

# GET FESTIVAL READY

**'FIELD WORK' IS A LABOUR OF LOVE FOR FRUKT.**

Kick-started in 2010, this report was born out of an observation that no-one was capturing and analysing the eclectic mix of experiential activity brands were undertaking in the festival sector.

There was a real need to showcase the best activity of the year, analyse key trends, and challenge the preconceptions of what it meant to connect with passionate music fans.

Now, years later, the FRUKT tent is still firmly pitched among the world's most innovative and intimate music events, as we continue to showcase the ever-evolving opportunity for brands to play an authentic and rewarding role at the heart of the music festival experience.

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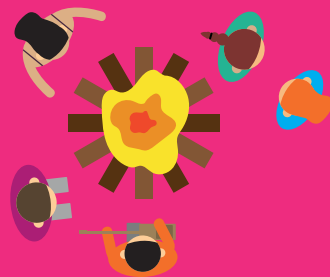
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# THE NEW TRANSPARENCY

## EMBRACING THE 'THIRD WAVE' OF BRANDED FESTIVAL ACTIVATIONS

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The branded festival sector is evolving,  
uncovering a slow burn revolution  
that is hiding in plain sight.



Festivals have never been in higher demand as a platform to target music's most dedicated fans, and it's not hard to see why. The humble music festival serves up an unprecedented opportunity for brands to engage with fans when they are at the pinnacle of the music experience, ring-fenced away from their everyday lives and actively open to new ideas. However, the way in which brands activate in the field has shifted before, and it will shift again as consumers become increasingly discerning of the companies that want to join the party.

### A BRIEF HISTORY OF FESTIVAL ACTIVATIONS

Once upon a time marketing to festival fans was a pretty basic affair, built off the remnants of the golden age of advertising. This first wave of festival activation, what we'll call the '**Silent Generation**', was right up in your face, but saying very little. Banner sponsorship and naming rights (from a safe and respectful distance) ruled the roost, based on a somewhat flawed idea that a brand's message could somehow permeate the hearts and minds of the festival audience through some sort of logo-induced hypnosis. It was big business for a time, serving to fund and sustain the burgeoning festival sector. However, its short-sightedness in terms of its audience remit meant it was ultimately always doomed to fail as an exercise in cohesive, integrating marketing.

As experiential activations started to ramp up in the wider music marketing ecosystem, a sea change started to occur within festivals. The second wave of brand activations, what we'll refer to here as the '**Covert Generation**', which has made up a large proportion of the festival landscape over the last two decades, sought to reinvigorate the market by assimilating itself into the cultural melting pot of festivals. Its mission was a simple one: to augment the festival adventure for fans, becoming a provider of services, content and experiences. The 'buddy' approach to marketing saw banner sponsorship plummet in favour of a more personable, tactile and emotional approach.

By and large this tactic has been a successful one (as this long-running report has been testament to), so much so that it has now become the mainstay, if not the default position, for the majority of activations. This, of course, is in no way a bad thing. The **Covert Generation** has been responsible for revolutionising the way brands interact with festivalgoers, providing a multitude of boundary pushing festival experiences. However, to suggest this approach is seen as a truly altruistic one by festival fans is to fundamentally misunderstand the mindset of the tail end of the Millennial generation. They're not stupid; they know who is behind the curtain, standing in the shadows of even the most interactive, engaging festival moments. What's more, they understand the real motivation. To misquote the movie *The Sixth Sense*, 'they see brand people'.

*“Millennials have the most sophisticated bullshit detectors of all time. They know when they're being marketed to because they've been marketed to since birth”*

“Millennials have the most sophisticated bullshit detectors of all time. They know when they're being marketed to because they've been marketed to since birth” says Christopher Roberts, former festival director of Canada's NXNE festival.

“When you are trying to reach Millennials in any sandbox, not just a festival, you have to engage them in an authentic and transparent way. Logos on a speaker scrim doesn't cut it anymore. You have to create an engaging activation that will create a moment, or elevate the experience.”



