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**MANAGEMENT**

**A COMPARISON OF RIO CARNIVAL AND**  
**TOMORROWLAND MUSIC FESTIVAL**  
**IN TERMS OF EVENT MARKETING**  
**PRACTICES**

**MASTER'S DEGREE THESIS**

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**LIST OF ABBRAVIATIONS**

<b>NGO</b>	:Non-Government Organizations
<b>WOM</b>	:Word of Mouth
<b>EDM</b>	:Electronic Dance Music
<b>DJ</b>	:Disk Jockey
<b>VIP</b>	:Very Important Person
<b>TV</b>	:Television
<b>eWOM</b>	:Electronic Word Of Mouth
<b>SEO</b>	:Search Engine Optimization
<b>ROI</b>	:Return On Investment

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## **ABSTRACT**

The comparison of the Rio Carnival and Tomorrowland Music Festival in terms of their marketing practices illustrates how event marketing practices can work in attaining a massive crowd of global attendees for a traditionally rooted carnival and for a new generation electronic music festival. The study aims to provide a guide light to Turkey in attracting a wider international audience for its mega events.

By means of a qualitative research method on different event marketing tools used by Rio Carnival and Tomorrowland music festival, the study aims to comprehend the event marketing practices causing the high number of attendees that has been reached. The comparison of the two events exhibits how event marketing practices can help create a positive impact and attract more audience internationally.

The study begins with the introduction of events and event concept in accompany with a brief explanation of event marketing and the need of event marketing. Explaining the historical backgrounds and the purpose of the two events are also covered to ensure that the comparison is executed in fairness and conventionally. The study, then, reveals a meticulous comparison of the two events by examining the similar and different event marketing tools used by Rio Carnival and Tomorrowland Music Festival. Finally, the study explains the conclusion of the research and conducts a brief research on some of the event marketing practices used in Turkey along with the challenges and opportunities that the event managers have in the region.

**KEY WORDS:** Event, Event management, Event marketing, Rio Carnival, Tomorrowland music festival.

## ÖZET

Rio Karnavalı ve Tomorrowland müzik festivalinin etkinlik pazarlama yöntemleri açısından karşılaştırılması, geleneksel kökenli bir karnaval ve yeni jenerasyon bir elektronik müzik festivalinin büyük çapta ve uluslararası katılımcıya ulaşırken ne tür etkinlik pazarlama yöntemlerinden yararlandığını açıklamaktadır. Çalışma, Türkiye’de düzenlenebilecek mega etkinliklerde daha geniş ve uluslararası katılım sağlamada bir rehber olma amacındadır.

Rio Karnavalı ve Tomorrowland müzik festivali üzerine verilere dayalı analiz yöntemi ile yapılan bu araştırma, geniş kitlelere ulaşılmasının arkasında yatan etkinlik pazarlama yöntemlerini anlamayı amaçlamaktadır. Bu iki etkinliğin karşılaştırılması, etkinliklerin pazarlama yöntemlerinin pozitif etki oluşturmada ve uluslararası anlamda katılımcıya ulaşmakta nasıl yardımcı olabileceğini göstermektedir.

Çalışma, etkinlik ve etkinlik konseptinin tanımı ile başlamaktadır. Bu tanımı, etkinlik pazarlaması ve etkinlik pazarlaması ihtiyacının açıklanması izlemektedir. Karşılaştırmanın adil ve geleneksel olarak sürdürülebilmesi adına, bu iki etkinliğin tarihsel oluşum süreci ve oluşum amaçları da ayrıca araştırma kapsamındadır. Çalışma, daha sonra, Rio Karnavalı ve Tomorrowland müzik festivali tarafından kullanılan benzer ve farklı etkinlik pazarlama araçlarını özenli bir şekilde karşılaştırmaktadır. Son olarak, çalışma, araştırma sonucunu açıklamakta ve Türkiye’deki bazı etkinlik pazarlama yöntemlerini ve etkinlik yöneticilerinin bu bölgede karşılaştıkları zorlukları ve fırsatları öz bir şekilde ortaya koymaktadır.

**ANAHTAR KELİMELER:** Etkinlik, Etkinlik türleri, Etkinlik pazarlaması, Rio Karnavalı, Tomorrowland müzik festivali.

## RESUME

La comparaison du Carnaval de Rio et du festival de musique Tomorrowland en termes de pratiques marketing montre comment les pratiques de marketing événementiel peuvent contribuer à attirer une foule massive de spectateurs du monde entier pour un carnaval enraciné dans la tradition et un festival de musique électronique de nouvelle génération.

Au moyen d'une méthode de recherche qualitative sur les différents outils de marketing événementiel utilisés par le Carnaval de Rio et le festival de musique Tomorrowland, l'étude vise à comprendre en quoi les pratiques de marketing événementiel utilisées ont contribué au nombre élevé de participants. La comparaison des deux événements montre comment les pratiques de marketing événementiel contribuent à créer un impact positif et à attirer un public international plus large.

L'étude débute par une introduction des concepts relatifs aux deux événements en accompagnement d'une brève explication du marketing événementiel et de sa nécessité. Le contexte historique et les objectifs des deux événements sont également abordés pour assurer que la comparaison est effectuée de manière conventionnelle et équitable. L'étude effectue ensuite une comparaison minutieuse des deux événements en examinant les outils de marketing événementiels, similaires et différents, utilisés par le Carnaval de Rio et le festival de musique Tomorrowland. Enfin, l'étude conclut la recherche et conduit une brève recherche sur certaines des pratiques de marketing événementiel utilisées en Turquie, ainsi que sur les défis et les opportunités que les organisateurs d'événements rencontrent dans la région.

**MOTS CLÉS:** Événement, Gestion d'événements, Marketing événementiel, Carnaval de Rio, Festival de musique Tomorrowland.

## INTRODUCTION

*“People will forget what you said, people will forget what you did, but people will never forget how you made them feel.”*

Carl, W., Buehner, 1971

Planning celebrations and special events has always been a part of human life. Whether small and humble celebrations or more complex and larger events, people have planned and managed them for ages. Although events have always had a place in human history, over a century ago, it was not crucial to plan and execute events in a disciplined and strategic way. They were planned spontaneously, and even sometimes luxuriously. In the current generation, events have become a new venture in the integration of growth and development and they can barely survive without proper management (Raj et al., 2013, 1-5).

The word ‘event’ can have many meanings. In social sciences events are related to the interactions between humans. According to the Collins Concise Dictionary, events are ‘anything that takes places, especially something important; an incident’ (Jackson, 2013, p.1-2). By relating this definition to event management, Julia Rutherford Silvers explained events as ‘The gathering of people at a specified time and place for the purpose of celebration, commemoration, communication, education, re union and/or leisure’ (2008, p.7).

According to Pickton and Broderick’s research, people have an enormous storage of experiences during their lifetime (2005, p. 91). The memories of many of these experiences are gathered to create future judgements. People have experienced many things, but they have learned from the events they have been involved in. although some these events are small, they are still important for the learning process. By explaining the people behavior in purchasing, Pickton and Broderick (2005) also claims that each person has a complex set of memory relationships and these relationships provide explanations for current situations. Through these relationships

and explanations, people shape their attitudes toward situations. Many of the events are simple repetitions of past attitude toward situations. Consequently, this store of knowledge leads people to purchase a ticket, a service or attend an event (Pickton & Broderick, 2005, p.92). Providing a positive experience to the audience of a company, then, may open the doors of a decision making and influencing process in the long term. Having a positive experience through an event, people can build their own image of the company or the brand.

Perhaps creating this positive experience has been a vital role for events through the years. The increase of events staged around the globe has also made it more important to have a wiser event planning process along with having event planners who can focus on and invigorate event details. Bladen et al. (2012) found out that from the 1970s through to the 1990s, many event-related types of research focused on special and festivals events in particular (2012). They were also mainly economic motivated by paying much less attention to being concentrated on the social-psychological context of events. Certainly, the main areas of research relate to events that were identified to have a financial and economic impact (Bladen et al, 2012).

During the 1980s, governments and business institutions across the world began to realize the potential that events might have when creating a positive impact for their services. It must have been that push for the positive impact that kept institutions creating different scale events sending different messages out to the nations (Berridge, 2007, p. 81). To understand the place of events in businesses and how they can help businesses improve their public impact, this study will start with an explanation of events and event types.

Every business needs a different type and size event to achieve their goals. Some business can use events to motivate their employees on a regular basis, while other can use them to reach out to their target audiences. Businesses have also benefitted from events in order to bring their target audience together from their sectors. Events have been the rising stars of the corporate world, always looking like a fun and social way to do business. In a way they have promised a good time while getting some work done.

Along with the use of events in corporate world, the industry of events has also opened up a new era for entertainment seekers. Events have been used to entertain people and provide them some fun time away from their daily routine. Even though there is not a direct business involved in this use of events such as business to business sales or company gatherings, there is still that promise of good time in specific interest fields such as music festivals, carnivals, food festivals or traditional celebrations. Events have become experiences for the attendees since they can now be meticulously planned and executed for a variety of people all around the world.

Since events are not tangible products that can be bought by people, the promise of an experience has been a crucial message for event planners when planning their events whether for the corporate world or the entertainment world. Every event should offer a specific experience that can excite the target audience in some way. This can be a training event offering further knowledge on a product or a service by making the attendees a part of the experience such as making them try the product with demos. Or the event can offer a feast for the ears with an amazing set of artists and musicians that can take the pleasure and excitement level higher. The target audience should feel positive and eager to be a part of this experience since the experience itself is what leaves a long lasting idea and memory of the business rather than a single product.

Nigel Jackson explains this situation by saying “*Unlike most tangible products an event is something which is consumed when it is produced: it can't be taken home and stored. This intangible nature influences what the consumer wants, what exact event is delivered and how the event manager promotes their event. What event consumers are effectively 'buying' is some form of experience*” (2013, p.3).

He further discusses this situation by giving Taste of the World Festival as an example of a promise of a culinary experience for the attendees. This study, on the other hand, will be discussing the event marketing strategies of two large scale events; Rio Carnival and Tomorrowland Music Festival by explaining how they promise and provide a musical experience for their target audience.

In order to understand, plan and eventually market events more effectively, it is important to know what kind of needs they respond to. It can be helpful to identify the most common characteristics of events by their sizes and their characteristics. When describing events and their purposes, Bowdin et al. (2006) starts with identifying four main types of events.

The first event size is local or community events which are usually small scale events held in and related to a specific geography such as Adana Orange Blossom Festival in Turkey. Even though people from all around the world can attend the festival, it is still related to this specific area mostly attracting its local community. The second event size is major events which can welcome a significant amount of people and can result in creating financial benefits for the host and indirectly for the city of the event. Brooklyn Afro-Punk Festival or Super Bowl in USA can be examples for this event size. Both of the events attract people all around USA, and around the world and take place on TV and many other media coverage. The third event size that they mention on her book is hallmark events. These events are not particularly bigger in size than major events but they are linked to a specific place and even sometimes remembered with the place. Notting Hill Festival in England can be the example of this event size. By getting the attention of media from all around the world and supporting African rooted dance schools in the region, it is a large festival that can also be included in hallmark events. Finally, mega events are the last event size that Bowdin et al. suggests. Mega events are the largest events that can excite people globally. They can also affect the economy of the country that they are held in positively. Both Rio Carnival and Tomorrowland music festival can be given as examples of mega events. Attracting thousands of people from all around the world, these events are amongst the most well-known mega events in the world (Bowdin et al., 2006, p.16). Events by their sizes and characters will be discussed in further detail in this study on the events and events types part.

Communication through events involves promotional activities designed to communicate with attendees and add value to the consumption experience since events can create an opportunity to engage the consumer with a company or its brands and



the community (Close et al., 2006, p.420). Apart from private events, many events can use event marketing as a common method of shaping and leading promotions. These communications are practices that involve the advertising activities before, during and after the events and any promotion related activities to help event reach out to a wider target audience.

Event marketing comes onto stage at this point. It provides an additional service and extra advantage to the target audience or current customers of companies since it can engage them to the brand and the brand image. Companies improving their event marketing services get an opportunity to create a hands-on experience for their market. Event marketing tools have changed over the years. Using traditional event marketing tools such as media or billboard can still be a way to market events but they may not reach out to the right target audience all the time. Not knowing if their message actually goes through the right channels to the right audience, decision makers of companies may find the results of their marketing activity investments a little under their expectations. According to a survey done by Meeting Professionals International, over 200 decision-making marketing executives in U.S. corporations have been recorded sales exceeding \$250 million. The research is valid for such fields as automotive, healthcare, hightech, and financial sectors. The research finding suggests that event marketing offers better return of marketing investment than any other marketing companies. The study also claims that face-to-face event marketing overperforms of public relations, internet advertising, sales promotion, direct marketing, and print and broadcast advertising (Close et al., 2006, p.422).

Many businesses have used event marketing as a tool to reach out to customers through interactive displays and direct hand-to-hand sampling of their products and services (Jackson, 2013, p. 135). The strategy works effectively in engaging customers and any other participating entities to be aware of the brand and product or services offered. Event marketing is a unique company practice that must be approached differently depending on the audience and the type of product or service being marketed (Finkel, 2010, p. 41).

In the past, it was more important for companies to gain financial benefits through events. Either to sell a product or service, events were perceived another way of selling directly to the customers or making benefits in the short term (Berridge, 2007, p. 145). Yet, starting with the early 1980s, companies have understood the importance of events in the long term when creating a positive public impact and eventually having solid and strong roots as a brand to sell to more people and for a longer time (Jones, 2010, p. 211). Over the years, community and socio-cultural impacts of events have become very significant. To sustain the aimed results from events, businesses started to focus on a better and more effective strategy for their events.

Zarantonello and Schmitt claims that event marketing is a very important way for companies to be successful on their corporate goals (Zarantonello and Schmitt, 2013, p.5). As an example to this success, they mention increasing ‘public awareness, corporate image, community involvement and improving their marketing goals such as reaching target markets, brand positioning, increasing sales’. They also talk about event marketing helps companies increase their media goals such as ‘generating visibility, generating publicity and counter negative publicity, and finally help them improve their personal goals’ (Zarantonello and Schmitt, 2013, p.5). The success factors in planning a strategically positioned event will be discussed in detail further in this study.

## **I. EVENT AND EVENT TYPES: RIO CARNIVAL AND TOMORROWLAND MUSIC FESTIVAL**

In order to understand and determine the most beneficial way to reach out to the target audience of a business and provide them an experience, event managers must create the concept of the event and position the type of their event in such a strategic way that an experience can be promised. Understanding the concept and the

types of the event is essential on the path of planning and marketing the events in this case.

Events can be various in size and no matter what their size is, they can be very beneficial to businesses. The type and the purpose of the event shapes the way event managers choose to communicate with their target audience. In order to reach out to a wide audience, the types must be clearly defined. The traditional marketing channels, digital marketing channels and the experiential marketing approaches can only be defined and coordinated only after the size and the type of events are set. As its first step, the study explains the concept and the types of events as moving forward.

### **1.1 Concept of Event And Event Types**

An event concept denotes how the production of an event is steered. There is a considerable engagement among people and their responsibilities in an event organization project. It encompasses all activities involved in organizing, planning, staffing, leading, evaluating and executing (Quinn, 2013, p. 125). When creating, planning and managing an event, a team that can be a part of pre event, during event and after event activities is necessary. Event organizers need to ensure that all the critical consumer concepts and audience fit during execution. Event concepts are responsible in delivering the physical fitness of the event. From the attendees' perspective, any work that has been done by the event team would be invisible during the event, the only thing visible for them would be the good time that was promised so as to fulfill their event related needs.

The concept of event requires a strong relationship and communication with the public which is not possible to be done by one single person only. In companies, event though event managers or planners are the responsible ones following the process and coming up with strategies to make events work, the concept should be created with the public relations department of the company to give the right

messaging and decide on the right details. A creative activity for any event that is to be planned can be followed using a plan. Event consists of features of budget, creative idea, decoration, light, publicity, the sponsors, people, and permissions. Event is a combination of everything like planning, budgeting, organizing, and performance (Finkel, 2010, p. 11). Pre and post event process is an essential part of an event since those are the times that require marketing action to remind the target audience what's coming up or to keep them on the loop about what happened at the event for future purposes.

There are many types of events and it may be a complex task to explain each of them. They play an important part in human society, for instance personal festivals, celebrations, carnivals, or fairs. To explain the events and concept of events, it is helpful to start from the sizes of events.

In regards to size, events can be categorized as follows:

*Local or community events:* This event type can be a starter for an event planner. Since local events are small scale events, they are easier to manage and market. Many neighborhoods or communities enjoy hosting their own local festivals or events representing a product, natural beauty or a belief, tradition, value of their community. These events have a strong sense of place and they can provide benefits for the local community even in a financial way or in a more fun an entertaining way by creating experiences, memories and maybe even pride for their community. During these events, people can freely express themselves or join some arts activities and this can be a place where diversity is encouraged and supported. Bowdin et al. explains the local events by emphasizing that they are 'owned' by the community because most of the time they use public venues such as public parking lots or streets, and many non-government organizations (NGOs) can be a part of the financing or planning process of these events (Bowdin et al., 2006, p.16).

In this category of events, there are numerous country or city events. These events also involve regional events that are held each year and can draw attendees of

up to 3 million (Finkel, 2010). Among these events, Washington DC Cherry Blossom Festival can be given as an example. This is a local event that is held annually during the cherry blossom time usually towards the end of April, and it attracts a lot of local attendees to parks and streets along with other people visiting the city during this time.

*Major Events:* These events attract large number of participants and significant local interest as well. It generates a significant tourism revenue because they are held in beautiful cities mostly capital cities. Many sports championships can be included in this type of event. Major events are very important in the tourism of cities and countries since they have the ability to attract both national and international audience. Even though they have a limited and specific amount of seating capacity, they can host a great number of attendees, and provide a remarkable amount of financial benefit both to the host of the event and to the country that they are held in. these events also attract sponsorships by many companies which are seeking for innovative and current ways to advertise their brands or services. US Open Tennis Championship can be an example of this major event type. Being held in New York City in the USA annually, US Open attracts thousands of people every year ([www.usopen.org](http://www.usopen.org)). According to Forbes, in 2018, it accepted 9,049 entries by providing \$130 million to Long Island by means of 2,000 temporary jobs created only for the event and the attendees spending during the event ([www.forbes.com](http://www.forbes.com)).

*Hallmark events:* Bowdin et al. describes the term of hallmark events as the events that are deeply connected with the spirit or the name of a 'town, city or a region'(2006, p.17). They are so connected that they become inseparable when creating awareness about the event. The region becomes a part of this awareness process and the event is recognized by the region, as the region is recognized by the event. They can be one time only events or recurring events lasting for a specific time and they are mainly planned to attract tourists to and create awareness about the region. They have to be unique in some way and intriguing for the attendees from all around the world. They too provide financial benefits to the regions and even in some cases they create a event oriented city culture with temporary and permanent jobs in the area.

One of the most well-known examples of Hallmark events is Rio Carnival in Rio De Janeiro. Having created samba schools focusing on parades, dancers entertaining and training attendees during the Carnival and stores selling carnival outfits and costumes all around, Rio Carnival did create a deep carnival culture in Rio with a highly positive financial effect throughout the city. Trinidad and Tobago Carnival and The Championships at Wimbledon can also be among the examples of hallmark events.

*Mega Events:* The largest events that can be held are usually called mega events. They usually target the International markets along with the national market. They are so large regarding their attendees and venue size that they attract the interest of global media. Getz defines them as:

*“Mega-events, by way of their size or significance, are those that yield extraordinarily high levels of tourism, media coverage, prestige, or economic impact for the host community, venue or organization”* (Getz, 2005, p.18).

Mega events can also be one-time events or recurring events. The difference between them and major events is that mega events attract more international audience. In this case Bowdin et al. suggests that ‘the Great Exhibition in London in 1851 was the UK’s first mega-event’(2006, p.18). The Olympics Games, the FIFA World Cup and Super Bowl are mega events. Rio Carnival is a mega event as well even though it is a hallmark event. Finally, as it will be discussed later in this study again, Tomorrowland Music Festival in Belgium has become a mega event very quickly. Having started as a local event, the music festival then has gotten highly popular in the world and has been demanded by an outnumbered amount of international audience. All such events have a high yield in regards to increased tourism, economic impact and media coverage of the host country and they attract the interest of global media continuously.

Regardless of its size, events need to be fresh and unique every time they are conducted. Another way to identify the event categories and keep them unique and stable on the message that they give is to understand the types of events. Jorge Zurita

(2012) explains the most common types of events under three main categories as artistic and cultural events, institutional and political events and corporate and private events.

Below is a list of event concepts that can be adopted to keep the event fresh under these three main categories:

1. *Artistic and Cultural Events*: According to Bowdin et al., these events are usually planned as major events. They can be in various forms of artistic work. They emphasize the artistic expressions to promote and give the message of the events. Sometimes the traditions or customs of people can effect and shape these events. Their target audience can be from their local community or from all around the world. They can be various in size including local, major, hallmark or even mega events. They contribute to people's social life by expressing different forms of arts such as major art galleries, music festivals as Istanbul International Jazz Festival and innovative events as Burning Man in Nevada, USA mesmerizing people with intriguing pieces of arts and providing them an environment to be a part of this expression for a limited time. They are strongly linked with tourism activities in their region. They have a purpose created solely by their organizers and they can be in various interest areas. Arts festivals have a lot in common in regards to their characteristics. Bowdin et al. (2006, p.19) explains these characteristics in seven different categories such as:

*High profile general celebrations of the arts*: These types of arts events have several goals the most important of which is to make a high level of income. They set their standards as high as possible with a premium media profile.

*Festivals that celebrate a particular location*: The size of these arts festivals can be small or very large. They can be planned and executed by local authorities or volunteer people but at the end, they celebrate a region by gathering people.

*Art-form festivals*: They are aimed to impress their attendees by the art works that they exhibit. They bring newness and innovations to their events sometimes even offering workshops or trainings in the field.

*Celebration of work by a community of interest:* These arts events focus on a specific group of people such as disabled people, women or children etc. They support these groups' work by also providing workshops or small talks.

*Calendar:* These are the events that are created and celebrated for cultural or religious reasons. They can be a mixture of festivals and religious rooted carnivals.

*Amateur arts festivals:* These are small sized arts events created by individuals. They are not very high profile, and they can be outnumbered all around the world.

*Commercial music festivals:* These events are highly popular across the world. They can be major or mega events providing a financial benefit to the host company or to the host region. They can have themes and innovative event venues that keep the attendees surprised and entertained continuously. They can be one time or recurring events as well.

As an extension of artistic and cultural events, sports events must be mentioned. Since competition has always been a part of human nature, people have organized sports events for hundreds of years. Sports events are a continuously developing and very significant part of event industry. They can be mega events such as the Olympics, calendar events such as Rugby Union Internationals, they can be one-off events such as European Football Championships and finally, they can be show-case events such as the World Disability Championships (Bowdin et al. (2006, p.20). They can attract a large number of audience, nationally or internationally and they can get the interest of global media depending on their event size and purpose.

2. *Institutional and political events:* These events are planned and shaped around specific ideas to communicate with a wider audience. Sometimes they can be used as means to teach, create awareness or react to a subject that matters for a group of people. Institutions and political parties can also benefit from these types of events in terms of advertising their ideas or their political members. They can be sponsored by public money, NGOs or some institutions that have a specific goal. Some political protests supported and planned by political parties, a multinational meeting to discuss



global warming or a campaign to support a specific candidate of a political party can be examples of this types of event. The Marxism Day event in Istanbul, Turkey ([www.marksizim.biz](http://www.marksizim.biz)), annual meeting of United Nations General Assembly can also be given as an example of institutional and political events.

*3. Corporate and Private Events:* Corporate events can be in various sizes and forms. Companies may want to motivate their own employees or may want to create a brand awareness on their target audience and/or business leaders. Regardless of their purpose, corporate events can be arranged and planned accordingly to boost a company's positive impact on its target audience. These events are very common in today's corporate world in various forms. These events can be planned and coordinated by private individuals, companies or other organizations for many purposes. Some of the most common and main corporate events are explained below:

*Conferences:* This involves an event concept that is a growing fad. In the 21<sup>st</sup> contrary they fall under the category of concepts highly recommended while an event is trending. Essentially, the concept gathers attendees in a conference room and host several speakers on specific topics in the chosen field. By means of today's technology, it is possible for event planners to even host speakers that are not physically in the room. With such platforms as Skype or Zoom, event planners are able to host speakers from long distances live at the event along with the speakers that are physically in the event venue.

*Trade shows and exhibitions:* Organizers of these trade shows and exhibitions define the target audience and target products that are emphasized at these events. They can be organized for 3D printer field, bridal needs, light and sound systems etc.

