO 14 IIO 14 IIO 14		
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				• Family-friendly	IIO 14		
Rockavaria							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> • Camping-Verbot [engl: prohibition to camp] • Besucher wundern sich über ungewöhnliche Vorgaben [engl: visitors are wondering about unusual guidelines] • Stehverbot und stickige Luft [engl: prohibition to stand up and sticky air] • Ein paar Tausend Menschen verlieren sich [...] im Stadion [engl: a few thousand people get lost in the stadium] • Kritik an den Veranstaltern [via Facebook] [engl: critics on the organisers] • Frust [engl: frustration] 	SZ 7 SZ 7 SZ 7 SZ 7 SZ 7 SZ 7	<ul style="list-style-type: none"> • Das musikalische Resümee fällt solide aus • Endzeitstimmung [headline/text] • Der erste Tag war gut besucht, aber der Eindruck kann auch täuschen • Allen Unkenrufen zum Trotz offenbar erfolgreich genug für eine zweite Runde 	SZ 7 AZO 2 AZO 3 AZO 4	<ul style="list-style-type: none"> • Runder gelaufen als im Vorjahr • Stimmung war ausgelassen • [Rockavaria] bringt den Olympiapark in München zum Beben • Hochkaräter • [es wurde] einiges geboten • [den Sonntag] veredeln [verschiedene Bands] • ein Erfolg • "urbanes Festival" [advertisement] • "rundum zufrieden" / "hat Lust und Appetit auf mehr gemacht" [quote CEO Olympiapark] • wunderschöner Ort • Lob für die Bands • [es] geht am dritten Tag erst richtig los 	WO 2 WO 2 ME 2 ME 2 ME 2 SZ 6 SZ 6 SZ 6 SZ 7 SZ 7 AZO 2	<ul style="list-style-type: none"> • Mehrtägiges Musikfestival 	SZ 7

<ul style="list-style-type: none"> • Verärgert [engl: angry] • Ganz an das Niveau von letztem Jahr kommt der Festival-Abschluss aber nicht ran. [engl: the festival closing can't quite reach the level of last year] • Knapp bemessen[e Spielzeit] [tightly scheduled stage time] • [letztes Jahr] waren nicht alle Tickets verkauft worden [engl: last year not all tickets were sold] • spannend [ist ...] wie es mit dem Festival weitergehen wird [engl: it's interesting to see how the festival will continue] • wirkte aber wie ein Open-Air-Kino, nicht wie ein 	SZ 7 AZO 2 AZO 2 AZO 3 AZO 3 AZO 3			<ul style="list-style-type: none"> • deutlich voller[es Gelände] • spannend[e] Bands 	AZO 2 AZO 3		
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<p>Metalfestival [engl: seemed more like an open air cinema than a metal festival]</p> <ul style="list-style-type: none"> [Act] als Festivaleröffnung [...] nicht wirklich geeignet [engl: act wasn't really suitable as festival opening act] im Stadion [kommt] keine richtige Stimmung auf [engl: no real atmosphere arises in the stadium] 	AZO 3						
AZO 3							
Reading and Leeds							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> Women artists [are] poorly represented Complain [about lack of women artists] x2 Festival under fire [Headline] [they] have blasted Reading and Leeds Festival [because of a lack of female 	MO 14	---		<ul style="list-style-type: none"> one of the biggest rock events of the year Famed for its alternative music line ups of all the best [...] music artists from around the world Highlight of many festival goers 	MO 5	<ul style="list-style-type: none"> britische[s] Zwillingfestival the twin event 	ME 5
	MO 14				MO 6		NME 2
	MO 14						
	MO 14				MO 6		

artists]				<p>calendar</p> <ul style="list-style-type: none"> Popular dual-site event Eclectic line-up x2 "best year yet" [quote organiser] "UK's biggest music festival" [quote spokesperson] "always a pleasure to play"/"line-up is always a good one" [quote band] three massive headliners there is a lot to get excited about line-up is as diverse as ever varied [acts] environmentally friendly "improving our sustainability policies" [quote on website] keeping the flame very much alive defiantly loyal to guitar-based acts 	MO 10		
					MO 10 /MO 11		
					MO 10/ MO 11		
					MO 11		
					MO 11		
					MO 13		
					MO 13		
					MO 13		
					MO 13		
					MO 15		
					MO 15		
					MO 16		
					MO 16		