Millennials have become experts in tuning out advertising, circumnavigating ads on streaming services and catch up

TV, favouring their trusted social circle on the products that really matter over traditional media. They actively cut out the clutter to get to what they want and festivals are by no means an exception in this respect. “Festivals are great opportunities for brands to interact with a youth audience, but it needs to be relevant for them and brands must adapt to each festival's philosophy and mood” suggests Alfonso Lanza, Festival Co-director, Primavera Sound.

### THERE IS ANOTHER WAY

The market is now saturated with all-singing, all-dancing activations vying for a festivalgoer's undivided attention – but is that sustainable in the long term? At what point does this become as ineffective a marketing tool as the Silent Generation's banner sponsorship? As the audience evolves, from Millennials to Generation Z and beyond, brands will be tasked with further reinvention to maintain relevancy with an audience that increasingly challenges them to open up.

Moving forward, transparency and candour are set to be the underlying themes of the evolving festival activation space. We're now entering tentatively into the third wave of festival activations, which for want of a snappy moniker we'll refer to as the **Transparent Generation**, a period where brands put their hands up and approach festival fans with honesty and integrity. Whereas the **Silent Generation** thought it could yell messaging from the side-lines, and the **Covert Generation** thought it could infiltrate its way in, the **Transparent Generation** of activations is laying its cards out clearly on the table. This is who we are. This is what we are selling. Let us prove to you that we have a genuine right to play in the entertainment space.

In many ways, it's a complete about-turn on the 2nd wave activation model. Whereas the **Covert Generation** of activations said ‘We're here, we're relevant, here's a free branded hat’ the **Transparent Generation** fundamentally reverses this step process to ‘We sell X product, this is our brand story, here's why we're relevant’.



It's a subtle shift, but one that will be key to engaging festivalgoers as we move towards 2020. This 'product first' progression is happening now, but you have to look carefully to see it. It isn't simply an evolved product sampling offering, it's more about placing the product and the brand at the forefront of the narrative with a festivalgoer. For instance we've noticed a resurgence in brands that are putting their heritage and brand story first and then positioning their entertainment offering as a build on this premise - something that often fell by the wayside in the rush to be part of the hedonistic festival experience at any cost.

What is particularly intriguing here is how brands are finally starting to embrace and believe in what they are, adapting the festival environment to fit their culture, their story, and not the other way around. It's no longer simply about trying to shoehorn their way in behind a veil of entertainment. This, in many ways, is a direct reflection of what is happening in the wider world of marketing, as transparency becomes a viable asset in a social media driven environment. Festivals are merely playing catch up.

*It's no longer simply about brands trying to shoehorn their way in behind a veil of entertainment.*

With 88% of festival promoters and sponsorship managers agreeing that brands are vital to the on-going evolution of music festivals and 91% of brands active in the festival sector stating that they have an increasingly valuable role to play, it's clear that brands are in it for the long game. The onus now is on how to let the essence and ethos of a brand penetrate through the increasingly prevalent cloud of exciting, immersive experiential activity. There is a need to craft a unique story with purpose, clarity and transparency, that ensures the brand - and, most critically, the core product - doesn't get lost amid the activation noise.

Brands have finally found their voice; it's about time we gave them something meaningful to say.

## THE 3 AGES OF FESTIVAL ACTIVATIONS

1

### SILENT GENERATION

LOUD, BRASH BANNER SPONSORSHIP, SHOUTED FROM THE SIDE-LINES, BUT ULTIMATELY FALLING ON DEAF EARS

2

### COVERT GENERATION

PARTY FIRST, BRAND SECOND EXPERIENTIAL MARKETING, LEVERAGING ENTERTAINMENT AS A 'RIGHT TO PLAY'

3

### TRANSPARENT GENERATION

A CANDID AND OPEN APPROACH, NOT BEING AFRAID TO PUT THE BRAND AND ITS STORY ABOVE THE ENTERTAINMENT PARAPET

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# 5 KEY TRENDS FROM THE FESTIVAL FRONT-LINE

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Our intrepid network of international festival researchers has scoured the globe in order to uncover, first hand, the evolving culture of brand activity at music festivals.

Spanning the full gamut of the music ecosystem, from shoegazing Indie to hedonistic EDM, from ear-splitting Metal to the twang of Country, our ardent festival fans have sampled a vast array of activations at over 300 essential events. From printing bespoke t-shirts in the South African desert to taking giant selfies in Australia, our brand sleuths have done all the heavy footwork for you.