*Project-based events:* This concept of event is a norm in the tech industry. This model works differently and requires different settings to be effective. Project-based events bring people from a specific industry together for a weekend at a hotel etc. to have a weekend long conference on a specific product or service. People discuss and get trained on products or new ideas and technologies in their sector (Quinn, 2013, p.

89). People aim to come up with innovation, share ideas, and sometimes build concept and prototype models. They can even give an opportunity to the attendees to create new business relationships and ventures.

*Speed networking/Happy Hours:* It is a fast way of allowing people to walk away with a dozen of each other's business cards or phone numbers. These business cards may bring new business opportunities to some in the future. Events like this include attendees meeting up with other like-minded people to have a possible exchange of business information especially after regular work hours. This event type can also be organized remotely as an online webinar format by connecting different types of people from all over the globe. Companies now can make these speed networking events look more entertaining and casual by calling them 'happy hours'. Happy hours start after regular work hours, 5pm, and provides attendees light refreshers and appetizers while they can discuss their business related ideas and switch their business card. No matter what companies call these events, they are significant and very popular ways for people in business to build their networking.

*Lunch clubbing:* This kind of concept has been portrayed in various occasions where white collar workers would enjoy their lunch break in through an event that would include things like dancing to vent their frustrations. Basically, the concept allows the attendees who have attended to have a brief entertainment activity such as a dance, networking and socializing before they go back to their daily irrespective activities. Most of the time, attendees are requested to pay a certain amount of money to be a part of this event. Lunch Beat, a company in Sweden, is the leader of this concept starting it for the first time (Quinn, 2013, p. 115).

*Product launch events:* They are major events created to launch a new product or service into the market. They pave the way of new entrance or the birth of a product or service (Finkel, 2010, p. 223). These are complex or even sometimes intense events integrating the marketing agendas of the product.

*Press conferences:* These events give a brand a media traction it needs to carry on with their business. For instance, when the brand has special or exciting news that

it wants the public to know, press conferences are requested by public figures or brand entities to increase media publicity or clarify on specific issues.

*Banquets and Balls:* These long-dated events hold the true tradition of people's backgrounds. The events may include businesses holding dances and dinners to entertain both employees and customers in the cultural mood of the organization. Military balls held annually can be examples of this form of events.

*Fundraising events:* These events are planned to create a financial source for mostly non-profit organizations for special causes. Charities or organizations trying to find these financial sources organize these events and use the benefits that they gain from these events for the charity related causes and activities (Neilson, Brouard, Armenakyan, 2012, p.3).

Apart from these examples that are dominating the corporate event industry, people also plan and celebrate their special events. Birthday parties, bachelor parties, baby showers and bridal events are the most common private events. Although these events have no financial expectations and for that they require no marketing activities, they can still be planned professionally by event planners. For instance, weddings are one of the most common events that are planned professionally by event planners with a great amount of time and effort spent on them.

## **1.2 Carnivals and Music Festivals: Rio Carnival and Tomorrowland Music Festival**

*“Carnivals and festivals are spreading all over the world as a growing and vigorous sector of the tourism and leisure industries and are seen to have significant economic, socio-cultural, and political impacts on the destination area and host groups”*

Arcodia & Whitford, 2008, p. 1

As such a promising area for both people seeking for a celebration for various reasons and event organizers growing economically on many social media platforms as exemplified above, events, especially community events open spaces within the society for active participation. They represent a privileged form of leisure, because, in addition to the atmosphere of relaxation, they create an essential space to strengthen and nurture the network of relationships. They are also a powerful source on tourist attraction by making people travel to attend these events. This situation has changed the limits of the events regarding their target audience and pushed the organizers market these events to a wider, international audience. By means of the advanced technology of today, outrages number of people today can attend and be a part of these events all around the world (Barbosa, 2005, 1-13).

Since this research focuses on the event marketing practices of Rio Carnival and Tomorrowland music festival, it is very important to comprehend how these two events have started and has been formed over the course of time. It is also crucial to know the background and the motivational factors that created and shaped these events since they affect event managers when choosing their messaging and all of their event related decisions. The interests of the target audience and the activities the city or the venue of the event offers are all equally important when researching the event marketing tools used by the event marketing teams of these two events.

### **1.2.1 A brief look at Rio Carnival**

*“Carnival is the is the greatest pyschodrama ever staged.”*

Albert Goldman, 1978

*“Carnival is the glorification of things that occur from the waist down, in opposition to the repressive and hierarchical world of the bourgeoisie, where the soul has a hypocritical primacy...In Carnival, in its typical space, an instant overcomes time and the event becomes more than the system that classifies it and gives it a normative meaning”*

Roberto Da Matta, 1991, 171

According to the official website of Rio Carnival, the first pre Lent carnivals happened in Italy. The word “carnival” came from the word “Carne Vale” which means “goodbye to meat”. They also had to stay away from sex and music during this period. That is the time when people started using this word to describe the 40 day abstinence period known as Lent. The concept of a carnival that we know today, on the other hand, started to shape in Ancient Egypt (Castro 2004, p. 157).

Being one of the Egyptian Gods in Ancient Egypt mythology, Osiris played a big role in the way how people celebrated their happiness. Before his reign, the Egyptians were cannibals. He persuaded the Egyptians to give up cannibalism and learn how to cultivate wheat and barley and how to treat the grapes picked from the vines to make wine. And in places where wine could not be made, he taught his people to brew beer from barley instead (Watterson 1984, p. 74) This was a big step for his own people since it led a civilization without cannibalism in his time. After the death of Osiris, Egyptians started to celebrate the beginning of the harvest season with their music and dances to cherish what their God had once provided for them (Watterson 1984, p. 80).

In the time of Roman empire, it was possible to see a variety of different cultures, religions and festivals of the immigrants from other countries. Even as slaves, the Egyptians in Rome kept their celebration routine during this era. (La Piana 1927, p. 180).

Surrounded by many rules and limitations by the Roman government, these celebrations and festivals still provided a social environment for everybody in the society. The gender or the social classes of the people did not keep them away from celebrating together. During these times, these festivals were excuses for people to make fun of each other or their masters, and play disturbing games. They were able to talk more freely on the difficulties of their lives (La Piana 1927, p. 190).

David D. Gilmore states that “ritual brings people together physically and expresses in powerful symbolic terms common goals and shared values” (1998, p. 27). As traditional and larger variations of these festivals and celebrations, Ancient Rome

was also home to Venice carnival during which people wore masks to hide their identity and social status. “In Venice, carnival of course meant masks, but masks did not always mean carnival” (Johnson, 2011, p.49).

There were other Carnivals celebrated in Europe such as the Carnival in Nice, France during which people throw colorful flowers to each other. The Carnival in Cologne, Germany had a parade tradition in which three participants are paraded through the city by representing a virgin, prince and farmer, and often pay large sums of money for the privilege (Mauldin, 2004, p.75)

Although they were partially similar to each other in the way that they were being celebrated, carnivals in Europe remained unique in each country and finally made their way to United States, the Caribbean and South America. The Caribbean area and South America, the festival is known as Carnival.

The Carnival in Rio has its roots back to the Portuguese celebration ‘Entrudo’ meaning “entrance” to Lent which means that Christians would stay away from earthly pleasures such meat or sex for forty days. In 1723, people had battles of water with lemon juice, flour or mud on streets. The royal family of Portuguese did not find the way the carnival was celebrated fancy enough when they moved to Rio De Janeiro, so they came up with a more sophisticated way of celebrating the Carnival that consisted of waltz and polka dances, fancy balls, shiny costumes and masks as a mixture of the way French and Italian people celebrate their own carnivals in Europe. The first records of the Rio Carnival ball was held in 1840 (Enders, 2015, p. 40).

Since people were celebrating the Carnival with balls that they threw around the city, only rich people had a place for these official celebrations. The poor found their own way to celebrate. In 1852, the street Carnival was born. The Carnival group called Zé Pereira started be noisy on the streets of Rio by banging on any kitchen equipment that they found or on drums. When the slavery ended in Brazil in 1888, black Brazilians in Rio De Janeiro got more involved in this street Carnival with their music and their traditional dances (Goldman, 1978, p.57).

The samba, Rio Carnival's most popular dance today, was not a part of the Carnival until 1917. As the African instruments like drums became the essential sounds of Carnival, the Samba was created as a style of music and dance by the black Brazilians in Rio De Janeiro in 1917. The black people still had to request special permission from the police of Brazilian government when they wanted to play or dance the Samba. Having started as restricted street parties held by black Brazilians, the samba, then became very popular in the country by not only the black Brazilians in Rio De Janeiro, but also by the elite in the society (Guillermoprieto, 1990, p.46).

In the early 20th century, the form of the Rio Carnival that we know today was mostly established. With the opening of the first samba school, Mangueira in 1928, black or white, rich or poor, every part of the society was able to get involved in the Carnival spirit. Samba rhythms with live drum on streets, fancy and assertive dance costumes became the main symbols of the Rio Carnival. People used the largest street of downtown Rio De Janeiro "Avenida Presidente Vargas" as their celebration area for a long time until 1984 (Guillermoprieto, 1990, p.58).

In 1984, the Sambadrome (Figure 1) was built by Oscar Niemeyer. It was built as a parade area whose official name is "Passarela do Samba Darcy Ribeiro". The official Sambadrome website describes the Sambadrome Marquês de Sapucaí as a stadium designed and built on purpose to host annual parades of the samba schools in Rio Carnival ([www.sambadrome.com](http://www.sambadrome.com)). Sambadrome has a capacity of 90,000 seating. It also has a special place in Rio Carnival's history since it made it possible for way more people to be able to watch the parades during the Carnival, and created a magical atmosphere both for the performers and for the audience by shaping the whole new Carnival image. What turned Sambadrome into a major part of the Carnival was of course the beautiful and vivid visuals that samba dancers from various samba schools (Figure 2) created. Being the first visual that would come to anybody's mind when talking about Rio Carnival, fit, talented and beautiful samba dancers with their assertive and colorful dance costumes are extremely important since they are also a major part of the event marketing practices of Rio Carnival's event managers. They are in every promotional video and visual of the Carnival. Even though Rio Carnival

does not post these promotional videos via an official social media platform they still create the real image of the Carnival while creating the marketing message at the same time.



**Figure 1: Sambadrome 2016**

**Source: [www.sambadrome.com](http://www.sambadrome.com), 2019**





**Figure 2: A Samba Dancer Performing at Rio Carnival, 2019**

**Source: [www.dailymail.co.uk](http://www.dailymail.co.uk), 2019**

Sambadrome not only changed the face of the Carnival, but it also helped increase the number of the people who wanted to become a part of this celebration. According to the official Rio Carnival website, people now have to pay between \$400 and \$2200 to get a seat on Sambadrome to attend the Carnival. With the installation of Sambadrome, Rio Carnival opened up a new era in its history regarding the target audience and the ways to reach out to them, which will be further discussed in the event marketing strategies part.

According to Guinness Worlds Records, Rio Carnival is one of the world's largest carnivals. Millions of foreigners from all around the world and Brazilians on the streets of Rio share one true purpose when attending this event, which is to enjoy their time and dance to Brazilian samba music. The event promises an exceptional

experience since the history date back hundreds of decades to the time of Egyptians and Christianity which will be discussed later. Although it started as a religious celebration, The Carnival now represents a different kind of joy for everybody, and it is not about religion but about being free from the daily routine. The meaning of the Carnival and how it promises a good time to people may vary depending on the socio cultural background of the attendee, but having an exclusive way of entertaining, Rio Carnival has managed to attract millions over the last decades.

Ironically, it was the cultural clash between Africans, Portuguese, and Natives of Brazil that created Samba music in the early 20th century. Started as a mixture of cultures and shaped in years, samba music has broken its walls from Brazil and made its way throughout the world. As the main symbols of this music style and how beautiful and colorful it can be when expressed in another form of art, dancers created the parades with their Samba schools that made the Carnival area incredibly vivid and energizing. The samba schools and samba dancers in Rio are the life of the Carnival; representing the culture and spirit of Rio De Janeiro, with various parades performed by different schools (Victor, 2009, pp.109). The locals still create their own part of the Carnival apart from the parades. They have “*blocos*” which means street parties, and non-stop music and party nights all around the city (Mauldin, 2004, p.130). It is easy to enjoy time with friends or non-friends at the Carnival. The event involves going out to different blocos with different types of music every single day. The culture of Carnival is all about forgetting, enjoying precious time with friends and pretending everything is perfection (Goldman, 1978, p.48).

Disparities may occur during Carnival with dozen of parents and teenagers all together since there is alcohol involved. However, enchantment, enjoyment, and energy are the reasons as to why hundreds of thousands of individuals invade the streets of Rio de Janeiro to celebrate and participate in countless festivities that occur all over the city complete with music, dancing, parades, and renowned Carnival balls. Rio Carnival keeps evolving and seems to be getting better every year. The Samba Parade has now become outrages and spectacular on the streets and it has gotten more expensive over the years. The Brazilian culture is portrayed in all of its moods and

hues during the Carnival. The processions are filled with cheerful people singing and dancing on the streets (Victor, 2009, p.126). The Samba Schools play a foremost role in the joyous festivities as they pick themes, work on choreography and lyrics for an all-round entertainment of the spectators. Many other interesting events happen a few weeks before the elections of the Carnival King, and Queen Carnival event such as animated group rehearsals, samba school rehearsals samba shows, and costume exhibitions. For all these reasons, Rio Carnival has used different marketing messages to promise the kind of good time during the event and pointed out the vividness and sexiness of the Samba dancers and outfits, along with a touristy get away for its target audience. The Carnival mentioned the beautiful attractions in the city of Rio and invited people to have a tropical, warm, dance full of experience as it will be discussed and proven on the comparison part especially with the official press releases of the event marketing team of the Carnival.

Overall, Rio Carnival can provide an exotic getaway for those seeking for the summer energy with a green nature and an immense ocean, while it can also be home for a couple days for those who want to dance all around the city, drink and taste Brazilian food, and be free from all their daily routine and mundane problems. Rio Carnival can be an endless visual feast for the ones appreciating this beautiful form of art, with hundreds of dancers performing through the parade. There is history in Carnival, and the history makes it way through reaching out to a wider group of people each year. Yet, it is not always the history or the vivid atmosphere of the Carnival that keeps it desirable by many all around the world, it is also a series of marketing practices that help it keep an ageless, fresh and never boring experience for its target audience. The event marketing practices that provide the Carnival this positive image over the years will be discussed in detail later in this study.

### **1.2.2 A brief look at Tomorrowland Music Festival**

According to Graham St John, celebrated all around the world in different ways and in different dates, carnivals became integral to tourism and regional cultural economies and to the performance of identity and lifestyle. He further argues that the local events and cultures native to dance music have evolved into larger scale mediated local and cultural events and global festivals. In a way, carnivals created the base for the music festival environment.

Gibson and Connell, (2003) describe music festivals as events that have different music bands and artists performing shows on different stages for a certain amount of days. They also state that music festivals are aimed to host a large audience and the audience usually consists of young people. Unlike carnivals which are usually celebrated on streets as parades, music festivals are held at a stadium, on a field, desert or on a beach. People can camp and stay for the night at some festivals such as Lightning in a Bottle, while some others like Coachella and Tomorrowland do not have camping sites. The music style and the artists may vary and it is possible to experience physical activities such as yoga sessions or creative art projects and to see promoting organizations during the music festivals (Gibson, Connell, 2003, p.5).

The roots of the music festivals started to invigorate in the 19th century Europe in an environment where the “elite” desired to hear talented composers. Starting as classical festivals of such talented composers as J.S Bach in 1829, an inevitable era of festivals then soon spread into many other countries in Europe and finally reached to Americas (Garcia, Manuel; 2014). In 2000s, the target audience of the music festivals focused on younger ages with the variety of music styles diversified from only jazz and folk, to rock n’ roll and pop and finally electronic dance music (EDM).

Electronic dance music is created by DJs with electronical sounds and introduced to people by means of vivid visuals. Just like pop or jazz music, EDM has also found its own place in the music world and created its own audience across the world over the years.

Garcia and Luis Manuel (2014) explain the formation process of the marketing of music festivals by comparing it to pop/rock festival boom of the 1970s and the outdoor rave explosion of the 1990s. They discuss the process by claiming that the promoters of music festivals have adapted the new music style, EDM, and relished its marketing value among young people. The promoters, then, started organizing events on EDM shows only, and gradually having larger size events. This situation enabled them to charge people even more than they did before. Being able to provide a financial source for more creative projects, event managers have started to work with internationally famous “superstar” performers, DJs and artists. This has also helped them reach out to a more international and way wider audience. With the help of event marketing tools and creative and innovative event marketing strategies, Belgium-based Tomorrowland music festival has made its way in EDM festival history. It has broken down the borders of its own country and even launched a new music festival in Atlanta, USA in 2013 with its TomorrowWorld version. The rapid transformation of EDM festivals into international brands is seen as a trademark by Garcia and Luis Manuel. However, they state that in today’s world, larger entertainment companies can give pressure to festival planning companies, therefore it is worried that the festival planning industry might face the same problems as music recording industry since major labels control every decision (Garcia, Manuel; 2014). This would be an unpleasant situation for event planning companies which might eventually damage the creativity of event planning companies.

Tomorrowland is an electronic dance music festival held annually in Boom, Belgium. The music festival was held for the first time on the 14th of August in 2005. The festival is located in a former national park which was developed for leisure activities already, creating a sense of “styled nature” by being near to water and trees but also providing a structured design which makes it possible for a large amount of people to move around during the festival. Although the style of the music always remains as electronic dance music, the theme, structure and the design of the festival changes every year since 2009 (Holt, 2016).

As explained on Tomorrowland's official LinkedIn profile, the festival is organized by the Belgian arm of the company ID&T owned by two brothers Manu and Michael Beers. The company describes its existence and its motivation as a producer of "live concept experiences" rather than as a conventional dance music promoter. Describing the event as an experience also sets the limits of the event higher than just a music festival. The experience promise is exciting for the audience, they can be surprised and pleased by the newness that they see and feel during an event. They can understand that this event will not be just about enjoying the music and going home, but it will be something memorable, something that is worth to be a part of and something that can even be worth to pay a little more.

When explaining the developing process of Tomorrowland during an interview on Antwerp city official website ([www.businessinantwerp.eu](http://www.businessinantwerp.eu)), Manu Beers stated that "*We are a company that specializes in youth events, because that's what we are very good at, and especially in electronic music.*" He further explains that in the early years, Tomorrowland barely reached 10.000 visitors. In 2005, three thousand additional people were even invited to make the meadow look more crowded.

According to Tomorrowland official website, since 2009, Tomorrowland has used a different theme for each event. 2009 version of the festival was called Masker and this was the first time when all the tickets of the festival were sold out. In 2010, the theme was called Zon launching a new concept of camping site at a music festival which was intended to make people believe that they were inside a dream. Thus the camping site was named DremVille in which 25.000 people spent the night.

In 2011, the theme was called The Tree of Life. This was also the year when the first introduction video with the turning pages of the ancient mythology was posted on Tomorrowland's official website and on Youtube. The name of the theme in 2012 was The Book of Wisdom which told the story of the 'fairytale keepers' who 'know every story ever told, and can find magic in books' on the introduction video. Tomorrowland launched its own Youtube channel in 2012 for every introduction video, broadcasting DJ sets, interviews and behind-the-scenes features. With over

eight million people tuning in the same year, Tomorrowland became the most watched music festival on Youtube.

In 2013, the theme was called The Arising of Life followed by The Key to Happiness in 2014 which told a story of one man, who could bring joy and happiness at times of darkness. In 2015 the theme was called The Secret Kingdom of Melodia. In 2016, Elixir of Life was the name for the theme of Tomorrowland. In May 2016, Tomorrowland Brasil was intruded to the world as the second edition of the music festival for the first time. It took place in Itu, Sao Paulo, Brazil. Later in 2016, organizers of Tomorrowland started the event called “The Key to Happiness Mainstage” in Chattahoochee Hills, USA as the third edition of TomorrowWorld. In 2017 the theme was called Amicorum Spectaculum which, for the first time, took place for two weekends. On July 21-22-23 and July 28-29-30 more than 400,000 people visited the festival area.

Finally in 2018, the theme was called The Story of Planaxis, telling a story of small sea snails with 400,000 people visiting the festival area during two weekends. Finally in 2019, the event planners of the music festival did not stop creating and bringing new ideas to the festival platform and introduced ‘Tomorrowland Winter’ to the EDM lovers. Tomorrow Winter is the newest edition of the music festival, which will be held during the winter time in the Alps for one week of partying in 2020 for the first time. The festival lovers can join the waiting list of 2020 Tomorrowland Winter tickets starting from 2019 ([www.tomorrowland.com](http://www.tomorrowland.com)).

Having distinctly different themes, music and target audiences, Rio Carnival in Brazil and Tomorrowland Music Festival in Belgium are two examples of which many people around the world travel to attend. Providing an experience for the audience is not limited with traveling for these events. They make their audience become a part of their journey with their street parties in Rio Carnival, or camping sites and dream houses in Tomorrowland music festival. Many travel partners that Tomorrowland music festival has seem to be aware of this situation. EDM lovers, too, travel around the world to experience a new culture and meet new people. It seems like Tomorrowland’s event venue has it all with its camping sites and restaurants, along

with music and a ferris-wheel, thus, people all around the world have an option to work with a travel partner of Tomorrowland's in order to become a part of this travel experience.

Furthermore, Tomorrowland music festival is often dubbed as one of the largest music festivals in the world with its top notch production and selection of music sets and DJs who are internationally famous. Attending this festival has been desired by many people across the world. The experiences start from watching countless movies and a series of blogs created to advertise the event globally. First, there is a ton of ways to get to Tomorrowland; one of the easiest and quickest ways is to travel via Global Journey. Global Journey is Tomorrowland's official partner providing a travel package to the music festival. People can visit Tomorrowland's official website to find this way of purchasing their tickets to the festival. Being able to purchase the ticket to the festival on the festival's official website can help people trust the service of the ticketing company and protect people from using wrong or fraud companies to purchase their tickets. In this way, it is possible to say that Tomorrowland is planning the music festival by paying attention to every important detail.

Tomorrowland music festival has a different theme every year. It always has an enormous and green outdoor event space. The event boasts over 15 stages and does a fantastic job of hosting diverse genres so that the audience isn't stuck in one area the whole time. It also has an impressive look and feel as a music festival. It is fairy-like and possesses a Disney vibe to it. The stages are creatively designed and the vegetation is lush. Tomorrowland event offers its own currency called the "Pearl". "Pearl" is the official cashless currency of the Tomorrowland event and the separate tent area of the event called "DreamVille". "Pearl" is the only method of payment for drinks, food and most other items at DreamVille and Tomorrowland. It is crucial for attendees of the music festival to add "pearls" on their wristband before entering the event venue since it is the only way for the attendees to purchase food etc. during the event.



High prices are anticipated at all festivals, most of the events are at a level that attendees have never experienced. At Tomorrowland Belgium, Small plates cost around 12 pearls at the event which equals to nearly \$23. There are also fancy and premium restaurants that provide local and international food that keeps the visitors thrilled to taste ([www.tomorrowland.com](http://www.tomorrowland.com)). For these reasons, Tomorrowland music festival literally created its own marketing tools by posting stories to keep the audience intrigues, and offering premium opportunities during the festival to keep a wealthy audience as well. The Carnival has promised a free, vivid, new generation experience to its audience along with premium and exciting experiences on the camp site. To focus on these messages, the event has used various event marketing tools some of which have brought a new perspective to event marketing which will be discussed later.

## **II. EVENT MARKETING AND MANAGEMENT**

When the concept and the type of the event is determined, events must be introduced to the target audience. At this point, event marketing and management plays a crucial role. To provide an effective communication with the target audience and provide the promise of an experience to them, events must be marketed through the meticulous work of event managers. Event managers must have certain skill sets to integrate the necessary and traditional marketing practices and innovative, never heard of marketing practices to their marketing plan in order to attract more awareness and eventually more attendance.

An effective event marketing can provide business a wider audience all around the world and with a successful management of the marketing practices, events can become faces of brands and businesses. They can be a place where people can experience the brand in a unique atmosphere. By means of a proper event management, businesses can increase sales, grow their database and leads, increase brand awareness, build brand affinity, grow their network and gain credibility in their market (McCabe, 2018).

In order to give a positive message to target audience and keep them engaged with a brand, product or service, the process of event marketing and management is highly important. Moving forward, the study explains event marketing and its essential values along with the significant role that event managers play when marketing events.