				<ul style="list-style-type: none"> acts to impress away [gehört] neben dem Glastonbury Festival zu den größten Musik-Events in Großbritannien [engl: one of the biggest music events in great Britain next to Glastonbury] will be a highlight for many [...] this year some of the biggest names in the game the hottest new bands [...] as well as huge headline acts we're already giddy [over the line-up] incredible sets you lucky bunch eclectic mix of up-and-coming buzz bands with some huge established artists sell-out "one of the world's 	MO 16 ME 5 NME 1 NME 1 NME 1 NME 1 NME 1 NME 1 NME 1 NME 1 NME 2		
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				most iconic festivals" (The Foals) <ul style="list-style-type: none"> what a year it's been truly exhilarating weekend of live music popular draw eager Leeds Festival crowd it was a pleasure giddy glee [over line-up] massive variety on offer varied electric sprawl of massive names 	NME 3 NME 3 NME 3 NME 3 NME 3 NME 4 NME 4 NME 4 NME 4		
Coachella							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> Selling out to big business not a perfect lineup, lacking a big blockbuster one-of-a-kind headline booking 'Brochella' [missing women in line-up; [Social Media] 	NYT 1 NME 5 NME 5	<ul style="list-style-type: none"> Celeb's favourite festival Draws the rich and famous from far and wide The ultimate festival to be seen at The place to be seen 	MO 7 MO 7 MO 7 MO 7	<ul style="list-style-type: none"> Two weekends of non-stop partying Incredible sunshine One of the biggest and best festivals Incredible performers The festival of all festivals [line-up] is a 	MO 7 MO 7 MO 7 MO 8 MO 8 NME 5	<ul style="list-style-type: none"> Annual Coachella festival 	MO 8

quote]		<ul style="list-style-type: none"> Huge celeb hotspot Star-studded Swanky desert fest [celebrities] being pictured looking super cool while partying 	MO 7 MO 8 NME 5 MO 11	veritable musical almanac for 2015 <ul style="list-style-type: none"> [line-up is also an] interesting gauge it still packs a bunch bask in the californian sun desert-like weather / antithesis of a 'typical' British festival 	NME 5 NME 5 NME 6 NME 6		
Festivals in general							
Negative	Medium	Mixed	Medium	Positive	Medium	Neutral	Medium
<ul style="list-style-type: none"> Mass audiences Corporate domination Antithesis Saturation point Doom and gloom Increasingly crowded calendar [in Ireland] Volume of music festivals [in Ireland] is overwhelming Big, cross-genre, medium-cool outdoor pop festivals (...) look increasingly alike 	EIO 1 EIO 1 EIO 1 EIO 1 EIO 1 IDMail 2 IDMail 2 NYT 2	---		---		<ul style="list-style-type: none"> Competition for festivals comes from abroad Will punters head for foreign climes? 	SBP 1 SBP 1

<ul style="list-style-type: none"> Their bookings used to be somewhat exciting (...) they aren't anymore Essence has more and more to do with variations in clothes, drugs, topography and regional weather, and less to do with the sounds coming from the multiple stages Festivals are too big a business not to be homogenized, smoothed and mainstreamed No real center and no theme other than hugeness Modern music festival as social event, not a musical one It's all become very predictable We're running on the spot a little Very lucrative, 	NYT 2 NYT 2 NYT 2 NYT 2 NYT 2 IT 5 IT 5 IT 5						
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commercial events for some operators							
• [not] many interesting new developments	IT 5						
• lack of new headliners and the lack of competition	IT 5						
• festivals are knocking off elements of [Glastonbury]	IT 9						
• contemporary music festivals [...] feel smaller, less authentic, more sparse, less friendly and less of an adventure	IT 9						
• everybody becomes a derivative of a derivative	IT 9						
• Festivalssektor ist übersättigt [engl: the festival sector is saturated]	AZO 3						

Appendix 3: List of interview questions for journalists

1. How do festivals approach you?
2. What was the best way a festival approached you? Was there any special way?
3. EP for example is organising pre-parties for journalists, do you think that is an effective method?
4. Is it a back and forth between festivals and journalists or do journalists approach festivals more themselves?
5. Do new festivals make a lot of promotion mistakes? And how easy is it for them to get coverage in the media?
6. How important is a corporate identity, so a brand, behind a festival for you?
7. Do you consider sponsorships as an important thing for festivals?
8. Do you think journalists influenced Oxegen's failure? Or was it purely their fault? // Do they influence any festival's failure?
9. If you could give a tip to festivals, what would that be?
10. Is good PR necessary for the success of a festival?
11. What makes a festival exciting for you?
12. I read the article by Jon Parales, Ben Ratliff and Jon Caramanica in the New York Times about the commercialisation of the bigger festivals such as Coachella and how smaller festivals don't stand out with their promotion but might be more interesting. Do you think that making festivals into businesses (and therefore also the extensive use of PR) destroy a festival's future?
13. Did we hit a saturation point with festivals? (Only IJ 1)
14. Is social media important for festivals? (IJ 2, GJ 3)