So, now that it's all over, it's time to take stock of the standout themes that helped define the branded festival landscape in 2015.

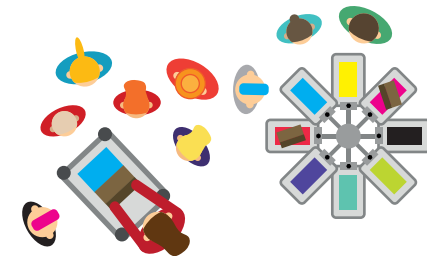


# TREND ONE: INNER SPACE

## SHOWCASING THE HERITAGE, CRAFTSMANSHIP OR INNER WORKINGS OF THE BRAND

Sometimes the story can get lost in the production. It's particularly easy to do in the festival space, with a tendency for brands to over-index on the credibility factor in order to appear relevant. 'Ok, so we're doing a festival activation aimed at young urban Millennials - we need a gif photo booth, customised hipster t-shirt printing, an interactive light rave, and a twenty-foot emoji sculpture'. All well and good, but often the brand's story either doesn't get a look in, or gets buried so deep it can be hard to find.

Make sure the brand message - be it a heritage or product based one - is the lynchpin on which everything else hangs. Think of your activation as a story and the various interactive elements as chapters. Walk a visitor through with a clear beginning, middle and end and the overarching message is more likely to resonate. This feeds directly into our theme of brands becoming more open about their reason for being at a festival. Transparency now holds genuine currency; open up and don't be afraid to be yourself.



# NEW BALANCE MADE IN THE USA CRAFTSMANSHIP EXPERIENCE

BOSTON CALLING / BONNAROO / SUMMERFEST / BUNBURY

## WHAT IT WAS

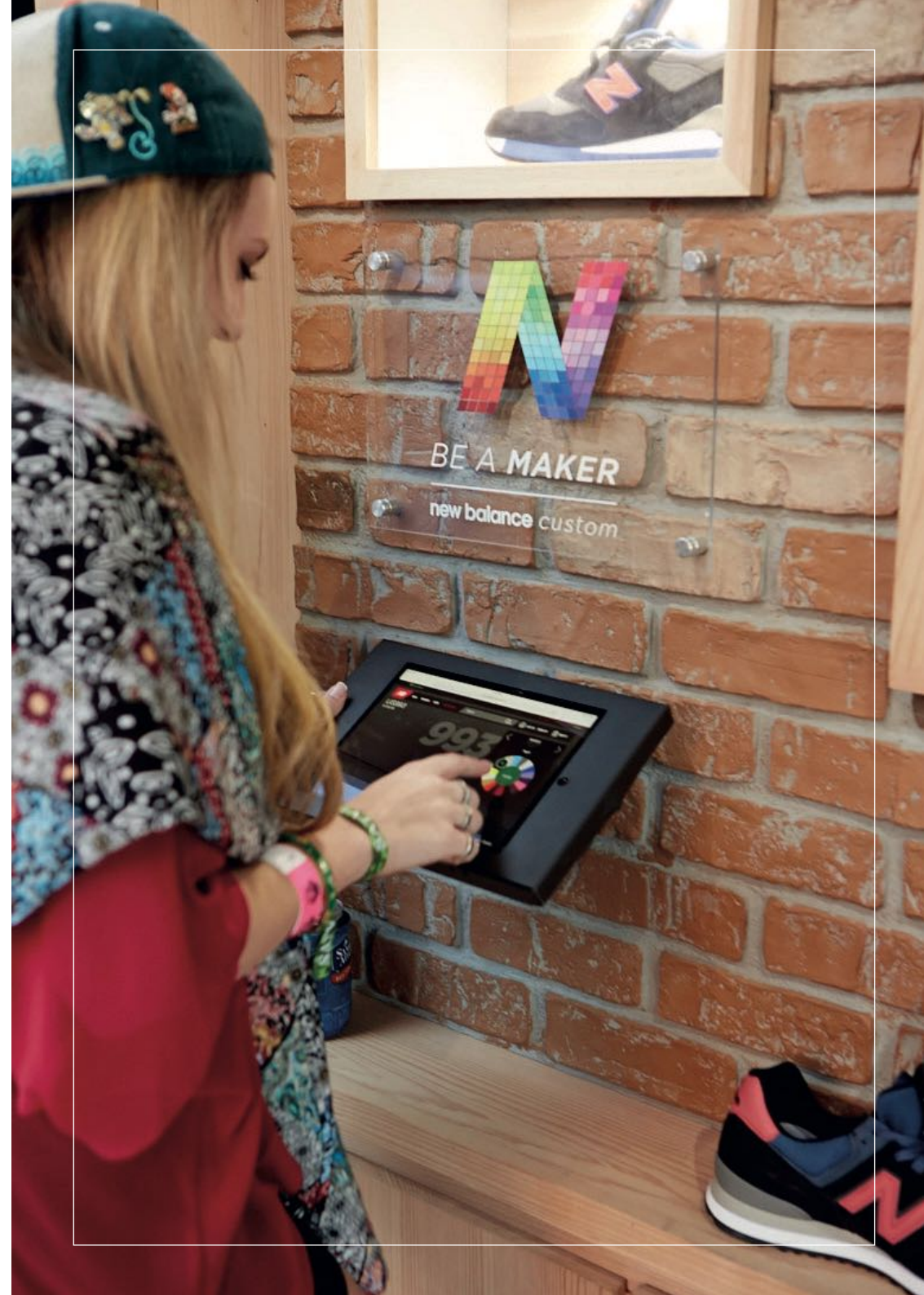
The Boston-based footwear manufacturer hit the road in 2015 with a touring slice of experiential work as the brand put its own story first and foremost in a bid to draw attention to the craft and heritage behind its product. Pitching up at a number of sizeable East Coast festivals, the industrial activation structure housed a vintage collectors display curated by New Balance connoisseur Richie Roxas, a digital 'Be a Maker' footwear customization area, and served up a 'maker spotlight' where local artists could showcase and create bold new work on-site. Guests could also take away on-site embossed key chains and receive bespoke screen-printed posters unique to each festival stop.