## 2.1. Event Marketing

Event marketing is a marketing strategy that businesses benefit from when they promote a product or service, or when they promote their brands through a real time interaction. Marketo, an American software company that provides Marketing Automation software focused on account-based marketing, defines event marketing as ‘the process of developing a themed exhibit, display, or presentation to promote a product, service, cause, or organization leveraging in-person engagement’ (www.marketo.com, 2018). Since events are such platforms interacting with potential customers and often have a face-to-face communication with them, event marketing must be based on building relationships, generating goodwill, and earning the trust of their target audience.

According to the US Bureau of Labor Statistics (2019), the event industry will grow by 44% from 2010 to 2020, which exceeds many other growth predictions in various industries. By providing an area for people to interact with the product or a service of a brand, events have become an essential part of businesses that are targeted for the tailored audience and marketed via various channels today.

When explaining marketing and how it works for businesses, Bowdin et al. suggests that marketing is done to ‘satisfy customer needs and wants by exchanging goods, services or ideas for something of value’ (2006, p.180). Event Marketing is a term that is often used but it is not easy to explain since it is a combination of practices related to the events to ‘ease, facilitate, accelerate, open and close the sales work’ during the event process (Toner & Walker, 2014, p. 32). What makes event marketing different is that the event planners should mix and link the event message and the media elements before, during and after the event (Close et al., 2006, p.422).

When marketing events, event managers must know the elements that their event has to have. These elements help define and ease the marketing process. Hoyle (2012) defines the three most common elements that make an event desirable by explaining the entertainment, excitement and enterprise factors in events:

- *Entertainment:* Lexico, an online Oxford English dictionary defines entertainment as ‘the action of providing or being provided with amusement or enjoyment’ ([www.lexico.com](http://www.lexico.com)). This element can be in many different forms. Nobody wants to become a part of a social event unless it offers some kind of entertainment. No event can be perfect but the main goal of event planners must be to provide a positive feeling for the attendees during and after the event. However, that positive feeling may be various depending on what motives the attendees. But at the end of the path, everybody wants to be entertained when thinking about attending an event. For that reason, Hoyle (2002, p. 2) claims that it is essential for event planners and marketers to know their target audience to choose the right format and activities to entertain them. Such events will leave attendees satisfied, spreading a positive impact to their environment about the brand or the service of the event company and will help get more attendance for future events.
  
- *Excitement:* Excitement is an event element that should be created to center around the event to attract the public. However, the event planners and marketers must be aware and certain that the excitement that they created before the event meets what is delivered during the event. Excitement should be mixed with the entertainment element but this can be promised as a tropical getaway, mysterious party, non-stop music and dancing in many event formats. When the excitement created before the event turns out to be a false alarm for the attendees, this may affect the future attendance and even create a negative impact with word of mouth. Bad reputation resulting from not being able to deliver what was promised and attendees who get excited about an event but not getting what they expect may be a long term and very complex problem even though event planners change their formats for the better. Excitement delivered as promised during the event, on the other hand,

is a great factor to keep people coming and intrigued just like Tomorrowland does with different story videos about its theme each year (p. 2).

- *Enterprise*: This element in event marketing is all about creating, delivering and working on bringing innovative and new approaches in the events that are planned and the partnerships and negotiations that are done in regard to events. These activities and actions can be never heard of or even risky, but they should be done with a purpose and make the event either more exciting or desirable by the target audience. Enterprise in event marketing should be the factor that keeps the event format fresh and the attendees surprised and impressed by the newness. For instance, cliff diving events can be very enterprising and other types of event that involves doing new kind of things that are characterized to be risky but guarantee and offer an adrenaline rush. (p. 2).

Hoyle (2012) further argues that whether hallmark or mega events, when in the process of marketing events, all three of these elements are critical to the continuing success of any event (p.2). The consumer needs can be the most important factors on determining these needs but there are other factors directly affecting the functions of marketing. Some of these functions that should be considered while coming up with a marketing strategy are explained as understanding and analyzing the needs of the target market to create a better event experience.

Having an idea about the number of the attendees for the event to be planned and determining the groups of people that might be interested in attending to the event are the first steps of event marketing since it creates a base to build from. Doing a research on the other events that can create competition in the market and determining the price of tickets also come as the next steps. The ticket prices should not be too higher than the competitors in the market, yet, when the event has unique ideas that can turn itself into an experience, the ticket prices are expected to increase. It is also

important to know the price that the target audience would be willing to spend on the event when setting the price. Planning the most suitable marketing communication tools and creating the message of the event to be used for the target audience are vital factors as well. These can only be determined when the target audience is clear and the marketing tools are determined according to their demographic. Lastly, creating the right venue design and theme is a must when creating an event experience and marketing the event accordingly. When these steps are taken, event managers must decide which channels should sell the tickets and they must create their marketing objectives to measure the event results after the event (Bowdin et al. 2006, p.180).

When coming up with an event marketing strategy, the basic elements of marketing must be what the event marketing strategy based on. Describing the basic elements of marketing, Jerome McCarthy introduces businesses to the four main variables that they need to pay attention to the most. According to him, every business must focus on four major decision areas before planning any marketing strategies. Named as product, price, place and promotion, these decision areas, also known as the 4 Ps of marketing create a marketing mix that every business must have (1960, p.45). Hoyle (2012) on the other hand, suggests that when it comes to marketing events, these 4ps have to be introduced with another P, which is called 'positioning' (p.12). positioning is what keeps event marketing different from marketing other businesses. In order to understand how these elements work and how they can be adapted into event marketing, below is brief explanation of the 'Ps of marketing' by McCarthy (1960) and Hoyle (2012):

*Product:* Product is used for the services or the goods that a business offers. These can be purchased to satisfy a need of a buyer or the benefit that they can bring. Apart from the tangible product itself, the buyers pay for the benefit that they can get from it. Buying a lipstick, for instance, can satisfy a person's need but the pleasure or the benefit that the person would get from wearing the lipstick and feeling sexy would be the real reason behind purchasing the product (p.45).

*Price:* Price is the amount that businesses charge their target audience for the service or the product that they offer in the market. The price of the service or the product that a business offers is a crucially important part of the marketing process. Price must be determined carefully to move ‘the right product’ to ‘the right place’ with the ‘right promotion’ to the target audience (p. 47). It is the key element in providing benefit to the businesses.

*Place:* A product or a service that a business offers is to be purchased by an audience. Thus, it is important to provide a convenient location to the audience in order to purchase the product or the service offered. It is very important to make the service or the product available at a convenient locations or locations for the target audience of businesses. All the problems, functions and institutions involved in getting the product or the service to the target audience must be considered under the place element (p. 47).

*Promotion and Public Relations:* When a product or a service is ready to be purchased at the right places with a suitable pricing, it is very important to let the target audience know about the available of this product. The target audience must be informed about the product or the service, and all the information related to it. Therefore promotion is an important element of marketing mix since it is all about the process of informing, persuading and influencing a consumer to make choice of the product or the service that he or she desires to purchase. McCarthy claims that any methods that communicate with the target audience such as sales promotions, advertising or personal selling can be taken under the element of promotion (p. 47). Hoyle (2012) takes promotion under the title of ‘public relations’. Having the same mission in the process of marketing, public relation goes one ste further than only promoting events. “Public relations can determine what others perceive of you and your mission” (16). It can be done through various marketing channels which will be discussed in detail further in this study. It can be done via traditional marketing tools such as media kits and newspaper releases, or by means of trade publication interviews with the leader of the organization. But the essence of public relations in event

marketing is that it must never stop, on the contrary, it must be an ongoing effort to establish positive perceptions of the event.

*Positioning:* Positioning of an event is all about deciding what areas that consumers are interested in the event can fulfill. It requires a deep research on the aspects of the event that can make it different from the other events in the market. It is about the audience that the event is aiming for. At the end, positioning of an event is essential to meet the expectations of people in the location that the event is organized. For example, when an event is to take place in a certain region, the general habits and the interest of the people in that region must be considered. Their celebration habits, the price of the events in the same region, the age group that would be interested in the event, basically everything to get more attention and to keep the event as interesting and different as possible must be studied when positioning an event (Hoyle, 2012, p. 19).

### **2.1.1 Event Marketing Strategies**

According to Jerome McCarthy, a marketing strategy must have ‘the definition of the market target’ and ‘the development of a marketing mix’ (1960, p.37). The definition of the market target rises from the need of knowing the target audience for the product or the service to be marketed. A detailed research must be done on the target audience that is aimed to be reached. The demographic of the audience, the interests and even the variety of the preferences must be studied before starting the right marketing strategy for businesses. The development of a marketing mix, on the other hand, comes right after the target audience is carefully studied. It is a combination of all the marketing tools that must be used to reach the audience. But this marketing mix does not emerge from a random choice of marketing tools, it is



created depending on the market target. This would help determine creating and shaping the tailored product or the service that can meet the majority of the target audience's expectations (p.39).

Based on these two of the basic rules of a marketing strategy, in order to plan an effective event marketing strategy, the market target must be studied for the specific event, as well. The background and the culture of the people in the region that the event is held must be researched and comprehended truly. This brings event organizers to explore the common or sometimes historical reasons for special events so that they can be marketed by using the right channels and messages to the right audience. Once this is systematically done, reaching out to a wider, international audience becomes a matter of time and strategic positioning which turns the event a promise of an exceptional experience desired by many others around the world. There are some common elements of every successful event that help keep them special and unique in some way.

When an event is clearly defined, it becomes possible for the event managers to make decisions and create strategies they will use in attracting their audience through event marketing and event development. Here comes the five Ws of event marketing that must be studied for these marketing plans. According to Hoyle (2002), they help determine the 'viability, feasibility and sustainability of the marketing plan' to be implemented. They include why, where, who, when and what as explained below;

*1. Why:* Why answers the reason as to why the public should spend both their money and their time by attending an event. This question must be answered by the event planners first when the planning process starts. It's the event planners' job to make sure the target audience of the event will be glad to attend the event or if they have enough reasons to attend it at all. The message that the event planners give to their target audience through social media tools must be very clear in the way that they represent the answers of this 'why' questions. They need to be announced to make the target audience wonder about the event and believe that they have reasons to attend it (p. 33).

2. *Who*: The who in event marketing plan determines the right target audience that should be invited for the event. Event planners must decide what target audience they are planning to shoot for when they start planning the event. By answering the question “who”, the event management can find the right target audience and further filter the suspects and prospects attendees of the event. The target audience of an event is a key factor on determining many other expectations from the event. Depending on the target audience, event planners can have a better idea about which companies they can or should partner with, what kind of activities they should provide, what kind of social media tools they should use to reach out to them. The ‘who’ element in event planning is one of the most important questions that has the ability to determine many other aspects in event planning process (p. 35).

3. *When*: When determines the right time to which the event can be held. As an event marketer, it is important to remember that timing is everything to improve the number of attendees. When the target audience is defined, deciding the time of the event can be easier. Depending on the most suitable season of the year for the target audience, or the holidays if applicable, this question can be answered. Planning the event at a time that does not work for the target audience such as work days/hours can be a reducing factor on the attendee number. This situation can go a little further and determine the success of the event as well. This is also a crucial factor when planning and marketing the event. It would be really difficult for people to attend a happy hour event, for instance, if the event was planned during the work hours. When focused on gathering people from different companies to provide networking for them, event planners should also consider if it is a good time for their target audience to be at the event venue. Besides, religious holidays should also be considered since people may want to be with their families instead of a networking event on such days. These days can be an attracting factor for a different target audience though, when themed and marketed according to the special days or religious holidays, some people may want to attend events especially when they are cultural or private events (p. 36-39).

*4. Where:* This answers the question of where the ideal place to host the event. Most of the time, event venues play a huge role determining the success of an event. The location of the event is also linked to many other aspects. These aspects should make the attendees feel comfortable, safe, and practical when they need to park their cars, or commute to the event space. The venue should justify the objective of the event. The type of the event is a determining factor on choosing the location of the event for event planners. For instance, if a religious event is to be planned, people may want to be in peaceful places or in locations that are in contact with nature. In other cases, a music festival or a carnival would need a larger space, where people can move around and dance and enjoy the music. Since the volume of the music will be high, these events should be organized in venues that would not disturb the environment by making its attendees feel comfortable as well (p. 39).

*5. What:* The question what should explain the purpose of the event. It should also be very informative so that the target audience can understand what the event is organized for. The answers should describe the company's objectives such as enhancing brand image, facilitating employees, and launching new product. The event should always live up to the expectations that was created in the mind of the attendees (p. 40). The answer of this question can also be given by defining the event according to its size or purpose. A mega event or a networking event would be the answer of this question.

Apart from the 5 Ws of event marketing, there are many other details that event planners must be careful about. Towards the end of this meticulous researching and positioning process of events, businesses should be aware of the benefits that they can gain from an effective event marketing campaign. By providing people an area to experience the promises of a company or a brand, events are highly effective factors in building brand image and brand equity. Brand equity, is the 'added value' of the company's names and symbols. Close et al. (2006) explains brand equity as "the valuation of brands as assets on the balance sheet becomes recognized as an important recognition of organizational performance (Close et al., 2006, p.254)".

In his book, Jones has argued that event marketing strategies should represent the socio-cultural and normative situation of the society that they are held in. Only this way it is possible to find the best event marketing tools and practices for each event (Jones, 2010, p. 229). He continues his argument by saying 'knowledge about socio-political relationships stimulates understandings about marketing power, influence, and values in any event' which takes event planner to a point where they must not distinct their event marketing practices from the normative situation of the event country.

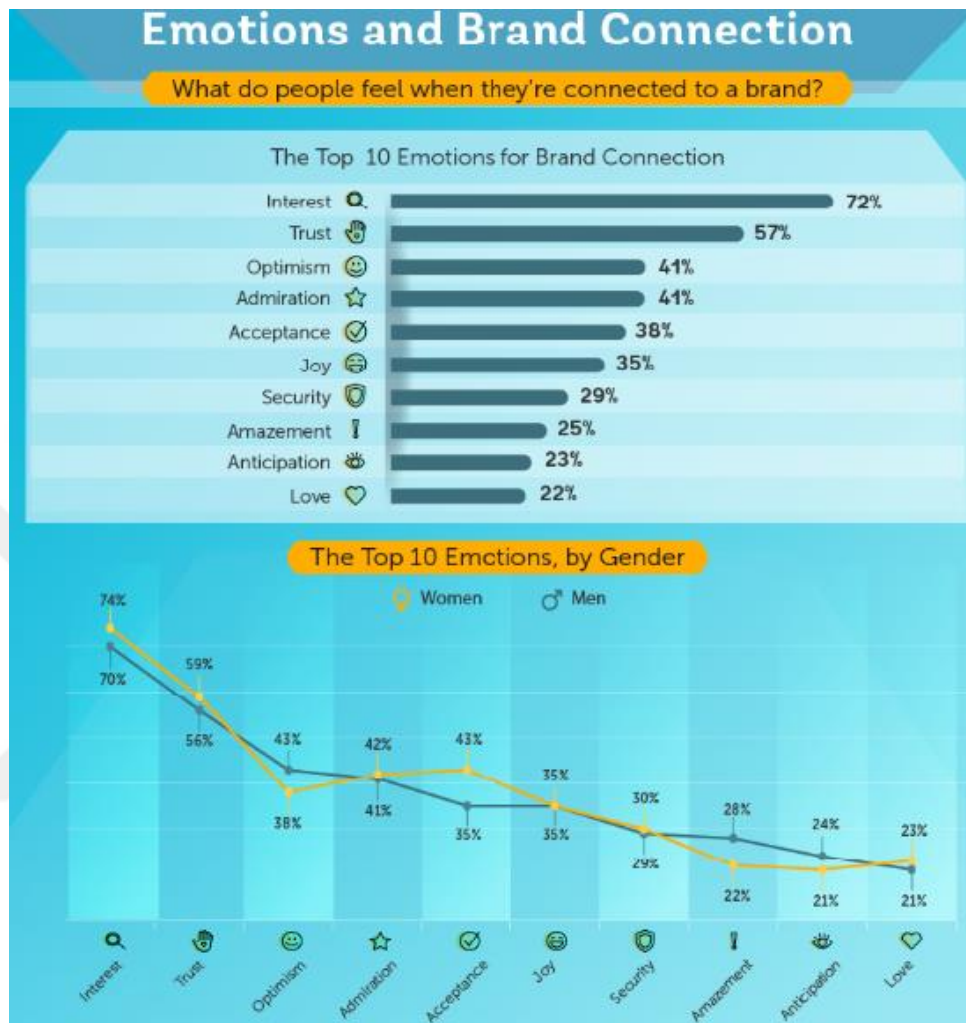
In this case, event marketing should focus on and integrate all management decisions and various tools in many forms to be more effective (Hoyle, 2002, p.xvii).

The positioning of marketing event policies and the political dimensions of events marketing are studies that reiterate the importance of events and events marketing. Links between events success and event marketing efficiency also appear to be an essential issue in the marketing of events, as suggested by Berridge (2007). He claimed that it is very normal for event marketing to gain more power since many local and national tourism activities that are attracting people are shaped around various events. Many events have failed due to poor event marketing skills (Berridge, 2007).

There can be various benefits of event marketing for businesses. Below is a list of some of these benefits that businesses can gain with event marketing;

- *Driving sales:* This includes building share incentives through the media and other possible passive leads such as the battle of the hashtag, social sharing of promotional contents and sponsored give away. This strategy helps in crowdsourcing attendees and converting them to passionate advocates of the event (Casati & Varzi, 2008, p. 123).

- *Growing leads and database:* These methods include an extensive screening of potential partners. Promoting goals of all the partners in the event together with the event marketing goals would be cost effective and reach a wider range of potential customers. Even if direct sales or benefit is not obtained during the event, prospects can turn into leads for future purposes. The emails that are collected during events can be potential customers by means of consistent and suitable communication with them (McCabe, 2018).
- *Increasing brand awareness:* For businesses, sponsoring for an event or having a booth at a trade show can be possibilities to introduce their services or products to an audience. Events provide businesses an environment to hand out free samples or sell products so that people can learn about their existence.
- *Brand Affinity:* According to a survey conducted among 1,000 Americans in the USA by Customer Thermometer in 2017 (Figure 3), emotions such as interest in the brand, trust and optimism help people stay connected with a brand. Events can produce the necessary field for people to get connected with the brands by giving them a tangible experience that they can like, trust and remember brands and their products or services. This would create a long term brand affinity for the target audience of businesses.



**Figure 3: Survey of 1,000 Americans the US by Customer Thermometer, 2017**

**Source: [www.customerthermometer.com](http://www.customerthermometer.com), 2019**

- *Socialization:* It is essential for events to provide their attendees an environment in which they can communicate with the other attendees and eventually make new contacts. Marketing events naturally creates a social area for business people to connect with each other and build relationships (McCabe, 2018). In this case, whether for the contacts from other companies

or within the same company, event marketing is a social way to create communication for businesses.

According to a 2018 report by McCabe, 80% of marketers believe live events are important to their company's success (McCabe, 2018). When one considers how many marketing channels and strategies there are to choose from, it gets more clear that the marketing managers have a very important role on the decision making process. There are two most considerable reasons for having events have an impact as a marketing strategy which includes face to face interactions with customers and the element of something special to occur in the event.

Attending an event and being a part of the experience in person can make it easy to remember. Whether it is a corporate event, arts festival or a trade show, being in the event place can give people a visual to remember along with the brand name or the service represented. Yet, the event marketing strategies to turn these events into experiences can be a challenging work. Events are the opportunities for brands to interact with their target audience in person. McCabe (2018) also states that event marketing can work effectively because it is a way for businesses to get an opportunity to have face-to-face interaction with their audience. It has been proven that, 95% of marketers say live events give businesses an opportunity to create valuable in-person connections with their customers.

Events can be seen as a fun and memorable way to grow the business marketing strategy. However, it takes a team and a detailed work to build up the right marketing strategy for an effective event. When planned carefully and managed meticulously, the benefits can definitely be worth the effort for the long run. Event planners must be careful when planning their events and choose their marketing strategy wisely. They need to decide who their target audience should be, what location is the best for this audience, what is different that they offer for this audience and many other factors for both B2C and B2B events. In today's digital era, it's very easy to forget just how influential the direct, immediate experience of events can become (Yeoman et al, 2012, p. 236). The fact is that, there is still a huge role for physical events for all kinds of

purposes and for a wide variety of audiences. Many companies have used events to launch new products, to refresh a brand, to engage with key suppliers, to release a news story, to reward high-performing employees and also to inform internal and external stakeholders. Events can be used to stimulate demand, to bring new partners and to inform leads on board. To achieve the main purpose of the event, it is essential to find the right venue, get the right speakers, invite the right audience, arrange the ticket pricing and the ticket sales channel wisely and the company can definitely move a step forward for an opportunity to communicate, engage with the target individuals in an exciting, immediate and in a realistic way.

Event marketing is critical in developing the brand of the business. Put on an event and suddenly the business can have an immediate way to display their brand in a real setting. The sensory experience of an event means that the event's attendees are involved in a very real, meaningful and memorable manner; one that digital will struggle to match (Jackson, 2013, p. 158). The event gives the company an opportunity to engage with different types of partners including the customer, it is only limited by the management imagination with a live event and can give the attendees the ability to engage with the business in a highly experiential way that motivations desired outcomes and increases the chances of brand advocacy. Events also allow for a two-way engagement in a way that the business and the customers respond to each other on a real-time basis. Rather than posting questions to a digital chat box or moderator in a way that is automated, people can speak directly with a representative of the business during the events of businesses. This is the exact reason why the marketing process of these events must be tailored according to the needs and the messaging of the particular business.

Events play a useful role in creating a lead generation. Event marketing can be an incredible platform for lead generation when your audience demographic is right. Invite clients, leads, partners, resellers and suppliers to create a highly interactive experience, disseminating knowledge and insight. Leads can be captured, recorded and prioritized in a far easier way than with pure digital analytics. Leadership thoughts are also developed in events through guidance in information gathered. They allow



networking via education alike, thereby stimulating learning discussion, and debate. By bringing industry speakers to speak about broader and relevant industry issues, the event can help inform the company's workforce and/or business partners, whilst stimulating a wider debate. In the current day and age it is advisable to host live events to obtain the power of real world engagement. Hosting a live event gives the company the chance to engage immediately with the physical audience and create content that the business can share beyond the event using social apps, media, and mobile tech. Such interactions interactivity greatly leverages the power of the event (Yeoman et al, 2012, p. 5-15).

Opportunities to give away promotional materials to remind the target audience about the business or the product can also be obtained in events. Events help demonstrate quality and utility, whilst allowing the attendees to spread the branding far and wide, through the use of promotional merchandise and promotional marketing. The process creates long-term brand awareness and offer a physical experience in a way that cannot be emulated digitally. Studies into giveaways and promo merchandise show that recipients of the promotional materials tend to keep them for at least a year, contributing to a powerful brand exposure (Yeoman et al, 2012, 241). The giveaways and promotional items can be seen as a part of the marketing process of the businesses during events. There are other channels that offer a higher level of engagement other than digital experiences, however, that doesn't mean that the business should ignore digital channels. On the contrary, digital technology fits in perfectly into modern events and can help improve and boost engagement. Physical and digital marketing does not need to be soloed either. Instead, events create content to share via digital assets. For example, one could plan a VIP lunch or pre-event showcase to boost pre event buzz and engagement or host a competition or webinar to create more buzz. All of these can play a perfect role in promoting the main event through digital channels like email marketing, social media, and of course the website of the company.

Various partners benefit from the occurrence of the event. Whether they are used to celebrate high performance and celebrate success, internal events can be exciting and rewarding factors in business life by reminding employees why they feel

an affinity with the organization and can make them gain a sense of pride in working at the company. Similarly, events can be used to bring the business network closer together, strengthen relationships and also forge new bonds (Jackson, 2013, p. 48). Bring thought leaders, valuable learning experiences, rich content, and face-to-face opportunities to connect to the business's network for an afternoon or evening and strengthen the business's relationships with suppliers, partners, and other potential network sources. These valuable experiences can also be the base purpose of the social events that can now be celebrated by means of various social media platforms and marketing tools.

Even in an era where digital marketing channels that seem to be ubiquitous, events are getting more vital to businesses than ever before. Companies that recognize the potential of holding multi-layered, targeted events that cross-fertilize their communication and marketing efforts will reap the rewards and enjoy far greater rate of investment from their marketing expenditure than those who invest purely in the digital market. Today's world require to integrate the traditional ways of marketing with the innovative, creative and more recent ways of marketing such as social media tools or influencers to promote their businesses. Yet, events provide an experience to the target audience that can be a very powerful way to market a business, product or a service. They aim for the memory of people, and become a part of their attendee's lives subconsciously. When the potential of the event marketing is fully realized, it is very predictable that many more businesses will invest in it.