Appendix 4: List of interview questions for organisers

1. How does a typical PR Plan for your festival look like?
2. What type of PR methods are being used?
3. How important is branding for festivals?
4. What makes you decide to change the logo?
5. What do you have to consider if you want to start a new festival? What are the first steps?
6. Is PR an important tool? And what about Marketing?
7. How much does it help you, that you have so much experience with festivals?
8. What made you decide to take on media partners? How did it start?
9. How close are you with the media?
10. Do you think the media can predict the success of a festival or influence it?
11. Why do festivals fail in your eyes?
12. Do you think we reached a saturation point with festivals?

Appendix 5: Interview schedule

Details interviewees	Abb.	Date of Interview	Duration of interview
<i>Stephen White</i> Editor in chief at thelastmixedtape.com; Phone: 086 382 5724	IJ 1	14/06/2016 1:30 pm (German time)	12:46 min
<i>Tanya Sweeney</i> Freelance journalist for e.g. Irish Times Phone: 087 784 6598	IJ 2	09/06/2016 5 pm (German time)	11:18 min
<i>Niall Byrne</i> Freelance journalist for Irish Times, music blogger E-Mail: niall@nialler9.com	IJ 3	16/06/2016	written
<i>Dominik Sliskovic</i> Journalist at Musikexpress Phone: 0049 30 30 881 88 176	GJ 1	10/06/2016 4:30 pm (German time)	09:13 min
<i>Josa Mania-Schlegel</i> Freelance journalist for Spex Phone: 0049 152 587 04080	GJ 2	20/06/2016 5:30 pm (German time)	15:04 min
<i>Carina Neumann</i> Freelance journalist for zeitjung E-Mail: cara.neumann.m@gmail.com	GJ 3	30/06/2016	written
<i>Sorcha O'Reilly</i> Programm coordinator at Electric Picnic Phone: 086 336 3062	EP	15/06/2016 2:00 pm	16:11 min
<i>Philippe Cornu</i> Founder at wildpony ag Phone: 00 41 31 331 03 33	GF	05/07/2016 9:00 am (German time)	28:13 min

Appendix 6: Consent Forms for interviews

Consent Form IJ 1

Consent Form

Researcher: Lisa Krüger-Franke

- The aim of this study is to figure out if and how the use of PR can help to promote festivals in this multitude of festivals nowadays.
- You will be asked around 10 questions about your work and experience with festivals.
- This research will be of benefit for future festival developments, so the organiser knows what type of PR is effective and what type of promotion to focus on. The research so far focuses more on loyalty towards festivals because of geography or organisational tools.
- All information will be kept sealed on a password-protected computer and names will not be used within the published dissertation.
- Taking part in this research is voluntary and there will be no consequences if you decide not to take part.
- If you have any further questions please don't hesitate to contact

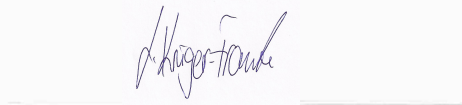
LISA KRÜGER-FRANKE: lisa.katharina@yahoo.de (*Researcher*)

ROBBIE SMYTH: robbie.smyth@griffith.ie (*Supervisor*)

Participant Signature:



Researcher Signature:



Consent Form IJ 2

Consent Form

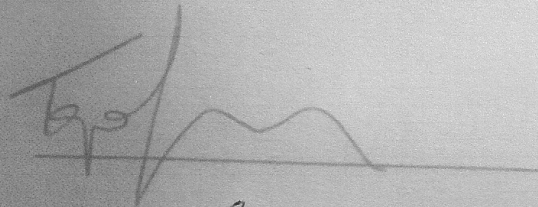
Researcher: Lisa Krüger-Franke

- The aim of this study is to figure out if and how the use of PR can help to promote festivals in this multitude of festivals nowadays.
- You will be asked around 10 questions about your work and experience with festivals.
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- All information will be kept sealed on a password-protected computer and names will not be used within the published dissertation.
- Taking part in this research is voluntary and there will be no consequences if you decide not to take part.
- If you have any further questions please don't hesitate to contact