## WHY IT WORKED

This touring activation bundles up the essence of New Balance in one easily consumable package, which aims to educate consumers on its domestic manufacturing stance in a tactile and straightforward way. By stripping away much of the over the top embellishments that can often distract from the core message, it becomes an end-to-end experience of the brand's heritage story, its ethos, its production process, and its cultural impact. Simple, and void of elaboration, it feels both credible and honest, enabling guests to assess the facts and independently come to their own conclusion about the brand.

*"As this was our first year of this project, we wanted to try a few different approaches to help guide our strategies in future years, so we picked a wide range of events, from youth-focused music events like Boston Calling and Bonnaroo, to more 'all-family' events like Summerfest and the National Capital Barbecue Battle. What was really encouraging was that we saw some of our strongest results from the music events, indicating that the younger consumers were interested in, and responding well to, our MiUSA Craftsmanship message."*

*Kevin Tripp, Marketing Manager, New Balance*





# GOOSE ISLAND NO COLLAR

## PITCHFORK

### WHAT IT WAS

The Chicago-based craft beer company sidesteps the bells and whistles of the all-singing, all-dancing brand activations that tend to dominate the festival scene, instead focusing in on what it does best - delivering unique craft beers. The brand has spent the last few years pairing up with cutting edge musicians like Run the Jewels and Sharon Van Etten to curate their own unique festival beer, which often sells out within the first day of the event. In 2015 the brand continued to focus in on one-off product, joining forces with Chance the Rapper to develop a beer for “the hardworking people of Chicago”. Entitled ‘No Collar’, the craft brew debuted at the festival weekend and was subsequently sold at local breweries post festival. The brand does activate other elements on-site, but they serve as an addition to the bespoke festival brew focus.

### WHY IT WORKED

What this campaign does do very effectively is elevate the product into a festival headliner, infusing the beer with a dash of celebrity status whilst also delivering that much needed ‘you had to be there to experience it’ value. What is particularly interesting here is how the brand leverages pre, during and post festival, directly aligning festival fans with its core business both on-site and in the build up to the event. By doing so it draws a direct connection to its wider trade marketing beyond the field.