An actual event can help companies give their target audience a true brand experience. Zarantonello and Schmitt (2013) explain the role of event marketing in brand equity by stating that 'events are capable of producing effects at both the corporate and product/brand level'. To prove this theory, they give the sponsorships and partnerships that are created through the events and how they provide brands a positive image and positive corporate reputation. The way that people perceive the brands can get more positive by means of the events that are sponsored by these brands. When people like the event, there is a chance that they have a positive perception on the brand that is sponsoring for that event as well. On a product/brand level, people

also find it easier to remember brand names when they see them as event sponsors with the help of event marketing and promotions.

*“Thanks to “image transfer,” a process through which the meanings associated with an event are transferred to the company sponsoring that event, sponsorship positively affects the image of the brand associated with it” (Zarantonello and Schmitt, 2013, p.7).*

This situation can be a positive factor for businesses when considering a potential sponsorship of an event. Perhaps, that is the reason why we see many brands sponsoring for various events all around the world.

Given the research information above, marketing events can be positive factors on building brand equity for business. At the same time, they create an atmosphere in which people can be more engaged with the brands or become aware of them. When carefully positioned and planned, events can bring positive returns for the companies or the brands in the long term. In order to get the long term benefits through the events, event managers must be well informed about all the communication and marketing tools that they can use during their event marketing campaigns.

There are many types and channels of marketing when it comes to events. The oldest methods and campaigns such as advertising on TV, billboards and flyers are only some of the major channels of traditional marketing for events. By means of the ever-developing technology all around the world, events now can be introduced and marketed via various digital communication channels as well. Websites of businesses, emails along with the database that businesses have and social media are some of the major channels of digital marketing that events benefit from. Given that the technology has brought a never ending innovative approach to marketing strategies, businesses have been obliged to bring new ways of connecting with their target audience by creating a kind of bond. The search of creating that bond with the target audience has made its way to have experiential marketing as a new marketing strategy for businesses. Businesses now organize events according to the interests or needs of their target

audience or they launch personalized products for their target audience to provide and experience for them so that their brand can be more memorable.

As a process of improving and innovating, traditional marketing, digital marketing and experiential marketing have been essential disciplines of marketing events. However, event marketing requires a wider concept which includes all of these three main disciplines of marketing. Integrated marketing steps into the event industry with an multi-channel and omni-channel marketing approach exactly at this point.

In order to understand how all of these marketing disciplines work in the concept of event marketing, the study will be discussing these marketing types and channels in detail below:

#### **2.1.1.1 Traditional Marketing For Events**

Perhaps traditional marketing is the most recognizable marketing type since it covers the oldest marketing channels such as television. The oldest and the most traditional marketing strategies fall under one of four categories: print media, broadcast media such as TV or radio advertisement and direct mail. Magazines and newspapers are among the major forms of print media. People still read newspapers and magazines, and even though the buyer reads them and leaves them, they can be picked up by another reader and what is marketed through these channels can be seen by a number of people.

According to Katz (2008, p.68), using traditional marketing can help businesses gain a visually more attractive, nostalgic and creditable stand. Katz (2008) also claimed that traditional marketing channels can be more effective on general public than a specific and controlled audience. Kotler (2006) on the other hand, stated that in general, traditional marketing's target is a passive audience which can be good for the awareness about an event or a service, yet, specifying the target audience can be challenging when the whole public is in the marketing group (p. 510). Marketing events through traditional channels can still be beneficial for event managers

especially for mega events since a mass of audience can be targeted. The study will discuss the major traditional marketing channels for events in further detail.

Although every traditional marketing channel may not be a perfect fit for every business, traditional channels are far from being outdated. When using traditional marketing channels, it is important to understand the target audience of a business. This would help choose the best traditional marketing channels for businesses.

It is inevitable for traditional marketing to work alongside other marketing methods with the improvements in technology and the digital world surrounding businesses. Although the major traditional marketing channels have still been used, businesses now can mix traditional marketing with digital marketing as well.

#### **2.1.1.1.1 Traditional Marketing Channels For Events**

While some traditional marketing channels are not very suitable when marketing events, some channels can still be pretty strong on the way to reaching out to a target audience. Such promotional channels as TV and radio can be pricy options for businesses, yet, given that many people still watch TV and listen to radio programs, they can also bring out a certain awareness. In addition, such traditional marketing channels as billboards and flyers can be comparatively more budget-friendly and still very effective on creating awareness and getting registrations (Anderson, 2018).

Some of the major traditional marketing channels are as listed below:

*TV:* TV can be used in various ways during the process of event marketing. Promoting and advertising a mega event on TV can be a positive factor on sending the word out and creating awareness; however, as the audience is too large, it would be difficult to reach only a target audience. As a traditional marketing channel, TV is for

sure a powerful way of promoting events since they can still reach out to a large amount of people.

Televised events, on the other hand, can draw a large amount of viewers of events, which can eventually turn into future attendance when excitement is created. For example, broadcasting Super Bowl live on TV brought The CBS 98.2 million view in 2019. According to the article published on CNBC's official website in 2019, this number is even lower than the usual viewing figures of Super Bowl.

Given the information above, reaching such a large number of people watching an event can be an excitement factor for future events. When meeting the expectations of people and bringing out an exciting event, event managers can have a chance to sell event more tickets in future.

*Radio:* Event before TV, people had access to radio services. All around the world, people commute to work. They drive, they share rides or use public transportation. But listening to radio is one of the most common activities that people do during that time period. On their commute or spare time, people still listen to the radio. According to a research conducted by ITU Document in 2010, radio reaches over %95 of virtually every segment of population ([www.itu.int](http://www.itu.int)). The same research also shows that, in the majority of countries, more than 75 per cent of households have a radio. On the listeners' side, radio is being accessed on mobile phones as well.

When promoting an event and creating awareness, Radio can be a powerful channel. Events can be introduced to people via Radio. Nowadays it is possible to reach out to an event's target audience through Radio since there are various Radio channels and programs that play specific music or have specific talk shows. Choosing the right Radio program might be beneficial for event managers to reach out to their target audience.

*Billboards:* According to Anderson (2008), billboards that have printed images on canvas are largely in use as a way of marketing. As a traditional marketing channel, billboards are known to have less writing and more visuals on them. The visuals can be easier to catch people's attention than writings. Anderson (2008) also states that in

order to raise brand awareness, compelling images can help a lot during the marketing process.

When marketing an event, having a vivid or an intriguing image of the event on billboards can be an attention gatherer for people passing by them on streets. They can create excitement among people with a promising image and can lead people to learn more about the event.

*Flyers and Brochures:* Flyers and brochures with the graphic of the event on them can still be an effective way of promoting and marketing events. It is possible to hand out these flyers and brochures on streets or at malls, or simply leave them on a public area so that people can learn about the event, who will be in it or where and when it will be. Anderson (2008) states that these are still the most preferred methods for special discounts and offers as well. When marketing an event, these hand-outs can be used as a way of promoting special offers.

*Print Ads:* Newspapers and magazines can be some of the most effective print ads that event managers still use today. As newspapers are in daily use and can be left by people in public areas to be picked up by others, they can be unexpectedly powerful in reaching out to a large audience. Magazines, as well, are in daily, weekly or monthly use and be read by a great amount of people. Even the magazines created for the passengers on planes can have a place in promoting destinations, events or food. Although they may not bring a very fast awareness, when marketing large and annual events, they can be an effective part of the event marketing strategy.

*Word of mouth:* According to Pickton and Broderick, word of mouth can take a business' advertisement beyond what is planned for it. They use the phrase 'splitting hairs' to describe how difficult it can be to distinguish the positive impacts from negative impacts through word of mouth. In this case, it is important that WOM has an strong impact on promoting a business or a service even though it is difficult to lead it to the aimed direction all the time. A very important part of this impact can also come from the past and current employees of a company. The past employees can

create a really good or a bad image of the company or its services while the current employees are the ‘faces’ of the company giving the first impression of the company to the customers. This situation can create an instant and maybe even sometimes not the correct image of the business.

Although word of mouth is not a part of formal marketing communications, it can still be very effective. It is difficult to lead and control, but it can still be a very strong impact on getting more registrations for events. In this case, event planners must understand its influence and try to provide its attendees the best experience possible. Furthermore, they should be very meticulous when choosing the ‘influencers of their events’. These influencers can be the staff who work during the events, since they will be influencing the attendees’ experience directly. At the end of the day, planning an event and giving a positive public impact is not merely about the target audience but about the people interacting with this target audience (Pickton & Broderick, 2005, p:109).

#### **2.1.1.2 Digital Marketing For Events**

As digital technologies continue to dominate and re-create the landscape for businesses, marketing managers are challenged to stay informed, adapt, and make strategic decisions in a digital area which is continuously improving. Digital marketing is largely used to promote products or services and to reach consumers using digital channels. These digital channels includes mobile phones, social media marketing, search engine marketing and many other forms of digital media (Yasmin et al., 2015, p.69). Any business can benefit from digital marketing to reach out to their target market, and turn their business leads into their future customers.

The use of digital marketing is crucial for businesses today. It is because the Internet is becoming one of the most used tools all around the world and people connect to the Internet for daily activities, which includes purchasing goods and services. Digital marketing is a competitive area for businesses to promote their



businesses by always aiming the newest and the most innovative strategies. The area is being so improved that events can now be managed, marketed and measured via such event marketing tools as Cvent or Splash. These event management tools help event managers coordinate all their event related work such as sending emails, getting registrations and advertising online via their platforms that use various digital marketing channels.

The most common digital marketing channels are websites, online advertising, email marketing, social media, affiliate marketing, search engine optimization (SEO), pay per click (Yasmin et al, 2015, p.71). With the use of the Internet, people now also purchase products and services online. Not only people purchase them, but they also comment online on the customer service of these products and services by affecting other people's choices on their purchase. These online reviews, comments, location posts with personal notes by people create electronic word of mouth (eWOM). Although it is not always planned nor controlled, it can still create a buzz and become very powerful as a channel of digital marketing.

All of these digital marketing channels can be reasonable cheap and very fast in terms of measuring results and the return on investments (ROI) for businesses. The major digital marketing channels that events can use as a part of their marketing strategy will be further explained next.

#### **2.1.1.2.1 Digital marketing channels for events**

Although there are various channels that can be used in digital marketing, when it comes to events, they must be chosen very carefully. In order not to waste any of a business' financial sources, time or energy, the digital marketing channels should be determined according to the event and the target audience. Event websites, event registration tools or landing websites, email marketing, search engine optimization, pay per click (paid search), electronic word of mouth and most importantly social media.

The most commonly used digital marketing channels for events are explained as below:

*Event Websites:* Having an official website is an essential digital marketing channel for events. They are the main address for target audience when they want to get information about events. Taylor (2018) claims that having an event website will also boost SEO. A Digital Marketing Plans study that was prepared in 2017 claims that Website is the most effective digital marketing channel when reaching out to the target audience (www.ascent2.com). Event websites must be able to answer such specific questions as the event location, event date and time, event schedule. Apart from the main information about the events, event websites can have all the social media account information for the event and they should be linked with all the event related services. They should also be kept updated.

Event websites must be linked with event registration tools or they must have landing websites if they do not lead their target audience to a specific channel that sells their tickets or does their registrations. When events don't have a website to sell tickets, event managers need a digital platform to keep track of the registrants. Event registration tools such as Eventbrite create an online platform for people to purchase tickets or register for the events. These registration tools can even be linked with official event websites when event managers wish to gather registration information through one platform only. Landing pages, on the other hand, can be used on official event websites. These pages are necessary when selling tickets or getting registrations for events.

*Email Marketing:* Yasmin et al. (2015) defines email marketing as the message sent via email to existing or potential customer (p. 72). Emails are direct ways to send a message to the customers, that is why when building brand awareness and customer trust, emails are very powerful. With a database of the target audience, event managers can use this element of digital marketing to promote their events and let their target audience know about what's coming next from the direct source.

*Search Engine Optimization (SEO):* “Search engine optimization (SEO) is the process of affecting the visibility of a website or a web page in a search engine’s “natural” or unpaid (“organic”) search results” (Yasmin et al., 2015, p.73). 2012 Digital Influence Index report by Fleishman-Hillard and Harris Interactive Annual Global, %84 of people who live in India, Canada, China, France, Germany, Japan, the United Kingdom and the United States use Internet search engines to make purchasing decisions. This brings businesses to a place where they strongly need a successful search engine optimization (SEO) strategy. As for events, when reaching out to their target audience, it is important for event managers to make their event websites or event landing pages appear on the upper part of the search engines such as Google, so that people looking for events in specific music genres or locations can find out about the events. Getting the event information on top can bring more potential registrations for event managers. SEO, in this case, can be a very powerful digital marketing channel for events as well. Yet, SEO is an organic channel, which means it could take up to years for events to go up on the search engines when they have competition.

*Pay Per Click (Paid Search):* Rather than receiving organic clicks on a website, generating clicks on the websites by means of paid search engine advertising is called pay per click, or paid search. It is basically SEO but this time businesses pay for it (Taylor, 2018). Taylor (2018) states that these search engine ads can be targeted by search keywords, time of day, day of the week, geography, language, device and audiences based on previous visits. She further explains some of the options for creating ads which are calls-to-action, locations, site links, pricing and bullet points.

Pay per click element of digital marketing can be an effective channel for events as well. Being one of the first events on the search engine when searched with certain words or locations by potential audience, events will have more visibility and have a better opportunity to turn those clicks into ticket purchases or registrations.

*Social Media Marketing:* According to Kaplan and Haenlein, social media is ‘a group of Internet-based applications’ which allows the creation and exchange of User Generated Content (2010, p. 61).

The internet has changed lifestyles all around the world. With billions of users worldwide, people have been using it both for their learning purposes and for their social needs. Social media has become a crucial part of many people’s lives in the world. Of course, marketing an event requires to be in that part of life. It not that easy to determine what kind of events are the best fit for social media promotions or what social media platforms are best fit for the event that can be promoted through social media. In order that event organizers can promote their events, give their message, communicate with their audience and gradually get the results that they aim most efficiently and effectively, they should choose the social media platforms as wisely as possible (Moise & CruCeru, 2013, p.1). When talking about this wise choice, Moise and CruCeru claims that conferences, tradeshows, expositions, concerts, symposiums, fundraising galas, trainings, seminars, webinars and other events as: special occasions like discovering new technology, happy hours, parties and annual general meetings are amongs the events that are promoted on social media very often (Moise & CruCeru, 2013, p.4).

“Social Media” means the online activities of people using the internet on such social media platforms as Youtube, Facebook, Instagram and Twitter which will be explained in detail later in this study. Social media platforms create a conversational world that make it possible for event planners and marketers to transform and transmit their content with words, pictures, video and audio to their target audience using these platforms. Jackson (2013) defines Social Media as ‘a group of Internet-based applications that build on the technological and ideological foundations of Web 2.0 that facilitate the creation, editing and exchange of user-generated content’. Web 2.0 creates the concepts that are used on the internet. Web 2.0 is all about the principles of user-generated content. Now people can not only read newspapers, but they can also read the news online, comment on them, share them if they want to or they can even create the news contents and post them so that other people can reach out to that

information. Rio Carnival and Tomorrowland music festival events adopted this paradigm shift to foster their growth of Social Media in the new age of information.

There is an increase in the number of social media users each and every day. A survey conducted by Smith & Hanover (2016) proves us that people are using the internet for some specific and main purposes. The study claims that almost 80% of people worldwide using the internet also use social media platforms. Social Media has become a part of everyday life in the current era. People now benefit from these social media platforms to increase their communication on the internet. McCabe (2018) points out that ‘the high broadband penetration and community-focused population’ are the reasons of the people increasingly using social media. The Internet has helped both Rio Carnival and Tomorrowland music festival events connect with the world, but Social Media has made it possible for them to communicate with their target audience and make them a part of their promotional process by making them talk about the events, comment on their posts and share the event related news and visuals.

Social Media is part of a changing and growing environment that is affected by new trends and technologies. For that reason, the change in social media channels and the way they are used is constant. Social Media platforms as tools for communication between consumers and organizations are becoming extremely important today. McCabe (2018) claimed that “*Social Media platforms have transformed the internet from a platform of sharing information into a platform of influence*”.

Instead of paying for advertisement on TV or on huge billboards, social media can be a way more affordable way of promoting for businesses. It can still reach out to the same target audience or even with the right targeting and the use of right social media platforms it can reach out to a more specific group of people depending on the event needs. There are many social media tools that can be used to invite people to events or to solely promote the events to gain more awareness. Some special features on specific social media platforms can detect a person listening to a song or a specific artist and use this info to invite this person to the event that the artist will be on stage at. Some others can detect the location of a person and invite him/her to an event nearby. All these can be attained by paying less than what companies would pay for

TV or radio advertisements and be very effective on reaching out to that niche target audience.

Apart from the positive sides of the use of social media platforms in event marketing promotions, there are some negative and unexpected/unforeseen sides, as well. Some people on social media can create fake company accounts and post on behalf of them. This can be very dangerous if the company itself exists but does not have a social media account. These fake accounts can be controlled to start fraud and fake information on rewards etc. To get people's information and violate their intimacy. They can even be used to gain control on people's financial resources such as their credit card info on social media platforms (Moise & CruCeru, 2013, p.5). at the end of the day, it is very important and crucial for business to have their own social media accounts, and it can be very useful and more affordable for them to use these accounts to promote and advertise their services or businesses. They can also be used to promote events by targeting the right audience. When businesses can fully adjust their social media platforms and have a determined and solid image on their social media account that are preferably linked with each other, it will be easier to gain trust from their audience and move forward accordingly (p.6).

Today's use of the Internet and Social Media has made it crucial for many events to be present on different Social Media platforms so that they can interact with their target audience and track the communication trends. The major social media marketing channels are listed below;

*Facebook:* This is a social networking site that began in Feb 2004. It has over 2.32 billion users as of April 2019 (www.statista.com). According to the website's homepage, "Facebook helps you connect and share with the people in your life" (www.facebook.com). The ways that people use Facebook basically starts with creating a personal profile. Companies and brands can also create their business profiles. Users then are able to connect with other users on the platform to

communicate with each other. They are called “friends” on the Facebook platform they can comment on their friends’ posts on their profiles, or they can create their own posts on their own profile. These posts can be published as private or public which make it possible for other users of platform to see the posts of the user even if they are not friends when the post is published on public mode. Facebook also has a brilliant section for events that allows users to create their own events whether corporate or private. If the users want to specify that they are on a picture shared by a friend, they are able to “tag” themselves on the photo. When it all comes together, Facebook is a very engaging and dynamic Social Media network and allows people to be connected well with one another and even their favorite company, brands, or interests.

*Twitter:* Twitter is a social networking site referred to the “micro-blogging” platform. This social media platform makes it possible for its users to publish short text posts on the platform. These posts remain on the personal page of the user. The platform basically allows users to send and read posts of 140 characters. The platform calls these short posts “tweets”. In March 2006, the social site started its powerful journey on the internet world. It gained over 300 million users in just 5 years (McCabe, 2018). Users of the platform can be the “followers” of other users on the platform. They can post their tweets privately or publicly. The posts are re-sharable by other users which can create an open source for business to be even advertised for free, with minimum effort.

*YouTube:* YouTube has also been another social media site that has enhanced marketing and communication with people who are subscribed to view the events channels. The site is all about video sharing where users can upload, view, like, and comment on videos (McCabe, 2018, p.70). The site was launched in February 2005. When videos are uploaded on the site they become “viral sensations” and obtain millions of views fast. This has resulted in the rise of YouTube internet celebrities and/or influencers.

*Instagram:* Instagram is another social networking service that provides its users a platform to share photos and videos with a certain time limit on their personal or business accounts. It is a very innovative social media platform since it continuously comes up with different features such as Instagram story that allows users to share their photos or videos on their story that would only last for twenty four hours and IGTV, a stand-alone app that is also linked to Instagram, which allows users to post longer videos on Instagram. Since it was sold to Facebook in 2012, Instagram has been able to link the photos and videos that its users post to their Facebook pages as well ([www.businessinsider.com](http://www.businessinsider.com)). It is also possible for people to promote their business on Instagram by paid advertisements and run the same promotions on Facebook in a parallel way. Instagram uses the target audience of the users and advertises on both its own platform and on Facebook. It is also possible to run these promotions on both platforms even though the user does not have one an account on one of the platforms.

Getting onto social media early is important to create momentum for the event promotion, building a community and spreading the mission of the event that has been portrayed on blog posts that links have been provided. At the stage of social media, it is essential the event should already have an event hashtag sorted that is easy to remember and used in every event social media posts (Smith & Hanover, 2016, pg. 67). It is also essential to pay attention to the huge range and diversity of social media available for the event social promotions to reach out in the current era. Facebook, LinkedIn, and Twitter will all remain important dependent on the kind of event it is. Nonetheless, Instagram, Snapchat, YouTube, Pinterest, Tumblr, Medium, Reddit, Quora are also social media platforms that can work effectively, as well.

*Social Media Influencers and Celebrity Endorsements as an element of Social Media Marketing:* Celebrity endorsement and social media influencers that the internet world has today are related to the integral part of event marketing. There are several companies such as Cause Celebre professionally contacting with celebrities on behalf of companies and making business negotiations with them to promote products, services and events. Gupta suggests that when used in retail merchandising events,



exhibitions, or product launches, celebrity endorsements and social media influencers can leave positive impact on people for a long time(Gupta, 2003, p.47). People might think the products, services or events that celebrities endorse are more real, desirable or trustworthy in general. Even though this doesn't bring instant sales, it can create a brand awareness among the people following these celebrities. The personality of the celebrities can be a positive or distinctive impact on the brand image as well. People can remember a product by a celebrity, or think that an event will be as crazy and fun as the celebrity is. As a results, Gupta argues that celebrity endorsements can create a positive impact leading people to be aware of the brand or buy a product or attend an event in more trusting way resulted from the liking of the celebrity. For this reason, using celebrity endorsement as a part of marketing process is vital when creating brand equity 'by means of secondary association of a celebrity with a brand' (p.47).

While celebrities can draw their fans' attention to an event and create awareness among big crowds, today's social media tools has reached such a point that even ordinary people having a certain amount of followers can be a part of the event marketing process, either voluntarily or paid. *"An influencer is someone with a specialized passion, expertise, or topical authority who has significant power to affect the purchasing decision of others. [...] Any individual with the ability to shape the opinions, conversations, trends and actions of their audience can be considered as an influencer"* (Muldoon, 2018).

Given the information above, social media also has its own influencers. Social media influencers are not always celebrities, but they have a plenty amount of followers on their social media platforms such as Instagram or various blog websites. These people can make a living out of their posts through the sponsorships of the brands or services that they promote on their social media platforms. Their recommendations are the leads to create awareness among people.

Influencer marketing may provide new and original content creation since influencers can create original content such as blog posts that speaks to their unique audience. Product reviews are the most common type of content that we expect to see from influencers for consumer brands, but many other formats are just as persuasive.

Stunning Instagram images, live video streams, and consistent tweets can all drive social proof. Influencer marketing can also help reach a quality audience when the influencers are chosen carefully in the way that they have the attention of their followers on a related subject. Companies can benefit from the influencers' followers since it is voluntary, engaged and loyal. Influencers can help give a brand's message by putting it in front of a target audience that is already there to learn about what the influencer has to say.

*Electronic Word Of Mouth:* Today's Internet users share the information that they gain online, they seek advice online and most importantly, they may trust other Internet users on online platforms enough to pay attention to their suggestions and reviews (Kremers, 2017). This situations creates an online platform for people to share their opinions about a product, service, place or an event. The reviews about a restaurant, a clothing item or a tourism destination can now change people's minds for the better or worse. Just like traditional word of mouth, electronic word of mouth is very difficult to control in that way. Although people can express their genuine opinions on these online platforms, there can also be deceptive comments and reviews that are done with bad intentions.

Apart from the comments and reviews that people write online, to keep a positive electronic word of mouth during and after events, a 'social media moment' can be created for the attendees of events. By means of assertive stage decorations and the use of technology, many attendees may want to take photos and share them with the location or the name of the event. This action itself might help reach out to unexpected crowds, or just increase awareness about the event on social media platforms which eventually can become a huge help on the event marketing process by creating positive electronic word of mouth. Nowadays art instructions, themed bars, colorful decorations, comfortable and interesting looking areas are built solely for the events, to remain only during the events. By getting the attention of the attendees and leading them to take a photos of the place and post these photos on their own social media platforms, the events can benefit from a pleasant part of marketing without even

spending any budget for it. In this case, electronic word of mouth can be budget friendly.