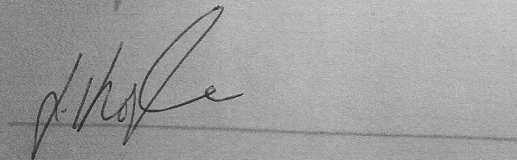
LISA KRÜGER-FRANKE: lisa.katharina@yahoo.de (*Researcher*)

ROBBIE SMYTH: robbie.smyth@griffith.ie (*Supervisor*)

Participant Signature:



Researcher Signature:

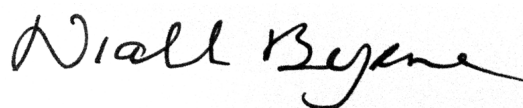


Consent Form IJ 3

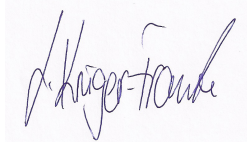
Consent Form

Researcher: Lisa Krüger-Franke

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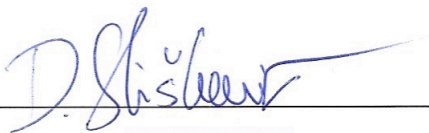
Consent Form GJ 1

Consent Form

Researcher: Lisa Krüger-Franke

- The aim of this study is to figure out if and how the use of PR can help to promote festivals in this multitude of festivals nowadays.
- You will be asked 16 questions about your festival(s), your way of promoting it and how much PR helps with it. I will send you those questions in advance via E-Mail.
- This research will be of benefit for future festival developments, so the organiser knows what type of PR is effective and what type of promotion to focus on. The research so far focuses more on loyalty towards festivals because of geography or organisational tools.
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Participant Signature:



Researcher Signature:



Consent Form GJ 2

Consent Form


Researcher: Lisa Krüger-Franke

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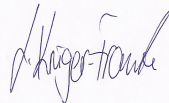
LISA KRÜGER-FRANKE: lisa.katharina@yahoo.de (*Researcher*)

ROBBIE SMYTH: robbie.smyth@griffith.ie (*Supervisor*)

Participant Signature: _____



Researcher Signature: _____



Consent Form GJ 3

Consent Form

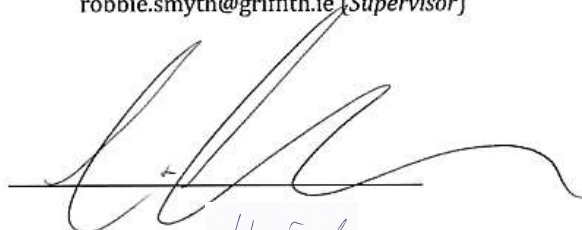

Researcher: Lisa Krüger-Franke

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ROBBIE SMYTH: robbie.smyth@griffith.ie (*Supervisor*)

Participant Signature: _____

Researcher Signature: _____

Consent Form EP

Sorcha O'Reilly

17. Juni 2016 09:48

SO

An: Lisa Krüger-Franke

Aw: via Jimmy: Interview for my master dissertation

Hi Lisa,

Could you sign it on my behalf? I don't have access to a printer and scanner today, and I am away on hols for the next few weeks.

Thanks,

Sorcha

[Mehr anzeigen von Lisa Krüger-Franke](#)

Lisa Krüger-Franke @

16. Juni 2016 09:19

Gesendet - yahoo.de

LK

An: Sorcha O'Reilly

Aw: via Jimmy: Interview for my master dissertation

Hi Sorcha,

thanks so much for the interview again.

Would you mind signing this consent form and sending me a scan of the signed one? That would be great since I need it for the appendix of my dissertation.

Have a great day!

Lisa



Consent Form.docx

Consent Form GF

Consent Form

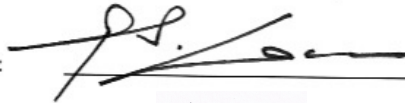
Researcher: Lisa Krüger-Franke

- The aim of this study is to figure out if and how the use of PR can help to promote festivals in this multitude of festivals nowadays.
- You will be asked around 12 questions about your festival(s), your way of promoting it and how much PR helps with it. I will send you those questions in advance via E-Mail.
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Participant Signature: _____



Researcher Signature: _____



wildpony AG
Thunstrasse 20 | 3005 Bern | Switzerland