*“Three years ago we began partnering with Pitchfork to make beer collaborations with one of the featured musical artists each year. Past collaborations included Sharon Van Etten, Run the Jewels and most recently Chance the Rapper. Music has always been part of our heritage and the Pitchfork Music Festival is the perfect opportunity each year for us to brew a little something special with artists for Chicago.”*

*Mara Melamed, Brand Director, Goose Island Beer Company*





# TREND TWO: SIZE MATTERS

## IMPOSSIBLE TO MISS 'DESTINATION' ACTIVATIONS

When it comes to festival activations, it's often not the size that matters, but what you do with it. However, sometimes post event recall is simply all about ingraining a memorable image on the somewhat hardened retinas of stalwart festivalgoers. That kind of scale and impact necessitates something more than a logo emblazoned bus, a run-of-the-mill chill zone or a foldaway table covered in branded trinkets. Brands need to step out of the shopping mall marketing mindset when it comes to festivals. No one says "I'll meet you by the average looking tent" or "let's take a selfie by this collapsible marketing display unit".

So be bold, go big. Heck, go epic if you can. Play with scale and height, think laterally and vertically and if you can't go big, go weird (just don't settle for average and end up being utterly forgettable).



# GUITAR HERO LIVE THE AMP

V FESTIVAL / READING / BESTIVAL

## WHAT IT WAS

Setting up an ‘also-ran’ activation at Bestival, an event that features the world’s largest disco ball and a four ton giant Robot, is never going to get any cut through. So, what better way to capture the true spirit of rock when launching a re-imagined version of the classic Guitar Hero video game franchise than building an amp the size of a house. Festivalgoers were invited to play the game ahead of its official release date, getting their hands on it well in advance of their non-festival attending peers at one of five dedicated gaming pods. In addition, attendees at the activation were also offered the chance to win an exclusive signed controller by pre-ordering the game, while selected guests were whisked away to an immersive backstage area by on-site ‘talent scouts’ where they were treated like rock star VIPs.

## WHY IT WORKED

The brand’s 30 foot, two-storey activation put the game firmly back on the map, announcing its presence loud and clear at a host of summer festivals across the UK. This is a neat tie up of both the ‘Size Matters’ and ‘Inner Space’ trends, which sees this returning stalwart of music gaming reaffirming the brand’s cultural relevance with an imposing – and unmistakably ‘rock’ – presence on-site. Somewhat reminiscent of the giant adidas shoebox at Lollapalooza back in our inaugural 2010 report, this is a clear example of a brand not shying away from putting its product first in a simple, yet dramatic way.

*“Taking part in festival activity this year was a key priority for us when marketing Guitar Hero Live and its launch because it offers a whole new experience for the gaming audience – it puts them in a band’s perspective live on stage. The new innovation of the game mirrors a real world festival experience and so having the game playable at V Festival, Reading and Bestival was really important to us. In terms of branding it ties in perfectly and the giant amp we created to take on tour was something that was both visually iconic and offered a great gameplay experience within.”*

*Rachel Grant, UK Senior Brand Manager, Guitar Hero Live*





# MAZDA JOURNEY ISLAND

TOMORROWLAND

## WHAT IT WAS

The Japanese automotive brand touched down in Boom, Belgium with a larger than life stage sponsorship, tailor-made to fit in with the brand's unique heritage and the vibrant lifestyle-led culture that epitomises this unique European festival. Journey Island, a vast floating music venue built in the style of a Japanese temple, played host to over 32 performers over the course of the weekend. In addition to sampling the music, festivalgoers visiting the prominent destination could also have a 180 degree snap taken in the Mazda #thejourneycontinues photo booth, with the added bonus of the opportunity to win two tickets to TomorrowWorld Atlanta. In the run up to its on-site activity, the festival's exclusive automotive partner also created a limited edition run of 100 Tomorrowland editions of its Mazda2 vehicle, which featured in an interactive music video by the model/singer Keji. The brand also enlisted teams of bloggers, DJs, models and artists from across Germany, Switzerland, Belgium and the UK who

took to the open road in the new vehicles, reporting continuously on the journey and from the fields of Tomorrowland across their social channels.