Last but not least, by means of the new ways in advertising online and focusing on what consumers think and say about a product, service or a brand have brought a new terminology as “Friendvertising.” Öztürk (2013) explains this terminology as a way of consumers also known as ‘friends’ who are connected on such social media platforms as Facebook, Twitter or Instagram, sharing information and ideas with each other about particular brands on these platforms (p. 2). She further discusses that Friendvertising is ‘a kind of recommendation system, of sharing information between friends’ which can make the brand easier to be trusted by the consumers (p.10). This is the reason why brands, including event companies must try to increase the number of the people ‘voluntarily recommending’ their event experiences to their ‘friends’ on their social media accounts, since it can have a very powerful effect on building a positive, trustworthy and long-lasting impact.

### **2.1.1.3 Experiential Marketing For Events**

By means of the developments in information technology and the widely use of the Internet, businesses now know that traditional marketing methods will not be enough when they are not integrated into this technological world. Businesses are working hard for their brands, putting their brand names and images as their priorities. They focus on their communication with their target audience, and make sure that their product or service looks attractive and somehow entertaining for their audience. To keep this connection with their customers, businesses now come up with marketing methods that can touch their target audience through physical or interactive experiences that would keep their product or service different from their competitors in the market. In this way, businesses aim to create an emotional attachment for their customers to their product or service (Schmitt, 1999, p. 54).

Experiential marketing is all about the entire experience a consumer has with a product or service. According to Schmitt (1999), the two most important concepts of this method of marketing are strategic experiential modules and experience providers. Strategic experiential modules should include ‘sensory experiences, affective experiences, creative cognitive experiences, physical experiences, behaviors and lifestyles and social-identity experiences that result from relating a reference group or culture’ (p.15). Experience providers, on the other hand, includes ‘communications, visual and verbal identity and signage, product presence, co-branding, spatial environments, electronic media and people’ (p.63).

Experiential marketing uses two-way communication. This allows a brand to interact with a customer to teach them more about the brand’s products and services. Marketing managers then have a chance to listen to what the customer thinks about it. This method can be applied in interactive and personalized ways for the target audiences of businesses. When applying experiential marketing campaigns as a marketing method, brands can use personalized experiences or pop-up shows with interactive activities. There are many examples of how business use experiential marketing as method in their marketing strategies. Here are some of the ways that businesses create an experience for their audience:

*Personalization:* In order to provide a personal experience for their target audience, businesses can create special offers and make their audience somehow ‘special’. For example, in its 2014 marketing campaign, Coca-Cola personalized its bottles with names on them (Figure 4). Having started as an online order only on its website, Coca-Cola then asked its customers send in names they wanted to see on bottles, and encouraged its customers to post photos on their social media accounts with the hashtag #ShareACoke (Tarver, 2018).



**Figure 4: Coca Cola Personalized Bottles, 2014**

**Source: [www.cokestore.com](http://www.cokestore.com), 2019**

*Creating memorable moments:* On the events side, experiential marketing campaigns can definitely be a great way to create moments that people can remember in the future. Whether to boost a product or service's launch or to create a buzz within an entertainment event itself, in order to be remembered and talked about in a positive way, brands can use experiential marketing as a strategy. For example, in 2017, the gym and fitness club David Lloyd in England created a pop-up cafe in which they asked their guests to complete a 10-minute high intensity workout in order to 'pay' for any food or drink they order (Ellison, 2017) (Figure 5). Among their campaign as 'Run for your Bun', David Lloyd gave its message by highlighting the importance of healthy food and lifestyle while keeping its customers busy and interacted with their fun activity. They located their pop-up area in central London, where they can get the attention of many people walking around, going to work or maybe even trying to have

a healthier lifestyle. In a way, David Lloyd provided its audience a place where they can experience its core business values by means of this experiential marketing campaign.



**Figure 5: Run for your Bun Campaign by David Lyoyd, England, 2017**  
**Source: [www.campaignlive.co.uk](http://www.campaignlive.co.uk), 2019**

*“Experiential marketing embodies messaging that you can touch, feel, or view in a physical space” (Jamail, 2017).*

Aside from products and services, experiential marketing can be a part of event marketing process, or events can be integrated in the experiential marketing campaigns. Experiential marketing can use events to create awareness in an interactive and fun way, yet, event managers can also benefit from experiential marketing to keep their events more memorable and effective and create a conversation with their

audience within events. Creating a social media moment in an event and making the attendees take photos in such areas to share with their friends can be an example of using experiential marketing for events. Events can be perfect places for building a relationship with the attendees, and creating a positive, sympathetic bond with them. Mega music festivals, for instance, can be an unmissable opportunity for brands to create an experience for their audience to keep their brand memorable. At Coachella Valley Music and Arts Festival in 2019, the coffee shop brand Peet's Coffee brought an interactive vintage bus to the middle of the Coachella Camping hub. The bus' mission was to bring 'better energy' to the attendees, which it delivered by providing a 1950s-style salon chairs with oversized hair dryers blowing cold air as an escape from the heat while a shaded lounge and cooling misters were recharging attendees with cold brew coffee (Figure 6). "With the desert heat and non-stop dancing in full swing, attendees need to stay refreshed and recharged. Our great-tasting cold brew keeps festivalgoers cool and *provides over two times the caffeine than most beverages*" says Gretchen Koch who works as Senior Director of Marketing and Innovation at Peet's Coffee on Cision PR Newswire in 2019. By means of this innovative, interactive and fun activity, Peet's Coffee seems to have used an effective experiential marketing campaign at one of the most crowded mega events in the United States.



**Figure 6: Peet's Interactive Bus at Coachella Valley Music and Arts Festival, 2019**

**Source: [www.eventmarketer.com](http://www.eventmarketer.com), 2019**

*Destination marketing as an experiential marketing approach for events:* Just like the businesses in travel industry, businesses in event industry can use the cultural aspect of the locations that events are held as a part of their marketing strategy. By focusing on the place of the event itself, and by marketing it via various marketing channels, event managers can get the attendance of external consumers.

According to Jayswal (2008), a destination “is a town, city or a place which has one or more attractions for tourists”. The natural beauties, cuisine, culture, leisure activities or event shopping can be some of the reason for people when they choose their destination. Destination marketing, in this case, is a type of marketing that aims to bring more visitors to a city, state or a country by promoting the destination itself (Promodo, 2008). However, in destination marketing, people travel to the destinations instead of an online or in person purchase.



Events have an opportunity to contribute on the place that that are held as an attraction which can eventually help the place accept more visitors. In order to reach this level, events must be properly branded. Well branded events can bring a large amount of people to a destination, and the event can be marketed along with the culture of the destination. By means of the ‘friendly branding of cultural events’, events can serve as promoters of the destinations (Esu, 2009, p.183).

Walbeek (2004) gives The Carnival in Rio, the Oktoberfest in Munich and The Film-Festival in Cannes as the examples of ‘how a destination can profile itself and capitalize during the rest of the year on the awareness created by a festival’. He further argues that these events have become a part of the image of the cities they are held in, which eventually made these events some of the most important attractions when marketing these destinations. Now, although they don’t have permanent annual events, cities all around the world host major events such as The Olympics or Formula One, and use these events as a part of their destination marketing in their cities.

Since traveling brings along a memorable experience, marketing destinations must be taken as a part of experiential marketing. Marketing a memorable travel experience, destination marketing can be an essential help for event managers when reaching out to a wider and international audience.

#### **2.1.1.4 Integrated Marketing For Events**

In order to keep up with the developments in technology and the interests of the new generation, marketing managers must mix these types of marketing disciplines and market their products or services in an omni-channel way. Marketing managers must be innovative in their approach to the marketing strategies but still use effective traditional methods to reach out to their target audience through every necessary channel. Integrated marketing, in this case, is defined as ‘a research-based, audience-focused, result-driven, marketing process’ (Ang, 2014, p.4). Integrated marketing is a

planning concept rather than a simple method of marketing. In order to apply this concept, marketing managers must coordinate various marketing disciplines and integrate the creative content they have through different marketing channels.

During an interview with The Conversation in Australia in 2014, Kotler said; *“It would be foolish for any company to go overboard on digital media. Companies should use a mix of social and traditional media to promote products. They can experiment with the amount of digital media that is optimal but it is unlikely that companies will only use digital marketing. [...] Social and traditional media can reinforce each other and work together.”*

When marketing a product or a service, using several marketing channels to send the word out can work better. According to a research by Ang (2014), consumers learn faster when they are showed the same message in different media channels (p. 6). In this case, promoting a product or service on TV, radio, social media, and even through pop-up shows can be an effective, integrated way of marketing strategy. On the other hand, the message given through these channels and the creative content that the brand uses in one of these channels must be in sync and related to each other. The channels to be used in the integrated marketing concept must be chosen carefully since some creative contents may work better with one channel than another. Ang (2014) gives the example of a sex appeal that is aimed to be used in marketing a product. It can work on TV better than print media since with visual moving images, feelings of eroticism are more easily aroused (p.7). The content that is used for these channels, therefore, must support each other.

From the events' perspective, integrated marketing is an inevitable marketing concept that event managers have to adapt in order to reach out to a wide target audience in the most effective way. When adapting integrated marketing as their marketing concept, event managers might use a multi-channel or an omni-channel marketing strategy to be able to mix of all the marketing channels in harmony. Event managers must have a well-designed website, engaging social media campaigns and have flyers, and graphics on billboards, nevertheless, they must all work together,

giving the same message in an integrated way (Agius, 2019). The study will define the difference between multi and omni channel marketing approaches for events in further detail.

#### **2.1.1.4.1 Multi-channel Marketing As An Integrated Marketing Approach For Events**

As simple as it can be, multi-channel marketing is using multiple channels to reach out to a target audience. It is a coordinated marketing concept as an integrated marketing approach, and that is why all the marketing channels used in this concept must be in coordination with each other (Marrs, 2019). In this concept, some marketing channels are used together on different devices.

According to a report released by MediaPost in 2019, some of the most frequent media pairings for adults age 18-64 are computer and mobile, TV and mobile, computer and TV, Radio and mobile and computer and radio ([www.mediapost.com](http://www.mediapost.com)). A consumer might be using of the two more than the other to make purchasing decisions. For example, when watching the TV show, The Voice, the audience is able to tweet about their opinions on Twitter with the hashtag #TheVoice. By watching TV and tweeting on the mobile phone at the same time, the audience is in the multi-channel marketing strategy being engaged and interacted with the show.

As for events, hashtags can be used for discussions or performer elections as well. By having multiple social media accounts and adapting these accounts to multiple devices, events can easily use this multi-channel approach. Furthermore, event managers can use the link of their event registration landing pages and use this link on their multiple applications or social media accounts. This would help give a consistent message to the target audience and also help event managers keep track or the registrations on a specific platform. Today, whether local or major events, many events practice multi-channel marketing approach when marketing their events.

#### **2.1.1.4.2 Omni-channel marketing as an integrated marketing approach for events**

Omni-channel is defined as ‘a multi-channel sales approach that provides the customer with an integrated customer experience’ (Agius, 2019). When using an omni-channel approach in marketing an event, the target audience of the event must be able to interact with the event company on each platform and device they use. By means of this integration, the target audience can learn about the offers, news and services of the event consistently and will be prepared for the experience that they will have during the event. Event companies using this technique align their messaging, goals, objectives, and design across each channel and device. When delivering a better customer service for the target audience and create a positive brand image, using this approach will provide event companies a strong stand amongst their competitors.

Since integrated marketing requires to be harmonized and in sync with each of the marketing channels being used, as an approach or integrated marketing, omni-channel marketing strategy must also be in sync in terms of the marketing channels being used. Potential customers must be able to reach out to the same information on any device that he/she uses and on various platforms such as social media, websites and any other application that the event company has (McCabe, 2018).

Today, events can use omni-channel marketing as their integrated marketing method by having multiple social media channels, launching applications that offer services about their events, or selling tickets via other parties. Event managers must be able to use all marketing channels in an harmonized way and these channels must be able to be used on multiple devices as well. By offering its target audience an integrated and easy ticket purchasing process on their websites or through applications and offering any other services such as accommodation and transportation during the event still through the same website or application, event managers can make their audience’s journey as simple as possible by means of use omni-channel approach when marketing their events.

## 2.2 Event Management

Considering the various channels and detail demanding process of event marketing, managing an event can be a very time-consuming job. In every event management process, the most important success gatherer is in the details. A successful event may pivot on what seem to be very minor items, therefore, being organized throughout the event planning process assists event managers in ensuring the event's success.

Event management means accurately planning, creatively organizing and executing an event. As discussed before, the sizes or the types of the events may be various. In order to make this management process as clear and systematic as possible, many event management companies usually has three major departments that include: marketing, research & strategic planning and operations. The elements of these departments are innovation, conceptualizing, creativity, technical planning, logistic planning, design value and venue management.

Event planning process is also a research process that turns events into projects. This process takes up a lot of time and effort since it requires a deep understanding of the market needs and answers for them. Creating an event project, event managers conceptualize the event as a brand and decide what messaging and positioning is the most suitable for it. Being creative and innovative in this case, is an essential ingredient upgrading the event experience and keeping the event different and if possible, better than the other events. The success of an event management team hinge on how innovative and promising it is that the attendees get really excited to be there.

Every event project requires a process that needs to be managed. The management process of events focuses on creating the event details, which takes way more attention than what happens during the event itself. The management is the planning, organizing, leading and controlling of the event project (Bowdin et al., 2006, p.266). All of these management elements affect each other during the event planning process.

In order to be able to manage an event, one must have many different skills including planning, leading, being creative, decision making, being prepared when an unexpected incident happens and taking initiative most of the time. Organizational skills along with uniqueness and creativity are incredibly important in event planning. This profession must maintain perfection, be on time and meet the deadlines as a lifestyle and most importantly manage the budget of the event. An event manager must embrace and be open to changes and challenges. It might look like a fun profession but it is definitely not easy to be an event manager. It calls for hard work and definitely not nine to five work hours. An event manager must be able to be patient and calm and ready to fix any unpleasant incidents. Being educated about event management is obviously an easing factor but an event manager must have his/her organizational skills and a positive attitude since this profession requires to deal with people most of the time. Being able to work as a team is also inevitable. An event manager might plan the event project but the team that he/she built will be representing this project and everything that he/she stands for before, during and after the event. A good team will also provide more time for the event managers to focus on the communication and marketing process of the event.

When planned strategically, events can provide new opportunities for companies. Yet, measuring the success of the event marketing process must be done in a very detailed and careful way, as well. When discussing the way to measure the success of an event marketing strategy, the studies do not seem to be as various as the descriptions of marketing events. This situation might be the result of lack of control over unforeseen variables.

As stated in this study, event marketing and management can generate brand awareness for businesses, yet, when it comes to its ability to contribute on brand equity in a more specific way, a new question must arise to measure the results. Companies have started to sponsor for events and event planning firms have started to create larger and international events since events have started to be more tangible factors in bringing people together and communicating with them no matter what the purpose is. In the past, practitioners and academicians did not have the need to evaluate these events since they did not see them as promotional practices. With the new industry of

events, it is now more possible and important to measure the results of the event effectiveness and success. Seema Gupta (2003) explains the important points of measuring the effectiveness of event marketing process by using three broad schools of evaluation:

A- Measuring awareness or attitude change

B- Quantifying in terms of sales results

C- Comparing the value of sponsorship generated media coverage to the cost of equivalent advertising time or space (Gupta, 2003, p.91).

She further explains that the demand for greater accountability of all businesses has created an interest in evaluating and measuring the event effectiveness. On her research, Gupta finds out that the most significant way to measure the success of an event lies under 'the extent to which the organization leverages the event, not the success of the event itself'. To further prove this theory, she gives examples from various researched on the subject as follows.

According to a survey conducted at Burson-Marsteller in the 1980s, 47% of the companies that engaged in sponsorships at that time did not spend any effort on measuring the results. Another research by Stotlar and Johnson in assessing stadium advertising stated that between 62-77% of attendees at sporting events 'noted the advertising'. Finally, AT&T's post event research stated that 'the torch relay paid off in favorable attitudes towards the company as the relay attracted 30 million spectators and 1950 reporters, and generated 4 billion TV and 1 billion press impressions; 98% Americans were aware of the relay and 50% were aware of AT&T's sponsorship and felt favorably towards it' (Gupta, 2003, p.92).

It seems like measuring the effectiveness of a sponsorship during an event is possible. From this perspective, event marketing for companies investing in sponsorships during events can be a strategy with a tangible result. As for the event planning firms such as Tomorrowland or cities holding traditional carnivals as Rio De

Janeiro, the situation will be different. As the hosting part of the event, they are able to partner with the companies which they think would fit the most with their messaging and positioning, and benefit from everything these partners can bring to the table. Since these two events are the ones coming up with their own event marketing strategies, measuring the effectiveness of them should be more complex with a whole package of the partnerships and social media channels used in the process. Each tool must be carefully analyzed and evaluated to comprehend the most effective ways of their event marketing and improve it with new and innovative ways if necessary.

The event marketing practices that these two large scale events have chosen to communicate with their target audience are the key factors in leading them to get more popular amongst their competitors, work with bigger partners that can help them gain an international recognition, and gradually get larger. Not only do these event practices benefit the event organizers, but they also enrich the way of people's creating the image of these events. They help send the message of the events clearly to the target audience. They define the expectations of people from the events by catching up with the latest technologies, and sometimes even creating new and innovative ways to inspire and excite its target audience as Tomorrowland does with its story telling videos every year before the music festival starts. Such event marketing practices are crucial parts of the events themselves in the way that they create and improve the event perceptions.

Although Rio Carnival and Tomorrowland music festival has been created and formed in different ways for different reasons, their event marketing practices are equally valuable to reach out to a wider audience every year. Having a history of celebrations in its roots, it is understandable for Rio Carnival to use traditional marketing methods and leaving the use of technology to its attendees. In that case, having electronic music at its center and technology even as a part of their venue design, it is also predictable for Tomorrowland to use not so traditional ways of marketing to reach out to its target audience all around the world.



### **III. A COMPARISON OF RIO CARNIVAL AND TOMORROWLAND MUSIC FESTIVAL IN TERMS OF EVENT MARKETING PRACTICES**

Rio Carnival accepted approximately 6 million participants from Brazil and abroad in 2018. Having created \$1.06 billion revenue in tourism in the same year, Rio Carnival is a globally known and obviously a profitable event for both its event managers and its region ([www.france24.com](http://www.france24.com), 2018). Tomorrowland music festival was able to sell out for 400,000 attendees for its 2018 edition for its two weekend long event schedule ([www.tomorrowland.com](http://www.tomorrowland.com)). Although estimated revenue of Tomorrowland's 2018 edition hasn't been announced yet, the music festival managed to make \$120 million for the local economy in 2017 ([www.cnbc.com](http://www.cnbc.com), 2017). Whether a traditional or a new generation celebration, reaching to these numbers is definitely not easy. However, studying the event marketing practices that these events have used can be helpful in understanding the factors lying behind this success in numbers.

There are various event marketing tools that both Rio Carnival and Tomorrowland music Festival use in order to reach these profit levels. To reveal these tools used in event marketing practices, firstly, this research focuses on the similar event marketing tools used by Both Rio Carnival and Tomorrowland. By explaining how these events benefit from these tools, the research aims to understand the most common and effective event marketing practices when reaching out to a large and international audience for mega events. The research, then, explains the different marketing tools used by Rio Carnival and Tomorrowland music festival to understand what can be done differently and if these tools are effective in engaging with the target audience.

This research is focused on the time period between January 2018 and May 2019 when comparing the event marketing tools of the two events. The research also uses materials from the previous years, only to explain the growth process of the event

sizes and popularity of the events. All of the event marketing tools that have been used for these two events are examined within the time frame that was stated above.

The study has chosen Rio Carnival and Tomorrowland Belgium in order to comprehend the variety in the event marketing strategies and channels used by a traditional mega event, and a new generation EDM festival. Not focused on two mega events within the same category, the study aims to keep the research frame as wide as possible so as to provide a guide light to the marketing process of potential mega events in Turkey.

By means of a meticulous research on these event marketing strategies used by Rio Carnival and Tomorrowland Belgium, the study will reveal a path that can potentially lead Turkey to organizing mega events speaking to a wider international audience, as well.

### **3.1 The Importance Of This Research**

Conducting the systematic events comparison requires an informed perspective of “content in context” to construct a festival framework that maps a “comparison and contrast” for improvement of methods, domains, and outcomes, modalities such as repetition, reinforcement, auditory, visual, and experiential. The comparison may help identify explanations or causes for existing methods of how the events are conducted (Finkel, 2010, p. 23). The research uses actual events that have occurred in Rio Carnival and Tomorrowland to simplify the comparison. Since the paper focuses on the similarities and differences, the conclusion are typically drawn from a predetermined or known result of the two event. The effects of the events variables have already occurred, and the essential goal is to examine the impact or effect of the independent variables such as marketing, and use of communication tools to affect the outcome of the event. Comparative research is a successful common method used to compare variables that cannot be manipulated due to ethical or practical reasons.

Consumer events culture and industry structures vary considerably between cities and countries. These differences are certainly highlighted when comparing the two events in this study. The events management industry is dominated by a huge number of large events brands, with over two thousand event management organizations competing for the event market. While event management does carry some importance and indicate the quality of the particular event, it is the individual event management that is predominantly marketed, and identified by the event owners. The event industry across the world which contains more than three hundred large event management organizations and about fifteen dominant ones all need comparison stats to capture the remaining market across the globe (Finkel, 2010). The complexity of events structures, which is due to long organizing events, explains why they are considered as the home of the festivals and music brands. Despite the considerable culture and industry differences, event marketing methods can be similar.

The importance of this study is to comprehend the effective communication and marketing tools to reach out to a large scale audience when promoting an event that can touch the world. Fascinated by the recognition of these two events, it is aimed to determine what have been done on the event marketing side of such a traditional carnival that has been held for decades and a music festival that is newer to our generation. Analyzing the similarities and differences of these two large scale events, this study can be a guide for other countries and cultures to keep track on the event marketing tools that have been used in each event.

Having several music festivals and events in Turkey, this study can provide a brief guide to the event organizers in Turkey by pointing out the most common event marketing tools and some of the other efficient ones used in large scale international events. Since there will be a brief research on the lacking points in event marketing management in Turkey, this study can be a start for further researches on organizing mega events with a wider international audience in Turkey, as well.

### **3.2 The Method Of This Research**

In order to attain the purpose of this study in the most efficient way, various methods have been used. Qualitative research has been the main method of this study. Data gathering through the official websites of both Rio Carnival and Tomorrowland music festival to be able to provide an accurate comparison of the event marketing tools have been gathered. Qualitative researches include a process in which such qualitative methods as observations and data gathering. This process has to be based on the facts revealed in their natural habitats (Yıldırım and Şimsek, 2005, p:39). Document research through academic articles on event marketing along with Rio Carnival and Tomorrowland music festival's event marketing have been a major method of this study.

Although there has not been a survey conducted solely for this research, the study tends to be based on numerical measurements of the event communication tools used by both Rio Carnival and Tomorrowland music festival and on the data gathered through the official websites of the events and academic articles. Through the explanations of event marketing tools and practices used by the events, the study compares the research subjects in an objective way.

### 3.3 Research Findings

The research starts with a comparison of the visual identities of Rio Carnival and Tomorrowland Music Festival. In order to understand the positioning of these events, the messages that both Rio Carnival and Tomorrowland Music Festival give to their target audience are explained through their visual identities. The similarities between the colors of the flag of Brazil and the logo of Rio Carnival are discussed in detail and the tropical, energizing, fun getaway promise of the Carnival is revealed in the study.

By having a very distinctive logo and a slogan, Tomorrowland's message is highly clear to understand. Repeating the words, 'united, free, madness and love', the festival is heralding a once in a life time experience to its target audience.

Aside from the visual identities of these two events, the research focuses on the event marketing strategies and the channels that the event managers of these events use in order to reach to an internationally wide audience. The study will be explaining these strategies, yet, below is a table that briefly demonstrates the event marketing approaches of the two events (Table 1).

	<b>Rio Carnival</b>	<b>Tomorrowland Belgium</b>
<b>Visual Identity</b>	<ul style="list-style-type: none"> <li>✓ Promise of a tropical getaway with samba dance and music, and nature</li> </ul>	<ul style="list-style-type: none"> <li>✓ Promise of a united and free atmosphere with madness and love</li> </ul>
<b>Traditional Marketing Channels</b>	<ul style="list-style-type: none"> <li>✓ TV presence</li> <li>✓ Media kits</li> <li>✓ In-flight magazines</li> <li>✓ Works with travel partners and partner brands</li> </ul>	<ul style="list-style-type: none"> <li>✓ Official Radio Channel</li> <li>✓ Magazine interviews of DJs</li> <li>✓ Works with travel partners and partner brands</li> </ul>
<b>Digital Marketing Channels</b>	<ul style="list-style-type: none"> <li>✓ Corporate Website</li> <li>✓ Live streams online</li> <li>✓ Youtube presence by individual promoters</li> <li>✓ Social Media presence via hashtags</li> </ul>	<ul style="list-style-type: none"> <li>✓ Corporate Website</li> <li>✓ Mobile Apps</li> <li>✓ Storification</li> <li>✓ Live streams</li> <li>✓ Youtube channel</li> <li>✓ Official Facebook, Twitter, Instagram accounts</li> <li>✓ Celebrity endorsements</li> </ul>
<b>Experiential Marketing Approach</b>	<ul style="list-style-type: none"> <li>✓ Personalization, Memorable Moments,</li> <li>✓ Destination Marketing</li> </ul>	<ul style="list-style-type: none"> <li>✓ Personalization</li> <li>✓ Memorable Moments</li> <li>✓ Destination Marketing</li> </ul>
<b>Integrated Marketing Approach</b>	<ul style="list-style-type: none"> <li>✓ Multi-channeled</li> </ul>	<ul style="list-style-type: none"> <li>✓ Omni-channeled</li> </ul>

**Table 1: A brief comparison between the event marketing practices of Rio Carnival and Tomorrowland Music Festival, 2019**

### 3.3.1. Visual Identity

It is possible to have an idea about the message and the positioning of the events on their official logos. Rio Carnival's logo (Figure 7) is surprisingly modest and simple contrary to all the fun and vivid experiences of the Carnival itself. On the left side of the logo, the vivid and fun atmosphere of the Carnival is represented by colorful circles that can also be the symbol of the various communities that the Carnival speaks to such as different races or LGBT community. Under the 'Rio Carnival' writing, it is possible to see the slogan of the Carnival which says "Your whole Carnival experience" which means that the Carnival offers its audience an experience full of everything such as dance, music, food or nature. As a whole package, the colors of the logo can be a promise of the natural sights of the city of Rio de Janeiro along with music and samba dance in a vivid atmosphere during the Carnival. As it will be discussed in further detail on the event marketing tools part of the study, the promise of the Carnival experience has completely shaped Rio Carnival's event marketing practices.



**Figure 7: Rio Carnival Official Logo, 2019**

**Source: [www.riocarnival.net](http://www.riocarnival.net), 2019**

Tomorrowland, on the other hand, has two butterfly wings with an eye on top of them (Figure 9). The logo is rose colored and it is united with its all elements with a circle around. The logo also has the music festival's slogan underneath, which is "Live today, love tomorrow, unite forever". The logo and the slogan of the music festival looks like it is holding a mysterious, powerful secret. It can be said that it represents the free spirits of attendees of the music festival, under the watch of superpower DJs and entertainers and they all are united with the circle as the slogan mentions. The rose color might represent the young, fresh and natural atmosphere of the music festival as well.



**Figure 9: Tomorrowland's official logo, 2019**

**Source: [www.tomorrowland.com](http://www.tomorrowland.com), 2019**

As the study points out, the logos of the events can be strongly related to the message that they want to give to their target audience. Part of the event marketing practices that the event managers conduct for their events can be represented in these logos with the help of the colors and shapes chosen.

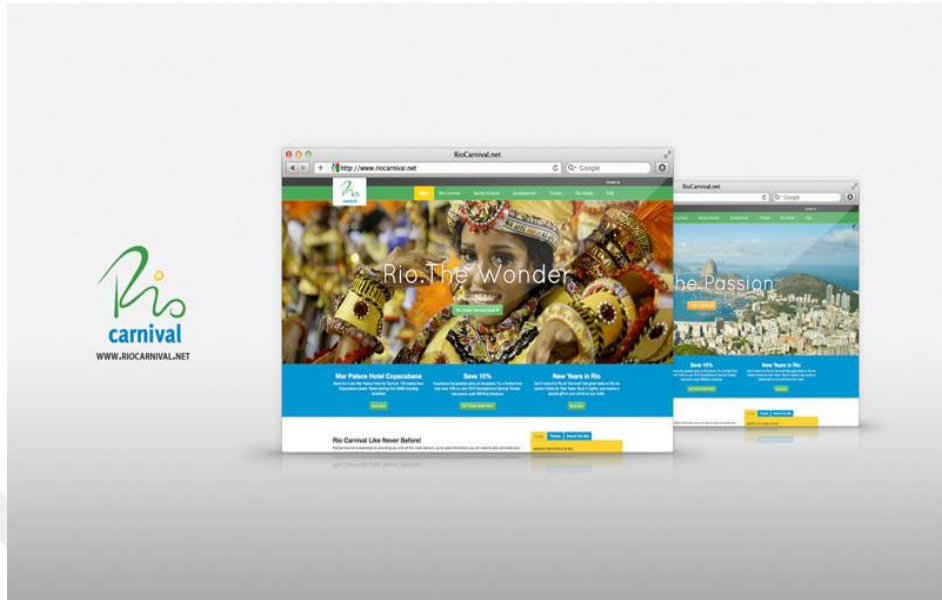


### **3.3.2. Traditional Marketing Channels Used By Rio Carnival And Tomorrowland Belgium**

*TV:* Rio carnival has a way of its own to air the Carnival visuals to its audience. The tool that Rio Carnival uses is an extensive list of broadcasting channels such as Brazilian TV channel Globo TV ([www.globotv.com](http://www.globotv.com)). Globo TV is called the 'Brazilian Netflix' and this service is paid. Apart from Globo TV, it is possible to find many other broadcasting channels on the internet that live streams the Carnival for free. Broadcasting every moment for twenty four hours from the Carnival during the event time, these channels are the main tools that Rio Carnival shares its event moments with its audience.

Tomorrowland, on the other hand, doesn't seem to have any presence on any particular TV channels. It prefers live streams via its official social media platforms.

*Public Relations:* Both Rio Carnival and Tomorrowland Music Festival have shown dominance in their events' public relations strategies. The prospects of the events have been clear to the target audience and important media outlets have all been formulated and followed a solid PR strategy plan (McCabe, 2018). For Rio Carnival, the goals and metrics of the public relation department is valued and revalued before getting they were portrayed to any press release and briefing that would affect the number of event attendees. The Carnival event marketing team has also made sure to share their annual official press kit on their Website by advertising both the Carnival and the City of Rio (Figure 8). Additionally, every news that was critical on improving the attendance number is rolled out in a fashionista manner. This might have been done intentionally to keep the audience excited about the event.

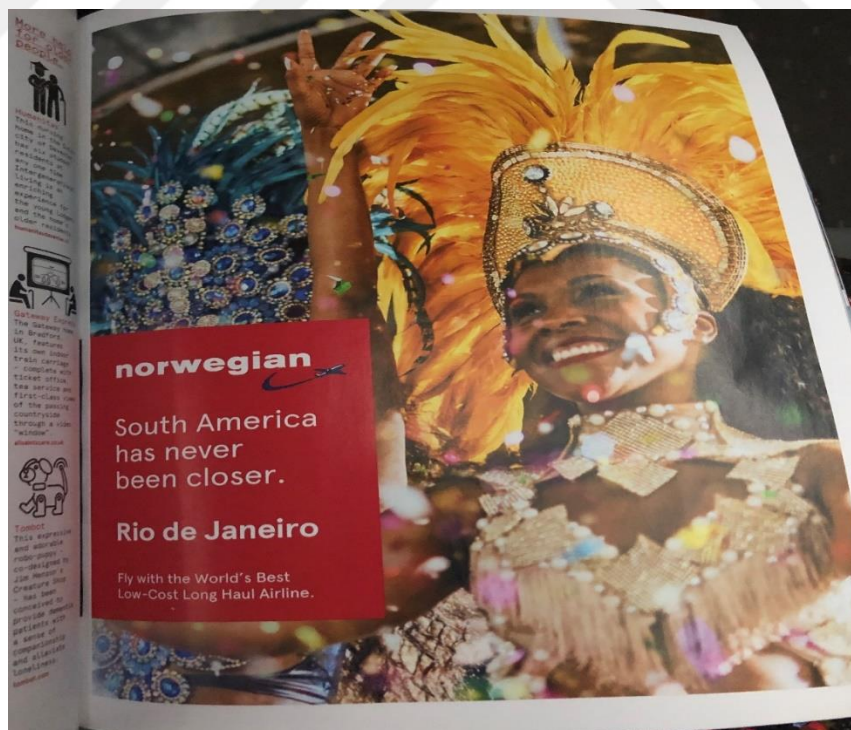


**Figure 8: Rio Carnival Official Press Kit, 2018**  
**Source: [www.riocarnival.org](http://www.riocarnival.org), 2019**

Tomorrowland event organizers on the other hand, highlight and update the music festival related news on their website to capture the attention of the audience. Rather than advertising the city of Boom, Tomorrowland Music Festival focuses more on their achievements on ticket sales and partnerships that they have to improve the scale of the event. By working with DJs and celebrities on the promotional process of the event, Tomorrowland takes its public relations to a more influencing level. For example, during his interview with CNBC in 2017, world famous DJ Van Armin van Buuren describes the music festival by saying "It's beyond a music festival. It's a music festival combined with a theme park combined with a food festival combined with a cultural event".

*In-flight magazines:* In-flight magazines are the magazines distributed by the airlines on the backseats of plane seats during flights. Unlike regular magazines, they focus on travel related context, as well as food and restaurants. Rio de Janeiro's marketing team has benefitted from this channel of traditional marketing in the concept of destination marketing. They have partnered with Norwegian Airlines by publishing

a full page of city and carnival promotion graphic on Norwegian Airline's annual in-flight magazine that belongs to 2019 (Figure 9). The magazine has a copy for each passenger on the plane, and knowing that the passengers are 'trapped' during their trip, although they have their phones, laptops or any other devices to keep themselves busy with, they might still want to check these magazines out and see what they have to offer. Although the Graphic doesn't directly promote the Carnival itself, it does highlight the Carnival but still focus on the marketing of the destination. Since these passengers are already traveling and the Carnival is within the same 'travel and fun' context, seeing the vivid atmosphere of the Carnival on the magazine might give them their next vacation idea. Passengers can also take these magazines with them after their flights, which offers a wider area for the promotion to reach out to more potential readers.



**Figure 9: Rio de Janeiro's in-flight magazine promotion with a highlight of Rio Carnival, 2019**

**Source: The author's photo, Norwegian Airlines in flight magazine, 2019**

*Radio:* Although Radio is on almost every digital device such as on mobile phones and on the internet in today's world, keeping its roots in mind, it can still be taken as a traditional marketing channel. Tomorrowland has made another innovative move on the event related apps and partnerships. By launching One World Radio through its official website, Tomorrowland enabled its target audience to reach out to EDM and catch a glimpse of what they can hear at the music festival. The radio also is a key factor in keeping the audience visiting the website on a regular basis so that they can see the latest news and everything new launched by the company on the website.

Rio Carnival, on the other hand, does not have its own radio channel linked to its website. Although the local radio channels can heavily lay Carnival music before, during and after the Carnival, it is still a casual existence and voluntarily promotion for Rio Carnival on the radio.

*Sponsorships and Partnerships:* Sponsorships call for the acquisition of rights to affiliate or associate with a product, event, or organization for the purpose of obtaining related benefits (Mullin, Hardy, and Sutton, 2000). Sponsorships are the forces used by marketers to engage customers. Sponsorships can provide unlimited opportunities that broadened the competitive advantage of the two events. Rio Carnival has been able to increase the credibility of the event through making sponsorship deals with other brands that interest the target market. Uber and Dream Factory are one of the biggest sponsors behind Rio Carnival (Miranda, 2018, p. 2). Furthermore, the event will be able to gain more followers from uber and dream factory through sharing of databases and advertisements to users that access Uber and Dream Factory platforms. Other than that, the Carnival is self-reliant and accumulates less pressure to invest more in marketing. With some of Brazil's biggest brands, including air carrier TAM S.A. TAM, brewing giant AmBevABV, and Itaú Unibanco Holding S.A. ITUB clamoring to sponsor the event, the funding of the Carnival has leveled up. In 2012, the Carnival generated around 1.5 billion reals (about \$873 million) in business, principally for the hospitality industry, according to a report by Daniel Plá, the director of Rio's commerce association ([www.marketwatch.com](http://www.marketwatch.com)).

Tomorrowland Music Festival has also enhanced the image and attendees attitudes by securing 28 sponsors by the year 2018. Budweiser, Lipton, ING Bank, Absolut, JBL, MAC, Red Bull, BMW and Virgin Radio are only some of Tomorrowland Music Festival's partners ([www.tomorrowland.com](http://www.tomorrowland.com)). Most of these brands have helped the event build awareness through advertising. Sponsorship deals such as the European Travel partners have enhanced in providing better travel packages that allow more attendees be able to arrive at the destination by easing the planning process for the audience traveling for the music festival. In addition to that, such sponsorships are opportunities to increase the popularity of the event when it is advertised to the target audience on the sponsoring company's data base. Being associated with many companies helps build the brand awareness. The company can also save a lot in advertisements since the sponsor partnership provide cheaper channels of accessing suitable audience for the event.

Tomorrowland music festival works aggressively with its Travel Partners. Since these travel partners hold most of the tickets for their international traveler audience, the referrals may not have been a great source on getting registrations. Instead of letting travel agencies purchasing mass tickets and selling them to tourists as Rio Carnival does, Tomorrowland has all the travel partners that it works with officially on its website. These travel partners provide tickets of the music festival along with accommodation at DreamVille and plane tickets to attendees. They sell these three services all together as a package to keep it more affordable and preferable for the attendees.

### **3.3.3 Digital Marketing Channels Used By Rio Carnival And Tomorrowland Belgium**

Rio Carnival and Tomorrowland music festival have been using some similar event marketing communication tools. The most common method used in their event marketing communication includes social media communication between their brand and their target audience. People have always lived in a world of communication, but this situation has changed and led to a more technological way over the past years. People now have a lifestyle that has media communication involved, which enables them to reach any information that they need or desire anytime that they have the internet with a technological device such as a smart phone or a laptop (Holt, 2016, p.228). Media communications has made it really easy for people to know about any news across the world, communicate with their loved ones, shop without leaving their houses and apply for jobs without handing their resumes to front desk people at companies.

Given the information above, it is inevitable for both Rio Carnival and Tomorrowland music festival to be away from the benefits of this technological way of communication. They both are aware of the potential of media communications that can gather their target audience and let them know about their events, yet Rio Carnival seems to be holding a more traditional approach on the social way it communicates with its audience. The major digital marketing channels used by Rio Carnival and Tomorrowland music festival are listed and explained below:

*Official Event Websites:* The events have capitalized on the cost free digital advertisement strategy of using their own official event websites. The event pages of these events are prepared with various details to ensure its effective in attracting more customers to the event. When one visits the Rio Carnival's official event page it is easy to notice the compelling event descriptions. The crucial information about the Carnival such as the location, blocos, parade and gay parade/blocos are given in detail. The

page ensures that all the contact information are visible and allows potential guests and clients to approach the customer representatives of the event to provide an further needed information such as the information about the Rio De Janeiro and what to do during the Carnival trip in there, main attractions during the event and places to stay. Rio Carnivals seems to be benefitting from the visual feast that it creates for its attendees during the Carnival in a diffident way. Carnival pictures are taken by newspapers, TVs and attendees are posted on every social media platform and displayed on daily newspapers during the event period, but only few of these images are shared on their official websites. The website doesn't have a 'gallery' or any other section that one can find the visuals that belong to each year's Carnival. Rio Carnival also provides information about the Carnival on the official website of the city of Rio De Janeiro ([www.liesa.globo.com](http://www.liesa.globo.com)). It is also possible to purchase tickets through this website. The website has a very detailed information about the Carnivals history, the activities during the carnival and all other tourism activities in Rio De Janeiro.

On the other hand, exclusive VIP tickets for Sambadrome, or special carnival packages that include accommodation, flight tickets and Sambadrome tickets are offered via either Sambadrome's website or through travel agencies. People can purchase their Carnival tickets through the official Carnival website as well. For locals of Brazil, finding tickets to the Carnival can be an issue since they are really expensive or they could not find any tickets since travel agencies already buy a great deal of the tickets very fast to sell them to their international audience later. For the people who can't make it to the Carnival, there seems to be no after movies posted through official sources, yet, individuals, who might be from Rio's event marketing team as well, share carnival related videos on Youtube.

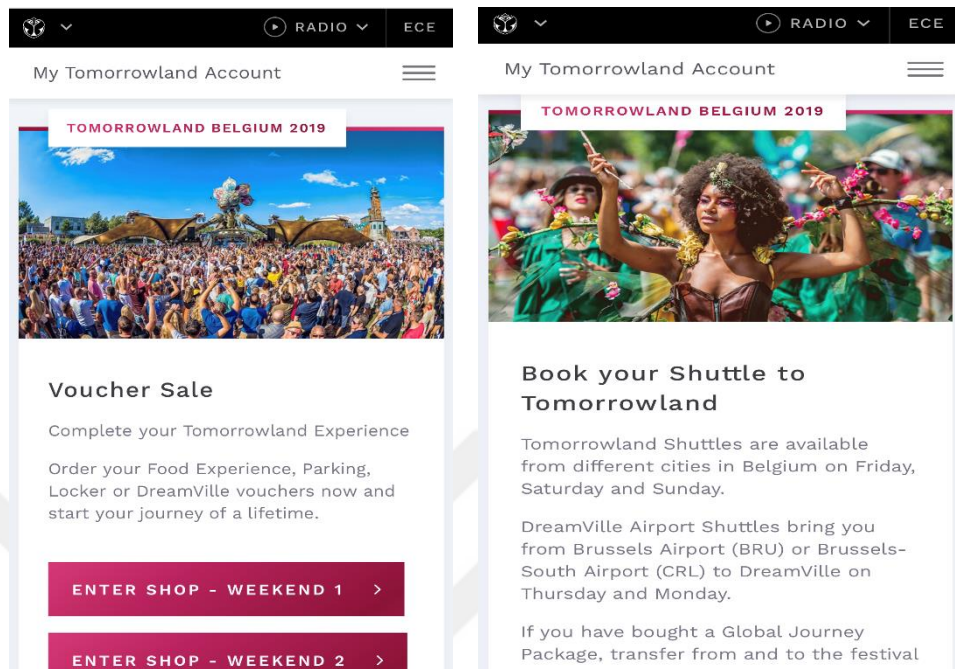
Tomorrowland's official website is very keen on highlighting how the venue location will look like. Their page provides a correct address of where the occasion will be held and how attendees can get to the address including transport solutions, maps, and direction (Huguesrey, 2018, p. 39). The page also provides the traffic with social media links that leads all the visitors of the page to other social media pages such as Twitter, Facebook, Instagram and YouTube. The hype of the location is also backed up by advertising the prominent participants of the event. The page eagerly

mentions all the DJs that will perform and present their music mix at the event by indicating their short bio information and the theme they will present at the stage. The webpage also has the accommodation info, since Dream Ville, the main place to stay during the event, was created as a separate part of the music festival. Finally, the official website of Tomorrowland has all of the information related to the music festival history, travel partners, upcoming event dates and information, Tomorrowland radio and special promotions offered for a limited time. The website seems very content in regard to any kind of information its target audience might need.

Tomorrowland has also added a section called 'Tastes' on its official website, which 'offers the people of tomorrow a surprising taste during Tomorrowland and beyond' ([www.tomorrowland.com](http://www.tomorrowland.com)). Festival attendees can now not only have a chance to see what food will be offered to them during the event, but they can also purchase the food online before the event and pick it up on a food stand during the event. By creating an elegant food section starting from £199 on its official website, Tomorrowland makes sure to give a high end image to its target audience who want to have a premium experience or to have control on the food they eat during the event.

*Mobile Apps:* Another innovative approach that Tomorrowland had on keeping its target audience in the loop about the event related news and providing them special offers was an Application that was designed under the name of Tomorrowland. The App has provided the target audience a platform that they can download the music of Tomorrowland and discover more about the upcoming Tomorrowland events. This app has provided an easier way of streaming the event from a remote area and experiencing similar excitement felt by the people attending the event. The app is compatible with all kinds of android and IOS phones to reach a wide range of potential audience who own phones from across the world (Figure 10).





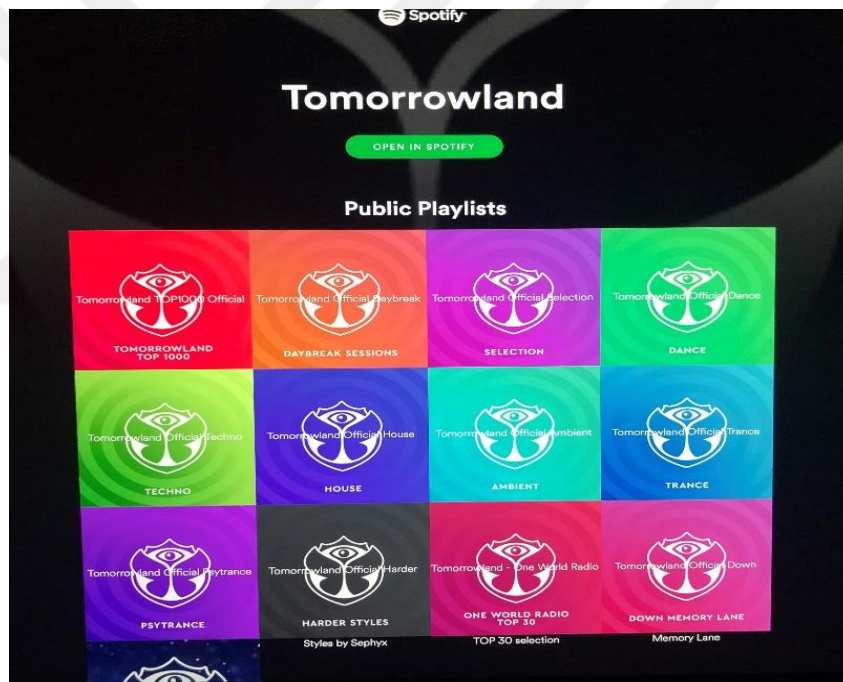
**Figure 10: Tomorrowland Official App for IOS, 2019**

**Source: The author's personal Tomorrowland App profile, 2019**

Attracting attendants from different countries requires placing advertisements in the most suitable platforms that can be viewed. Spotify is one of the platforms provided in Sweden and over 60 countries to stream any kind of music for free (Ticket Booth, 2019). Tomorrowland seems to have realized how effective this platform can be to reach out to the people enjoying EDM and to create an awareness about their festival since it launched its official Spotify Playlist and keeps sharing each year's music selection. This also opens the doors for the event marketers of Tomorrowland to promote the music festival to the listeners of these playlists. This can be done using the database of profile users in the platform. The users that mostly listen to music that will be featured in the event will be the first to be targeted using short ads regarding the event.

Tomorrowland has managed to build an excitement using the amazing tools provided by Spotify. It was measured by the high response of the audience towards the music advert placed on the platform (Isasi, 2019). The platform has enabled the event

to easily integrate with other social media pages. This particular tool has enabled users to share and view the event details in other social media pages. Furthermore, it has helped the social media pages increase more follows and improvement of the data base system. Tomorrowland aggressively benefits from Spotify. It has shared various playlists that belongs to the DJs who has played at the music festival, and split them in 13 different categories (Figure 11). Dominating the platform through one official source, Tomorrowland seems to be controlling its music style for all EDM lovers.



**Figure 11: Tomorrowland On Spotify, 2019**

**Source: [www.spotify.com](http://www.spotify.com), 2019**

Rio Carnival has various samba music playlists and playlist selections that belong to different years as well but none of them have been created by an official source. It seems that individuals create and share the Carnival playlists. Even though there isn't one specific source creating and sharing these playlists, the platform can still help the events build a community of audience that are relevant for similar music

interest and possibly keep their current audience on track about the new music added every year.

*Storification:* Tomorrowland music festival was also able to take advantage of the social media storification landscape opportunity (Kotler, 2015, p. 12). This kind of opportunity is unique and new. These video is in form of a short video telling a story with intriguing images in order to reveal the annual theme of the event, which is always posted before the event. In other words, this video is the way how Tomorrowland creates the mystery and excitement among its target audience. The story telling videos have become such a unique part of Tomorrowland Music Festival's event marketing strategy that every year, they air their official theme video telling a different story, and announce their annual official theme as the theme in the video. This theme is the vital element of the festival since all the light shows, stage decoration and production is shaped accordingly. For example, in 2018, the official theme of the event was announce with the theme video of Tomorrowland telling the story of Planaxis, the coned sea shells who can create their own underwater city ([www.tomorrowland.com](http://www.tomorrowland.com)). The video was posted both on Tomorrowland's official website and on Tomorrowland's official Youtube channel (Figure 12). The stage and the whole event venue, then, was designed with the same theme, providing its attendees the mysterious environment of Planaxis (Figure 13).