## WHY IT WORKED

With 180,000 attendees from 75 different countries descending on Boom in anticipation of the now large-scale production that the festival has become renowned for, a simple banner stage sponsorship was never going to work. Setting up a Japanese hideaway in the middle of a lake makes this an essential festival pit-stop, not only infusing its activation with plenty of Tomorrowland lifestyle aesthetic, but also a sizeable slice of the brand's own backstory. Leveraging a slew of ambassadors and focusing a unique product release tailored to the festival around the journey also taps into our 'Road Trip' trend.

*"For its fans, Tomorrowland transcends the ordinary. Being more than just a festival, this event represents a lifestyle. And by being a part of Tomorrowland, Mazda offers the audience a genuine Mazda experience that goes beyond cars."*

Wojciech Halarewicz, VP of Marketing, Mazda

# TREND THREE: MAKER STATEMENT

## ENABLING FANS TO GET HANDS-ON AND CREATE

When you're one body in a sea of thousands at a festival, any chance to stand out and personalise the experience or stamp your own mark on the proceedings is to be welcomed with open arms. We've noticed a growing trend over the last few years that has seen brands enabling consumers to get creative on their product via customisation workshops and the creation of limited edition t-shirts, tote bags and footwear, to name just a few. However, we're also noticing a subtle progression from the basic personalisation and custom memento route. It's now not just about getting your hands dirty and reconnecting with craft, or netting yourself a one-off festival t-shirt; it's about utilising craft as a mode of self expression. It's now more about what your customisation says about you, than how it looks. Creativity is no longer just a means to an end; it now has to be part of a personal statement or a wider movement; a message in the messy, a cause in the craft. That's not to say it has to be overtly worthy, it just has to empower individuality and go beyond the confines of a bit of glitter and a splash of paint.





# RAY-BAN CAMPAIGN 4 CHANGE

OPPIKOPPI

## WHAT IT WAS

Ray-Ban ventured out into the South African desert joining forces once again with the music loving masses as they descended on a festival campsite affectionately nicknamed 'Mordor' due to its somewhat inhospitable nature. The brand focused its on-site presence around its global 'Campaign 4 Change' activity, which invites people to change their view and look at the world from a different perspective, encouraging them to voice their views on a campaign that they are passionate about. Festivalgoers visiting the beach-themed Ray-Ban activation could be embellished with a free hand poke tattoo, customise their own 'Speak the Truth' t-shirt with a hand written confession, sample Ray-Ban eyewear, chill out at the bar, and enter a competition to win a trip to NYC. The competition would not only see them

gain entry to a high-profile Ray-Ban party as a VIP guest, but also see their message for change broadcast across Times Square.

## WHY IT WORKED

Asking fans to get creative at a festival can sometimes be a big ask, especially when there is so much on offer. This activity taps into the need for creative activations to have both a low barrier to entry and an element of personal expression in order to truly cut through. Twinning the concept of intimate confessions with the natural originality of handwriting is a simple, all-inclusive way of providing fans with not only a unique memento but also the wearable equivalent of a social status update.

*"As a brand that has always praised music and those that appreciate it, Ray-Ban has been a part of the Oppikoppi festival since 2011. By sponsoring Oppikoppi, Ray-Ban has been able to channel its passion for music and local talent into an experience that music lovers could revel in. With the brand's unique activations last year, it is undeniable that Ray-Ban added an exciting dimension to the Oppikoppi festival."*

*Thera van't Hof, Senior Brand Manager, Luxottica South Africa*







## LEVI'S TAILOR SHOP

### SPLENDOUR IN THE GRASS

#### WHAT IT WAS

The ever-popular denimwear brand has been touring its Levi's Tailor Shop across multiple Australian music festivals over the past 18 months, bringing its hand-crafted aesthetic to the festival masses. Touching down at two locations in the North Byron Parklands of the Splendour in the Grass festival, the brand offered up a bespoke tailoring service both front of house and backstage. Heading up the on-site customisation service was celebrity tailor Matt Stone, flown in especially from the Levi's Haus of Strauss showroom in Hollywood to share his design expertise with both performers and festival punters alike. Housed in a shipping container, the Tailor Shop offered up limited edition vintage patches which could be sewn on to festivalgoers' denim, while a separate Levi's team offered up equally original designs and free denim backstage for artists, such as Johnny Marr and Royal Blood. The brand

also held a one-off invite only gig at the festival's famous 'Tackle Shack', where UK act The Wombats played a secret acoustic set to a packed crowd at a Sunset BBQ party.

#### WHY IT WORKED

A simple, easy to understand activation that fuses the 'Maker Statement' and 'Inner Space' trends, leveraging both craftsmanship and personalisation, whilst keeping the brand's core product firmly in the foreground. Extending the activation backstage ensures there is plenty of celebrity ambassadorial cut through, and deftly breaks the barrier down between fan and artist, creating a distinctive, tailor-made memento that goes beyond the usual run of branded trinkets you'd expect to find at a festival.

*"Levi's has a long-standing relationship with music which goes back decades. It's an authentic association that comes naturally to the brand's lifestyle aesthetic. Musicians and creative people wear our denim to work and perform in – so aligning with music festivals, artists (both emerging and established) and supporting the music and creative industries as a whole is a genuine part of our brand DNA."*

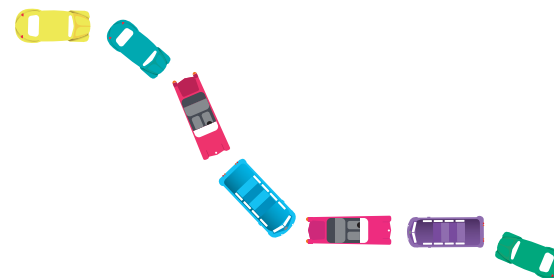
*Nicky Rowsell, Marketing Manager, Levi Strauss Australia & New Zealand*

# TREND FOUR: ROAD TRIP



## **CAPITALIZING ON THE PRE-EVENT JOURNEY**

We've heard the "it's the journey, not the destination that counts" life affirming greeting card style comments before, but when it comes to festivals, this often-glib sentiment takes on new meaning. The path from the initial ticket purchase to actually setting foot in the field is fraught with tedium and is something that brands often forgo in the melee of being part of the on-site action. However, tapping into the pre-event build and redefining the journey as an integral part of the festival experience is becoming increasingly important as brands look to get the emotional upper hand on their on-site competitors. The act of simply 'getting there' is a critical part of the festival build up and offers genuine emotional traction with fans as their anticipation and momentum gears up for a weekend of full-on festival revelry. Whether it's planes, trains or ferries, brands are now looking to get early access to fans the world over.





# VIRGIN TRAINS FESTIVAL EXPRESS

KENDAL CALLING / FESTIVAL NO.6

## WHAT IT WAS

As the official travel partners for UK festivals Kendal Calling and Festival No.6, Virgin Trains went to great lengths to kick-start the festival experience pre-event and remove the drudgery often associated with festival travel. Actively looking to elevate the pre-festival journey into something that could be enjoyed rather than suffered through, Virgin Trains served up dedicated express services to both events, delivering mini music festival experiences for festivalgoers en route. Those hopping aboard the branded festival trains were treated to live music, free cocktails, magicians, glitter paint makeovers, and on board festival accreditation to avoid queuing, ensuring that guests were 'festival ready' long before they actually arrived on-site.

## WHY IT WORKED

Virgin Trains also developed engaging activation elements on-site - such as the 'Village Limits' area at Festival No.6, complete with a floating dance floor and a line-up of acclaimed DJs - but it's the brand's ability to convert its core product offering 'travel' into a genuine festival addition that offers the most untapped fan value here. This is a smart move from the brand, alleviating and elevating the more rudimentary aspects of the run up to the on-site action. Train journeys can be long, arduous and have a soporific effect, which hardly induces the type of mind-set needed for a festival weekend. By converting the journey into a pre-festival teaser experience, the brand sets itself apart from its competitors as actively invested in its customers destination, and not just the process of getting there.