**Figure 12: Tomorrowland's story trailer, 2018**

**Source: [www.youtube.com](http://www.youtube.com), 2019**



**Figure 13: Tomorrowland Belgium 2018 Themed Stage, The story of Planaxis**

**Source: [www.tomorrowland.com](http://www.tomorrowland.com), 2019**

*Live Stream Videos:* The music festival has made investments in ensuring the event streams live in various social media websites. The consistency in video live streaming on their app, Instagram and Facebook during the event has enabled the tremendous growth of the festival in billions (Kotler, 2015, p.315). The livestreams were accessible across the world on a real time basis. The streams were also available in Tencent, which is a social media platform that covers regions such as Asia that are not able to access Facebook and Instagram. This event marketing procedure has enabled the event gain a competitive advantage over other events that have not ventured into the livestream video methods of marketing. since the festival live streams via its official websites and social media accounts, it's easier for its audience to be a part of the event even when they don't have tickets.

Rio Carnival, on the other hand, handles most of its live streams on TV channels such as Globo TV, Yahoo and Red Bull TV and on various other websites as explained on the traditional marketing channels for Rio Carnival and Tomorrowland Music Festival section. The carnival's official website does not have a live stream option. Since the Carnival is not on such social media platforms, there is no official social media account or website that belongs to Rio Carnival and live streams during the event. The people who want to be a part of this fun, have to do a Google research to find the best website or TV channel to watch the livestreams.

*Facebook:* Although some travel agencies have Facebook accounts using Rio Carnivals name, Rio Carnival does not have an official Facebook account. This situation might be misleading for its target audience since they would have to rely on the information that they obtain through these travel agencies instead of the official Carnival representatives themselves. Not having an official Facebook account along with many other social media platforms can lead the target audience of the event to the primary official source of the information on the Carnival, which is the official Website of the Carnival.

Tomorrowland music festival seems to ensure that their Facebook event page gives the attendees a memorable event experience promise before the event day. The event page includes data to help the Facebook users be able to share the page to other

users of the platform. The page was created in April, 2009, and as of April 2019, Tomorrowland official Facebook page has 14M likes and 14,387,865 followers with numerous photos and videos that are regularly posted by the marketing team. Tomorrowland also makes sure that they create event pages for their target audience to keep them posted about the tickets and all other event related news. The page has the correct information concerning the event details. The marketers have a customer service option for people who want to reach out to the responsible people of the event, and when messaged through their customer service message box, a team member typically responds instantly. The page also leads the users to the official marketing page of the event ([www.facebook.com](http://www.facebook.com)).

*Twitter:* There are hundreds of major events and holidays advertised on twitter around the globe every day, yet, it is essential to target the right audience to promote and market an event. The use of Twitter for Tomorrowland is as aggressive as the use of Instagram. Having joined Twitter only in 2009, Tomorrowland has managed to reach 2.42M followers on the social media platform by April, 2019. Within the same time frame, Tomorrowland tweeted 4,965 tweets, including photos from previous Tomorrowland music festivals, videos as reminders of upcoming festivals, promotional tweets about Tomorrowland apps and event related features and even birthday celebration tweets for the DJs who have previously performed at Tomorrowland.

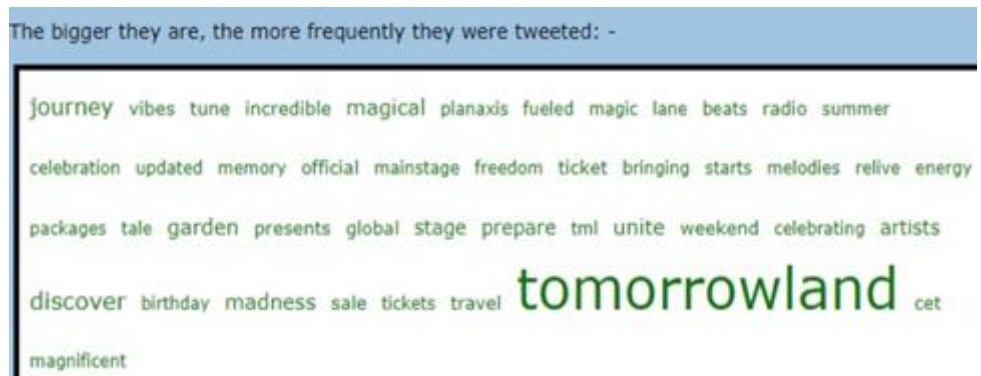
Tomorrowland's event marketing team has also tweeted about DJ election announcements for their target audience so that featured DJs to be performed at future events can be voted through an external links. Tomorrowland tweeted at least once approximately every two or three days until May 2019 after the last event finish date, July 29<sup>th</sup> of 2018. The tweets are always in either video or photo format with a brief note above. During the festival dates in 2018 (July 20<sup>th</sup>-July 29<sup>th</sup>), Tomorrowland tweeted 136 tweets on its official Tweeter account ([www.tomorrowland.com](http://www.tomorrowland.com)). By tweeting 14 or 15 tweets for each event day, Tomorrowland seems to have used Twitter very actively to keep its attendees and target audience posted about what's happening during the event. The context of the tweets are usually videos from the event venue

with the DJs performing and attendees enjoying their time, performance schedule of the DJs and even sometimes reminders of the various food options at the event venue such as sushi photos from the food court at DreamVille.

Since the upcoming event date is on the 19<sup>th</sup> of July, 2019, Tomorrowland seems to have started its reminder tweets about the upcoming events and its sold out announcements for the tickets of the 2019 edition. The marketing team of Tomorrowland music festival seems to be aware of the potential that the social media platform. Some of the most frequently used words of Tomorrowland on Twitter are ‘journey, incredible, magical, magic, freedom, memory, garden, discover, madness, travel and unite’ (www.tweetails.com, 2019) which are directly related with the official slogan of the company. By creating a mysterious and magical environment promise on their tweets just like their stories that they air on Youtube, Tomorrowland doesn’t forget to emphasize the united atmosphere of the festival which brings people together and make them travel to this journey full of freedom and madness. In 2018, Tomorrowland’s social media marketing team seems to have tweeted more often on Thursdays and using the hashtags “#tomorrowland, #gardenofmadness and #bringingthemandness” (www.tweetails.com, 2019) the most (Figure 14, 15) (Table 2).

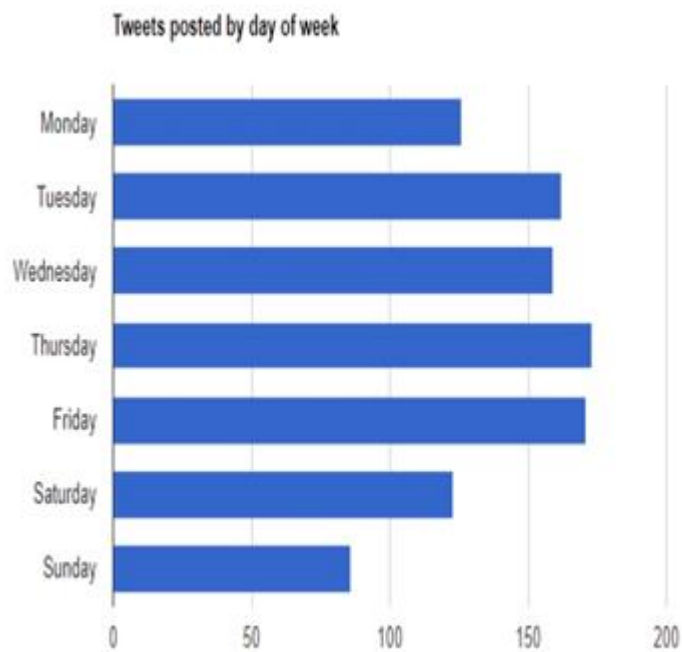
Rio Carnival on the other hand, doesn’t own an official Twitter account, yet, it does have various tweets posted with the hashtag ‘#riocarnival’. The audience of the Carnival seems to be keeping the platform up and about on expressing their feelings and excitement about it voluntarily.





**Figure 14: Tomorrowland's most frequent words on Twitter, 2018**

Source: [www.tweetail.com](http://www.tweetail.com), 2019



**Figure 15: Tomorrowland's activity frequency on Twitter, 2018**

Source: [www.tweetail.com](http://www.tweetail.com), 2019



<b>Most Used Hashtags</b>	
<b>Tag</b>	<b>Frequency</b>
#tomorrowland	79
#gardenofmadness	16
#bringingthemadness	13
#budweiser	8
#mazdasounds	6
#crazy	6
#tomorrowland2018	6

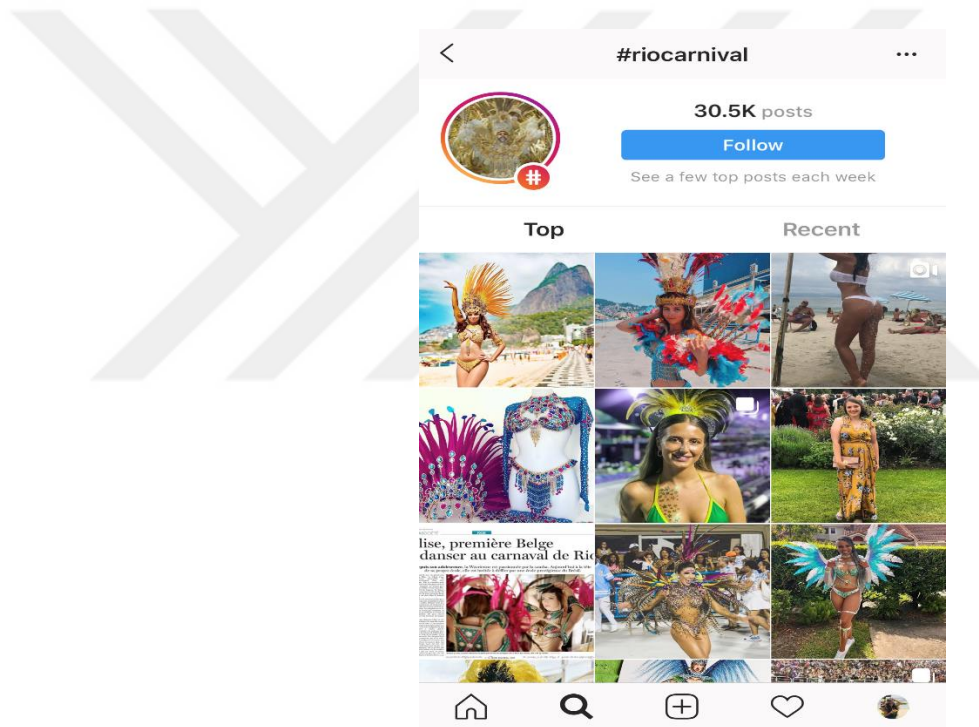
**Table 2: Tomorrowland’s most used tashtags on Twitter, 2018**

**Source: [www.tweetail.com](http://www.tweetail.com), 2019**

7. *Instagram:* Although there has been many photos posted with ‘#riocarnival’, Rio Carnival does not have an official Instagram account either. It seems like the existence of Rio Carnival on Instagram has been provided by the individual posts of its attendees and performers along with samba schools. There are still many vivid and highly captivating visuals on the social media platform; however, none of them are posted by the event marketing team of the Carnival itself. On the other hand, having 30.5k posts with the hashtag #riocarnival in June, 2019, the Carnival seems to be very well represented on Instagram by its volunteer promoters (Figure 16).

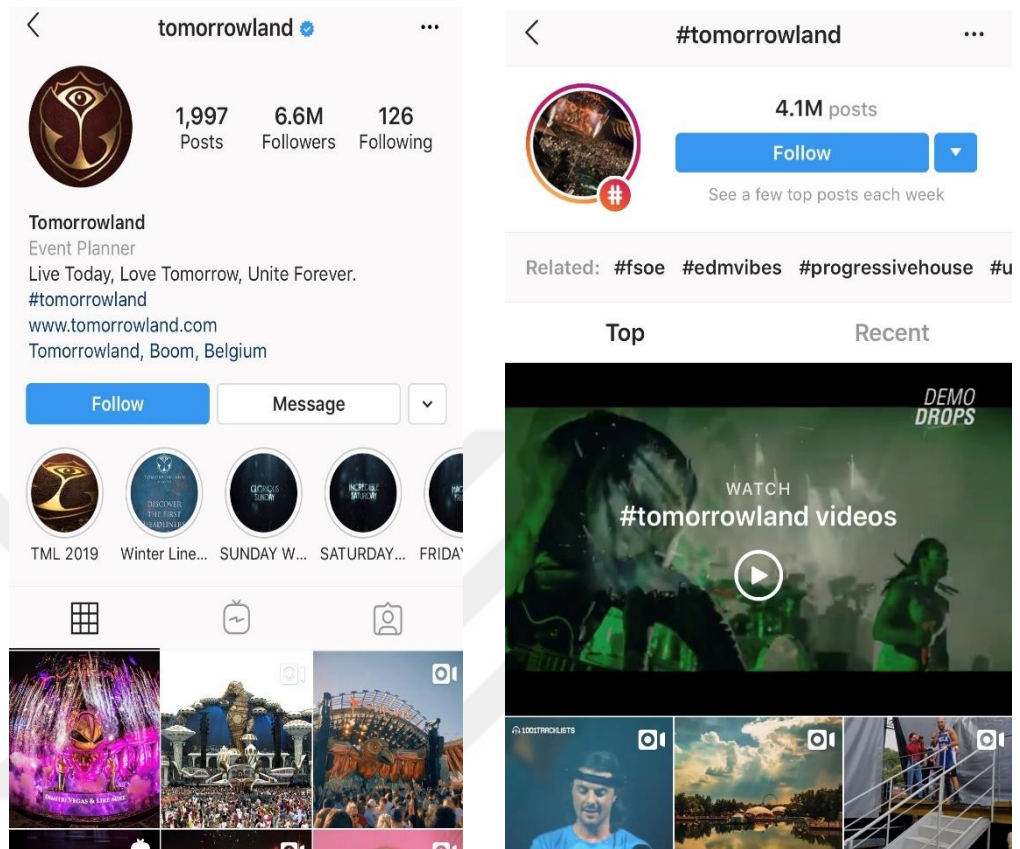
Tomorrowland owns its own official Instagram account. Having ‘Live today, Love tomorrow, Unite Forever’ slogan as their biographic info on their profile, the account reached 6.6M followers with 1,997 posts in June, 2019 (Figure 17). The event marketing team of the music festival seems to be well aware of the potential of the social media platform when reaching out to their target audience. The hashtag #tomorrowland also has 4.1M posts on Instagram which is a total number of the posts that belong to the social media managers of the event and all other user of Instagram using the same hashtag (Figure 17). Given that the music festival has made technology a part of their marketing strategy, it is not surprising that Tomorrowland has used all

of Instagram's newest features as IGTV and Story Highlights. The account also has its hashtag info and official Website info along with its event location ([www.instagram.com](http://www.instagram.com)). The account doesn't seem to be used as aggressively as the official Twitter account of Tomorrowland, yet it still gives a big space for event related videos and themed story videos before the event dates. Videos are posted more often than photos on the official Instagram account of Tomorrowland.



**Figure 16: Hashtag #riocarnival search result on Instagram, 2019**

**Source: [www.instagram.com](http://www.instagram.com), 2019**



**Figure 17: Tomorrowland's official Instagram account and #tomorrowland search result on Instagram, 2019**

**Source: [www.instagram.com](http://www.instagram.com), 2019**

*YouTube:* Video marketing seems to have been an essential part for both Rio Carnival and Tomorrowland Music Festival in the engagement and event marketing process. This method of event marketing is growing day by day and more companies are using the channel to advertise their events (Jackson, 2013, p. 223). Rio Carnival does not post its event related videos through one official Youtube Channel. As a matter of fact, not having an official Youtube Channel, Rio Carnival's videos are posted through several Youtube Channels that belong to local TVs, and individuals who might be a part of their event marketing team. Rio Carnival's event related videos are posted by individuals and by Youtube channels of TVs simultaneously with the

Carnival. As the event streams live, the link to their live stream keeps being promoted on Youtube to get more people tuned in until the last day of the event. Both Rio Carnival and Tomorrowland music festival upload post event videos through their Youtube Channels.

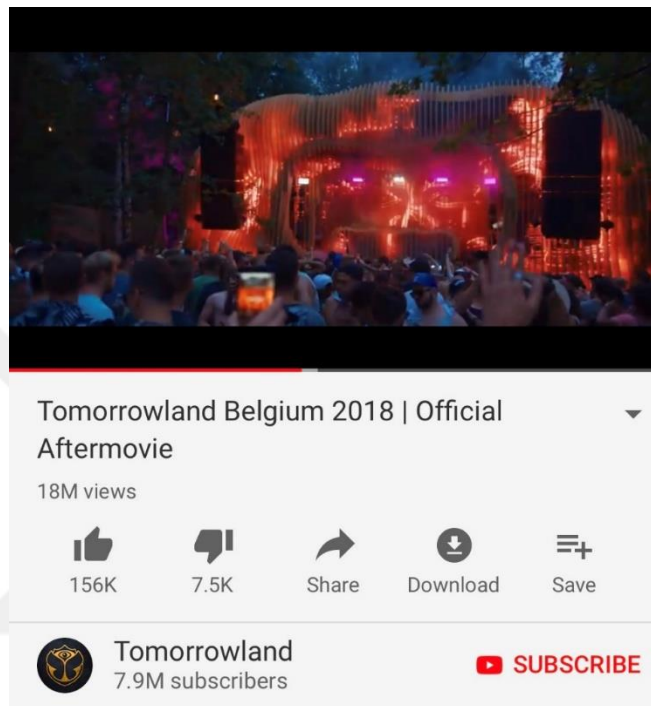
Although Rio Carnival doesn't have an official channel posting its event related videos, the videos that have been posted by individuals seems to have become the main sources on finding the visuals about the Carnival over the years. By reaching 2Mk views and receiving 737 comments along with 8B likes on their Youtube Channel within thirteen months after its release in April, 2019, Rio Carnival's post event video seems to be engaging with its target audience (Rio Carnival Floats & Dancers, [www.youtube.com](http://www.youtube.com), 2018) (Figure 18).



**Figure 18: Floats and Dancers, 2018**  
**Source: [www.youtube.com](http://www.youtube.com), 2019**

Having 18Mk views, 5.950 comments and 156k likes within nine months after its release, Tomorrowland's official After movie video seems to be engaging with its target audience even more ([www.youtube.com](http://www.youtube.com), Tomorrowland 2018, Official Aftermovie) (Figure 19). Unlike Rio Carnival, Tomorrowland Music Festival has an

official Youtube Channel and all of their pre/post event videos and live streams are posted through their official Youtube Channel.



**Figure 19: Tomorrowland Belgium, 2018**

**Source: [www.youtube.com](http://www.youtube.com), 2019**

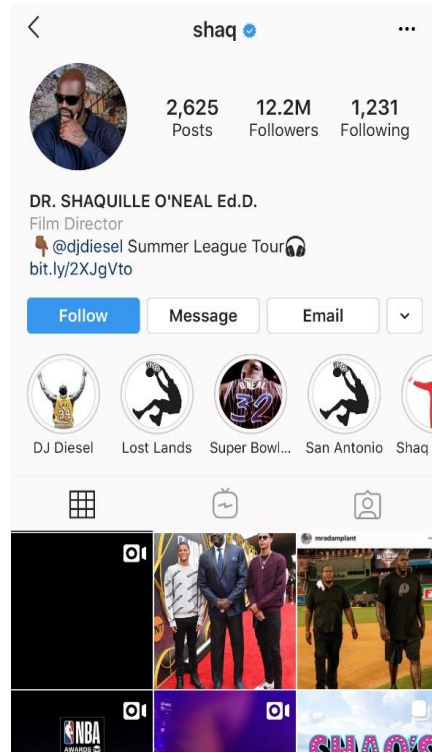
Both events have adopted various methods of keeping their YouTube audience engaged and interested in watching the uploads. This includes through the use of uploading short videos that have been discovered to be successful in engaging the audience better than long videos which audience may get bored before they finish watching. The short videos highlight the pertinent moments of the events.

9. *Celebrity Endorsements and Social Media Influencers*: “Celebrity endorsements when used in retail merchandising events, exhibitions, and product launches besides live entertainment events, can leave a lasting impact on the audience” (Gupta, 2003, p.92). Tomorrowland has been working with internationally famous DJs who can help promote their music festival and attract a large audience. DJs announcing

their part at Tomorrowland music festival may be a help on the event marketing side for the event. For example, famous basketball player Shaquille O'Neal posted a video of himself playing a set at Tomorrowland's 2016 edition with his stage name 'DJ Diesel' on Instagram(Figure 20). The video received 495,888 views and 92,551 likes along with 4,737 comments from Instagram users who saw the post by June, 2019. Having 12.2M followers on Instagram, O'Neal seems to be a successful celebrity promoter of the event.

Rio Carnival does not work with celebrities to promote the Carnival, yet, samba schools do their own announcements. Samba dancers and many other people seem to be posting content directly promoting the Carnival. For example, in 2019, a social media influencer and samba performer whose user name is 'Sambaliscious' with 15.8k followers on Instagram posted a video of herself inviting her followers to join the Carnival (Figure 21). The video has a lot of visuals from the Carnival and the city of Rio de Janeiro, giving the message of a fun, tropical getaway. Although the video only received 119 views, 70 likes and 1 comment by June, 2019, the Carnival is still represented by social media influencers. The followers of the schools and famous performers on social media platforms still get excited and updated about the event; yet, due to its traditional festive atmosphere, the Carnival seems to be focusing on the overall inviting and exotic atmosphere of the event and the city more than the individuals in it.





**Figure 20: Shaquille O’Neal’s post on Tomorrowland stage in 2016 and his personal Instagram account in 2019, Source: www.instagram.com, 2019**



**Figure 21: A Social Media Influencer’s Rio Carnival related post in 2019 and her personal Instagram account in 2019, Source: www.instagram.com, 2019**

### **3.3.4 Experiential Marketing Methods Used By Rio Carnival And Tomorrowland Belgium**

As two of the leading mega events in their categories, both Rio Carnival and Tomorrowland Music Festival are well aware of the fact that what they offer to their target audience is all about their experience. In order to market their event in the right direction, the events managers of these two events have their unique approaches. Below are some of the major experiential marketing practices of Rio Carnival and Tomorrowland Music Festival;

*Personalization:* Rio Carnival actually has Gay Street Parades and Blocos (street parties) that bring gay people together. The official website of Rio Carnival has a separate section for Gay Parades and Blocos, supporting LGBT (lesbian, gay, bisexual, transgender) community and its native gay people. Having become a part of the parades and Blocos in 1965, drag queens have a role in the colorful and diverse atmosphere in the carnival. That is the reason what made the carnival planners create a different section of the parade and the blocos where gay people can feel freer, more welcomed and comfortable with each other. This separate way of celebrating can be a tempting factor for gay people when attending to the carnival ([www.riocarnival.net](http://www.riocarnival.net)). Tomorrowland, on the other hand, does not have a particular attempt on creating a specific place for the LGBT community within the festival venue.

Aside from the community based events as a part of the main event, providing exclusive offers and premium experiences has been benefitted from both Tomorrowland music festival and Rio Carnival. Tomorrowland music festival costs a lot for many people since attendees must pay 101 euros for a single day on a regular ticket. This can make sense to market through extravagant methods. In addition to that, they add supplementary offers consisting of access to exclusive areas of the stages, poolside, catering services at the tables, and the Mansion, a super luxury house able to seat only 12 people with all sorts of comforts for a fee of about 20,000 euros. Since Tomorrowland music festival offers a lot of premium and luxury options to their attendees, they partner with various brands and use the services and privileges that



these partners can provide them. They also use their negotiations with their partners as a way of promoting their event such as their meal options and travel packages through their official website.

The same method has been used for marketing the VIP tickets that guarantee the entrance to areas that are normally off limits or not easily accessible to the general public. Besides that, the event marketers made joining the festival a thrilling event and required as much luck as promptness. Tomorrowland has used exceptional ways to make its attendees feel special and thrilled before the event day (Jackson, 2013). Attendees could purchase the festival tickets directly from the official website of Tomorrowland six months before the regular coupons pop up. When purchased the tickets, attendees received an electronic bracelet shipped to their addresses. Once activated by entering attendees' data, the bracelets converted to the ticket that enabled them the entry for the Tomorrowland music festival. These bracelets were also used as the 'wallets' of the attendees since they were loaded with 'Pearls', in other words, the only official currency that Tomorrowland lets its attendees use during the festival. Twenty euros are equal to thirteen Pearls. There are about 120 food stands to provide different types of food, starting from street food to dishes served in renowned restaurants and prepared by the best chefs in the country. This surprising and innovating way of packaging and advertising has worked positively on boosting Tomorrowland's marketing team's efforts.

*Memorable moments:* Rio Carnival has been marketed along the hype of dressing up for the event. Although there is no official dress code of the Carnival, there is a 'carnival theme' that attendees are encouraged to dress up or down for. Whether one will become under or over-dressed, they will still express the carnival spirit through their outfits (Carnival in Brazil, 2013). The dressing is inspirational and the costumes developed for the occasion are outfits that aid adornment of designers. The event issues a guideline of how the attendees will choose their costumes diversified to provide a good sensorial impression and theme utilization of the event (Gavric, 2013). Each year the event parades members with best costumes and selects the one with the most creative extravagant features. This form of distinctive marketing has helped the

event attract audience from different parts of the world that would like to display their costumes and win a recognition award. The costumes and the vivid, sexy, or casual outfits of people are encouraged by the spirit of the Carnival, and they are a part of the authentic, tropical and fun themed experience that Rio Carnival uses as a part of their experiential marketing strategy.

Tomorrowland's approach on the event outfit is slightly different. Just like Rio Carnival, there is no certain encouragement to dress in a specific way on their website, that is why Tomorrowland doesn't have a dress code as well. But this time, the vivid and fun atmosphere that the festival has does not come from the outfits or costumes, it comes from 'the annually themed stage design and various technology that the event managers use on their production, event venue and light displays' during the event.

Creating not so traditional but definitely memorable moments is a strength that Tomorrowland Music Festival has. Not having traditional roots, the music festival has become a success very fast. In the year 2010, 90,000 tickets were sold out. 25,000 of these tickets were reserved only for Dream Ville ([www.tomorrowland.com](http://www.tomorrowland.com)). Dream Ville is the official campsite of Tomorrowland music festival which offers premium services for its beneficiaries. Tomorrowland music festival has used this campsite as a part of their promise of good time and a unique experience and made it a part of their social media promotions. Having a 'camping' experience, then, can be among the memorable moments that the festival creates as a part of their experiential marketing strategy.

Rather than a specific camping area, Rio Carnival uses the city of Rio de Janeiro for accommodation, by means of hotels, hostels, Airbnb options and many others all around the city. This situation brings up the destination marketing strategy used by the Carnival's event managers which will be discussed by the study next.

*Destination Marketing:* Rio Carnival has pivoted in creating a tangible experience that creates a valuable and memorable impact on the attendees (Miranda, 2018, p. 11). It seems that various travel agencies are promising a glimpse of this tangible experience during Rio Carnival. By making the Carnival parade ticket purchase, accommodation and flight purchase process as easy as possible, travel agencies are a big part of the experiential marketing for Rio Carnival. The agencies help promote the carnival to the target audience and attract them to Rio by taking care of the travel process. These agencies buying a colossal amount of parade tickets also increase the ticket costs in the market for the local or individual attendees. It is possible to find these agencies on online search engines but there is no travel agency info on Rio Carnival's official Website ([www.riocarnival.net](http://www.riocarnival.net)).

Tomorrowland marketing team members are aware of the audience that love their product ([www.tomorrowland.com](http://www.tomorrowland.com), 2019). Their main focus is to trigger a multi-sensual brand experience where the audience are stimulated through the interaction of the activities during the festival. They work hard to create a deep consumer connection with the music festival through imperial on experiential experiences that establish attendees' familiarity with the event. Tomorrowland has 'travel partners' in Europe, Asia, North America, Australia and in South America. Having these various travel partners, Tomorrowland gives its audience all around the world an opportunity to get their flight and festival tickets together in a lower price. So when attendees do not want to make their own travel plans or think that it might be difficult because of the language barrier etc., they have the chance to make plans with a local travel agency in their local language through Tomorrowland's official Website.

Given that Rio Carnival and Tomorrowland music festival have been shaped and developed within different time frames, it is not surprising to see the way that they market their events can be slightly different from each other. Even though Rio Carnival does not practice an aggressive amount of digital marketing for the event, it still manages to turn its attendees into volunteer promoters of their event with the visuals that they post. The Carnival also has an advantage like the natural advantages of city of Rio De Janeiro, with its endless beaches and tropical weather, which makes it possible for Rio Carnival's event managers to make the event look like a glimpse of

paradise. Probably for that reason, they do not separate the marketing of the event from the marketing of the city. By promoting the event as the main attraction of the city, it is obvious that the event marketing strategy of Rio Carnival is mostly includes destination marketing by promoting the city of Rio de Janeiro as a place where will provide a tropical getaway for its guests and keep them entertained with the Carnival.

Tomorrowland, on the other hand, focuses on promoting the theme and the story of the festival, the famous DJs that will take part that year and unique camping environments along with many other activities and experiences that people can have during the event. The event managers of Tomorrowland, too, keep working with their travel partners and benefitting from the destination marketing strategies, yet, rather than promoting the city of Boom, the festival highlights itself as a destination. The festival embraces its world-wide audience by reminding their organizational mission on their official website ([www.tomorrowland.com](http://www.tomorrowland.com)) with the words “Travel from every corner of the world, all united in a once in a life time travel experience that brings you to Tomorrowland.”

### **3.3.5 Integrated Marketing Methods Used By Rio Carnival And Tomorrowland Belgium**

When talking about the methods that Rio Carnival and Tomorrowland Music Festival have been using, it is observable that the event managers of both of these mega events do not limit themselves with using one straight marketing method. They both benefit from various channels of marketing, whether it's traditional, digital or experiential.

Although Rio Carnival's overall marketing strategy is not as heavily digital as Tomorrowland Music Festival's, it has a valid and informative website. It also keeps its presence on such basic traditional marketing platforms as TV and magazines. It definitely partners with travel agencies and samba schools when marketing the Carnival, yet, it is not possible to say that a potential attendee's journey on getting

information and purchasing the ticket along with handling the travel needs is as simple and easy as Tomorrowland Music Festival. Rio Carnival's event marketing approach is still multi-channeled but not very dominantly and aggressively monitored and managed.

Using all of its social media tools in an integrated way, Tomorrowland music Festival, on the other hand, has dominated most of the event marketing methods especially the digital marketing platforms. With a highly informative website that enables its target audience to keep track of all the services that the company provides and all the apps and social media accounts that are linked with Tomorrowland, event managers must be well aware of the value of using integrated marketing when marketing their event. Being very strong on the digital marketing side, the festival has managed to keep a 'united' presence on all of the major social media platforms, along with several apps. For that reason, it is possible to say that Tomorrowland Music Festival is marketed omni-channeled, in a very controlled way.

## CONCLUSION AND FURTHER DISCUSSIONS

The research was focused on the event marketing channels that are used by Rio Carnival and Tomorrowland Music Festival in order to reach out to a wide, international audience. Being two mega events, both Rio Carnival and Tomorrowland Music Festival use various marketing tools to reach out to their audience. Since Rio Carnival is a traditionally rooted and developed event, it still uses some traditional event marketing channels heavily such as TV and magazines. Yet, it manages to keep its presence on such major traditional event marketing platforms such as its website and Youtube. Most of the social media tools create a space for Rio Carnival by means of volunteer promoting, and endorsements. This can be a positive factor on building a positive brand image and creating trust among potential audience since the promotions are not aggressively pushed by the event managers themselves. Rio Carnival makes sure to give the message and the promise of a tropical summer getaway full of freedom, dance and samba music and of course the beaches of the city of Rio de Janeiro. more then focusing solely on the Carnival, the experience in the city of Rio de Janeiro during Rio Carnival is being marketed. It is possible to say that destination marketing has a huge role in the overall marketing process of the Carnival.

Tomorrowland music festival has a more integrated and technological approach on their event marketing strategies. Apart from a very detailed website that dominantly controls all aspects and services of the festival, Tomorrowland makes sure to keep its presence on most of the social media marketing tools such as Twitter, Instagram and Youtube. Using the mysterious, crazy and free atmosphere promise of the event, the event managers of the festival gives a solid, stable message via all of their official platforms. Keeping their audience excited and intrigued is a major part of their event marketing strategy, for that reason, Tomorrowland Music Festival keeps having different annual themes, eye-catching light shows and stage decorations. Tomorrowland also takes the experiential marketing approaches as a major focus within its event marketing strategy. By building a unique camping site near the event

venue and creating fun yet still themed activities for its attendees, Tomorrowland Music Festival definitely provides memorable moments.

Just as many other event marketers, Rio Carnival's event marketing team was keen on creating a buyer's journey. It is essential for event marketers to promise a unique and tempting experience to their attendees. The series of decisions and actions taken by the two event marketers were different in regards to attracting attendees and promising this experience. Instead of depending on various social media channels, Rio Carnival seems to be marketing the event as a tourism experience. Regarding to that marketing approach, the Carnival keeps all its Carnival related information on its website and on the official website of city of Rio De Janeiro. While the ticket purchases for Sambadromo is managed via Sambadromo's website, all other ticket related activities seem to be managed by several samba school and travel agencies. Rio Carnival's event marketing tools are more traditional tools such as billboards, live TV broadcasts during the Carnival time on Global TV, travel packages and a whole way of offering a touristy experience for its target audience. Costumes, music and dancing on almost every street of the city are the main promises of the event for which the event marketing tools are not centered on the main social media platforms but spread to a level, in a way, where the city itself is marketed.

One of the research findings of the Tomorrowland event is that they adopted several appropriate strategies and tools to develop better relationships with the audience before and after the event. This study stated that communication strategies require organized procedures to be successful and efficient and the research has proven that Tomorrowland music festival have used a more systematic and organized set of event marketing communication tools on their event marketing process. All the social media platforms and tools that Tomorrowland uses are linked to each other and have a consistent content that provides easier and dependable information for its attendees. Rio Carnival on the other hand, doesn't have a very integrated marketing strategy in terms of the event marketing tools that it uses. It seems like having traditional roots and being known and promoted by its attendees without too much effort, Rio Carnival has created a more independent way of event marketing.

It is crucial for social events to keep promising that the event will be somehow unique and definitely entertaining. The two events perform these actions of marketing in different ways too. The main focus in Tomorrowland music festival is on the DJs playing and the occurrences on the stage while the focus is the whole street adorned with Samba shows with outraging outfits prepared by Samba schools in Rio Carnival.

What is underneath the stage or all around the parade is where event marketing continuous smartly during the event. All these efforts can also work to bring a large amount of benefit not only to the event organizers but also the countries. For example, Tomorrowland music festival has managed to bring into the coffers of the Belgian economy 70 million euro cash injection, of which foreign attendees from 19 countries in travel and accommodations due to the unique attraction advocated by the marketing teams. In the last edition of Tomorrowland in 2018, the marketing team kept the excitement by promising something unimaginable: more than 1000 DJs engage in recreation on 16 stages, and 400,000 people participated from more than 200 different countries (Holt, 2016, p.35). The research also found out that the increase of the number of the attendees of Tomorrowland music festival has been obtained with a high level of involvement into communication with the event marketing tools and creative and never tried before communication methods that kept the target audience engaged. This conclusion is valid for the particular case of Tomorrowland event analyzed in this paper only. Nonetheless, the research prefers not to generalize the statement from this single research.

Each communication plan regardless of how or whether it is defined may be a part of a communication strategy. Comparison of Rio Carnival to Tomorrowland shows impressive results during the period under review by implementing the event marketing strategies and objectives that included communication with the audience and concentrating on influencer marketing. The research finds out that brand awareness can also increase with a dynamic and innovative approach on event marketing practices. It can be claimed that there is no universal communication strategy suitable for every company, however the proper one may be built according to the event goals and means.



The comparison research shows that both of these events have been providing examples of experiential marketing by promising two different experiences and using various event marketing tools to communicate and reach out to their target audience. Effectiveness of communication strategy may be measured by specific metrics or statistical measuring methods. The three main social media tools; Twitter, Facebook, and YouTube, are not used through an official source for Rio Carnival's case but mostly managed by individuals. This thesis found out strong relationship between these social media platforms for Tomorrowland music festival. Being on all of these most commonly used social media platforms can provide more engagement with the target audience and a stable information about the upcoming event not only to the local community but also to a wider, global group of people.

The research has also found out that the process of creating the communication strategy for a new generation event such as Tomorrowland Music Festival focuses on several targets, which are identified by event organizers depending on the event category. One of those targets is identifying appropriate ways of engaging with the audience with the combination of event awareness, event engagement and influential marketing. With the advancement of social media, the audience can become powerful and it can make a big difference to have influential brand ambassadors or/and an integrated marketing team in the three areas. Due to the specifications of the event industry explored many researchers assume that on Twitter and Facebook event awareness may be increased by posting content aiming to cause an interaction with the followers. This includes posting information that contains acknowledgements together with messages that are of importance to the majority of attendees. Influential marketing may be propelled by posting media content such as events highlights and music, event engagement may be increased by posting photos of statuses containing information about the event such as guests invited, linked artists and the festival occurrence. Yet, Rio Carnival's influential marketing case has showed that in order to influence a large group of people and make them become a brand's volunteer ambassadors with the posts that they share and the positive impact that they have, brands do not have to follow very strict and linked event marketing practices.

Attendees can become volunteer brand ambassadors and influencers when they have an extraordinary experience as it happens in Rio Carnival.

Tomorrowland is among the world's biggest electronic music festivals. The research has shown that it is not only a music festival but another destination to go and experience as well. There are a lot of attractions in the event space of Tomorrowland, and it has its own event culture with its own currency during the event, own food that can also be purchased online and its own accommodation on a camping zone, Dream Ville. Providing a mysterious and entertaining getaway to its target audience has brought Tomorrowland more popularity and gradually more attendance.

Rio Carnival offers a different kind of experience and getaway for its target audience. The Carnival benefits from the natural beauty of its city as well. Offering a tropical getaway full of samba music and dance, the Carnival promises a free zone for its attendees where they can dress like anything and join a community celebration rather than a set of designed activities.

The research findings also show that the two events Tomorrowland and Rio Carnival event have a number of success factors that the event organizers follow when they create every new edition of the festivals. Some of these factors are explained below:

*1. World best Carnival/music event:* The goal of Rio Carnival can be explained as being the best Carnival in the world. The event marketing team of the Carnival seems to be working on improving many aspects of the event including assertive samba schools, vivid parades and block parties that can only be found in Rio.

Tomorrowland Music Festival is growing every day by using the newest tools of event marketing such as storification and annual themes as well as unique experiences during the event to be the world's best music festival. The event strives to make on the list of the best music festivals as well. As a matter of fact, Tomorrowland won the award of 'Best Music Event' at the International Dance Music Awards in Miami in 2010 ([www.tomorrowland.com](http://www.tomorrowland.com)). The research can conclude that in 2019, the music festival has come to a position that it deserves this award due to its hard, creative and consistent work on its event marketing practices.

2. *Décor and costumes*: The decors and themes of the events stand out as the major parts of the Rio Carnival and Tomorrowland music festival. Tomorrowland event produces 2 and 3 dimensional theme decors primarily for the festival and dance event (Huguesrey, 2018, p. 44). The festival aims to create a stage with a design that would take attendees to another world. They are all about creating a fairytale decoration and design aiming to help the attendees escape reality while being at the festival.

3. *Production and audio system*: Another factor that has elevated the success of the events is the production and the audio system present at the events. These are loud instruments that have been used for these events. Tomorrowland music festival's sound system is highly effective and loud since it's based on EDM and it requires technology. The visual effects created by using technology has also been the trademark of the music festival. In Rio Carnival on the other hand, the music is created by live performers by using drums mostly. This requires an amazing harmony between music and the samba dancers, keeping the audience entertained the whole time.

4. *The Sets, Show teams and DJs*: For an event to be the best music festival it is necessary to welcome the best electronic DJ's from across the world. The ones that play all sub genres of electronic music including trance, techno, dubstep, drum, house, bass and trap. The DJs in Tomorrowland music festival are internationally famous DJs and they use exceptional music sets for each event while Rio Carnival picks world famous samba schools to create parade shows with fit dancers wearing promiscuous outfits to keep the sexy and crazy side of the Carnival. This makes the events unique and special designed for the audience and thus created another factor for the event success.

This research has suggested that Rio Carnival has effectively combined its traditional roots with the new generation event marketing tools to give a consistent message to its audience and still keep itself refreshed and full of excitement every year, while Tomorrowland music festival has only and successfully adopted every new generation event marketing tool to its own event concept.

The mission of these two events is to celebrate life, hoping to inspire attendees and other people around the world to follow their entertainment beliefs. The atmosphere at the festivals promises a desired experience to its audience every year. Even with their different approaches on their event marketing practices, both Rio Carnival and Tomorrowland music festival have achieved to position themselves among the bests in their categories and they both have proven that the popularity and the financial success of their events have been supported by a constant refreshment and catching up with the newest event marketing tools. They present admirable shows and music/dance performers and share the love of both extraordinary costumes, music and dances with the audience. The audiences of the events are diverse and they come from all around the world to be part of the promised experience.

Tomorrowland has even customized all the aspects of the event, beginning with the scenery, to the location and the vast musical arrays. It is possible to say that Tomorrowland broke the norms of an accustomed music festival and changed it with a new, refreshing style of marketing events (Mair, Whitford, 2013, p.6-30). Their marketing procedure is completely different from what many other events have adopted. Having started as a small and local EDM festival twelve years ago, Tomorrowland music festival is now a music festival that attracts citizens of the world seeking for excitement in a dreamy, wonder event venue. Many people who like EDM strive to go to the event once in a lifetime, so the marketing team thrives to create an unforgettable experience promise to keep this desire heated. In this case, the research has proven the importance of the event marketing strategies used in these two events on reaching out to a large scale, international audience and on becoming one of the bests in their categories.

In the light of all of the event marketing channels used by Rio Carnival and Tomorrowland music festival, the study will discuss some of the main problems in reaching out to a wide and international audience in the events held in Turkey. The study will reveal some of the major points that Turkey is missing and must work on.

There is little literature dealing with event marketing in the Turkish context. Though Turkey has had a centuries old set of traditional celebrations,

commercialization of events is still a developing phenomenon. There are several events having been held in Turkey in various fields such as food festivals including Istanbul Coffee Festival, Restaurant Week, Chocolate Market, Istanbul Whiskey Festival, Istanbul Tea Festival, Istanbul Beer-Muscles Festival, traditional festivals including greased wrestling or Hidrellez and music festivals. The festivals seem to be invigorating the people's will to eat and drink out, and be out and about in a social environment.

Some of the major music festivals in Turkey are Istanbul Music Festival, İstanbul Jazz Festival, Istanbul Opera Festival, Istanbul Dance Festival, Akbank International Jazz Festival, Aspendos Opera and Ballet Festival, Fanta Youth Festival and One Love Festival ([www.turkey.com](http://www.turkey.com), 2019). A few of these music festivals such as İstanbul Music Festival, also have annual themes. Rather than focusing on technological stage accessories or assertive light systems, the music festival has adopted a different path to stress its theme. For example, in 2018, the music festival's annual theme was 'Family Bonds' for which the attendees of the music festival were asked to share their childhood photos playing an instrument on their Instagram profiles by using the hashtag "#ailebaglari" (family bonds). The photos, then, have been shared on the official İstanbul Music Festival Instagram account ([www.hurriyet.com](http://www.hurriyet.com), 2018) (Figure 22). This may be a very engaging event marketing way for the current audience of the music festival, which helps create an awareness for potential audience for their future events. Furthermore, it may have created a positive and interactive brand image on its target audience.



**Figure 22: İstanbul Music Festival Attendee Post, 2018**

**Source: [www.instagram.com](http://www.instagram.com), 2019**

Turkey does not have a carnival. Having Islam as the primary religion in the society, Turkey has its own celebrations based on religious and cultural motives such as Hıdrellez. Yet, Carnival is an event that has its roots back to Pagan culture and Christianity, and for that reason, it does not have a place in Turkey's event scene.

In Turkey, music festivals are various and popular amongst the people. Furthermore, such music festivals as Akbank International Jazz Festival does attract international audience with its internationally famous artists. To understand what these events should do more to reach out to a wider international audience, this study focuses on a brief research on some of the lacking points of the event marketing strategies in Turkey.

When talking about international music festivals, the digital space where the organizers market the events is very important. Along with such social media platforms as Facebook, Instagram and various marketing tools, the websites of the events are extremely important. The event websites should be accessible and informative for the audience. When travel is required to attend an event, people might want to look for the places to stay or things to do around the event space. The websites of the events are expected to be efficient to provide the necessary information for their audience.

According to a field research by Çanakkale University Social Sciences Institute, only %9 of the websites of the official websites of international music festivals have audio files and %56 of them have videos while %100 of them have both visuals and a written content. The lack of audio files on international music festival websites can be a point to be worked on. The research also suggests that only %24 of the international festivals have corporate websites in Turkey, which might be a lacking point on marketing the events with a corporate and reliable image to an international audience (2014)

From the event organizers' perspective, Turkey can be a challenging region. According to an interview on Habertürk with Cem Yegül who organized Rock 'N Coke Music Festival in Turkey between 2003 and 2013, when talking about the music festivals, "*Turkey is not on the desired level because of the limits of its geography and some cyclical reasons*" (www.haberturk.com, 2017).

Speaking of Turkey's geography and cyclical reasons, recent bomb attacks, local protests or the conservative image of the country might be other lacking points in reaching out to an international audience. According to the law legislated in 2013, alcohol brands can not sponsor events in Turkey (resmigazete.gov.tr). They can not even sell their products during music festivals without a special permission from the government. This situation might limit the event budgets. When cause a general confusion on consuming alcohol during the events, the situation might even create a hedge against attracting an international audience that enjoy drinking alcohol.

The founder of DSM Group, Alper Sesli, states that there is a serious supply problem in Turkey during his interview with Aksam Newspaper. He further explains the situation by claiming that the music festival industry in Turkey has collapsed. According to him, there are several reasons causing this situation. The cost of the events have risen a huge deal with the decrease of the value of Turkish lira which caused many music festivals to have gone out of the field and the current music festivals are trying to survive with a great deal of effort and the support of foundations. Sesli also suggests that Turkey is not on the list of top 200 music festival list in the world. He advises creating the right sources and the right planning for the music festivals which can provide million dollars to the Turkey's economy and eventually get into the list of top 200 music festivals.

*"%80 of the music festivals that was invigorated by the investors do not exist today. The rest of the festivals can do their job under really difficult circumstances. [...] Like any other industry, sustainability in music industry is based on very basic values. Such as your competency on human resources, your creative performance, your effort of delivering more every year, your effort of answering what is expected by putting yourself in your audience's shoes, you undertaking the responsibility of risking millions of liras investment and going for it whether you have a sponsor or not"* (www.aksam.com.tr, 2017).

This study can be a start regarding to creating more effective event marketing strategies for the music festivals in Turkey to reach out to a wider international audience. The lacking point in the current event marketing strategies briefly explained above can be further discussed in future researches. Given that there are various music festivals in Turkey, event marketing is a fundamental field in improving them. Undoubtedly, over the course of time, event marketing in Turkey has developed a lot, and come to a point where event organizers are able to reach out to an international audience. Breaking through the extends of Turkey and reaching out to an international audience also comes with applying a more strategically planned and governmentally supported event marketing plan. Although having a more government-supported event marketing strategy can be a complex issue in Turkey's political situation and the



current government's conservative approach these days, the events in Turkey have proven that they are assertive in various fields and they can speak to various types of audience.

It seems like the event marketing managers in Turkey will be working on keeping up with the newest digital marketing channels as well as the experiential marketing methods to improve their event marketing practices and eventually host events with a wider international audience. This can gladly be the topic of a future study to help determine the challenges and opportunities in Turkey when reaching out to a wider international audience.

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## **RESUME**

Ece Çetin was born in İstanbul, Turkey in 1991. She graduated from Üsküdar Anatolian High School in 2009 and started her Bachelor's Degree at Kadir Has University in American Culture and Literature with a full scholarship the same year. After her graduation in 2013, she started to work as an English Instructor at universities and she also caught a glimpse of working as an Events Project Coordinator at a private company in Istanbul. Being highly interested in creating innovative ways to communicate with people for businesses, she found event planning and marketing as a perfect fit for herself. She started her Master's Degree in 2015 in Strategic Communication Management at Galatasaray University. Keeping her education at heart, she had the opportunity to travel the world, attend several festivals and carnivals across the world, and work as a freelancer private events planner in San Diego and Washington DC. Although her journeys kept her away from her studies until 2019, she kept getting culturally awared and enlightened. She now lives in Washington DC working as an Events Manager for a corporate company and still teaching English to immigrants, and looks forward to continuing her self development.