*"Sponsoring Festival No.6 for the second time, we wanted to create an extraordinary and unforgettable experience for festival-goers that reflected Virgin Trains' personality. We wanted to challenge the perceptions of festival travel. We knew from research the journey is normally the part that people dread (apart from the toilets), and the bit that stands in the way of people having fun - we wanted to break this norm and create a great end-to-end experience."*

*Adrian Varma, Head of Regional Marketing at Virgin Trains*





# BRUSSELS AIRLINES PARTY FLIGHTS

TOMORROWLAND

## WHAT IT WAS

For a fourth consecutive year, the airline that “goes the extra smile” made its mark on one of the world’s largest and most hedonistic festival experiences, actively embracing the EDM lifestyle long before take off. The airline embodies the ethos of Tomorrowland for guests arriving in Belgium from across the globe, delivering gate parties prior to take off and party flights at 30,000 feet with in-flight DJs playing live on-board, complete with glow sticks and suitably themed air stewardesses. Post flight activations also included the unmissable Cloud Rider, a free to ride 55-metre tall Ferris Wheel showcasing the best views of the festival site, and the chance to win free flights by snapping the ‘Biggest International Selfie’ and posting it to Instagram.

## WHY IT WORKED

What is key here is how the airline delivers an end-to-end experience for festival fans, evoking the essence of the festival from the offset, whether it’s the pre-journey, the journey itself, or simply reaffirming its sky-high presence through its unmissable on-site action. This not only takes the toil out of travel, but enables fans to start the party that bit earlier, ensuring they arrive charged up for the festival as opposed to lethargic. In addition, it also provides them with unique pre-event social content they can share well before their mobile, inevitably, loses charge on-site. This gives Brussels Airlines a competitive edge over other brands activating on-site, by ensuring its message is already front of mind with fans and those beyond the festival grounds well ahead of day one of the event.

“For Brussels Airlines, Tomorrowland is a perfect fit as it rejuvenates our brand. Moreover, our brands share the same values: focusing on experiences, bringing people together, and above all, with a Belgian touch. In everything we decided to do with Tomorrowland, we asked ourselves the same question over and over again: “does this add value for the experience of the Tomorrowland visitor?” and that’s how a truly unique party flight experience came to be.”

*Christian Dumortier, Business & Partnership Manager, Brussels Airlines*



# TREND FIVE: PHOTO BOMB



## **BRANDS TAP INTO A FESTIVALGOER'S VISUAL DICTIONARY**

Thanks to the ubiquitous and prevalent nature of social media, from Instagram to Snapchat, music festivals have now become something of a cultural catwalk, with the humble snap now a bold personality statement. Festivalgoers are actively looking for photo hotspots, backdrops for that 'I was here' defining moment that captures the spirit of the festival and a sense of shared spontaneity. For some brands this opportunity is crafted into the essence of their activation, with smart photo booth based elements. For others it is subtler, providing music fans with a visual marker that they just have to be captured in front of.

The key is to build photo opportunities that feel natural and not forced. A big sign emblazoned with 'take your selfie here' (oh yes, we've seen those) isn't really getting into the spontaneous spirit of things. If it's intriguing enough to warrant a snap, it will happen organically. If, however, you do want to force the selfie issue, you'll need to upscale your photo opportunity to make it an unmissable experience for anyone to truly buy in.



# NIKON NIKON STUDIO

ROCK EN SEINE / VIEILLES CHARRUES

## WHAT IT WAS

Returning to two iconic French festivals for a 5th year, Nikon gave six photographers and two videographers the opportunity to become official festival reporters, as part of an online pre-festival contest. The eight lucky winners were kitted out with the latest pro equipment and a backstage accreditation, received training at the Nikon School, and expert supervision by a range of professional festival photographers. Not only that but their snaps of the event and its fans were emblazoned across giant screens next to the stages. On the ground on the day, fans were able to borrow cameras to capture their experience, have themselves snapped by professionals under a cloud

of vividly coloured pigment, and enter a competition to win festival tickets, Deezer subscriptions and Nikon products.

## WHY IT WORKED

Nikon hones in on bringing the quality of professional photography to the everyday camera user, reinforcing that there is a better way to take a photo than via your shaky mobile phone. The hands-on sampling, twinned with the amateur-to-pro element of the campaign, helps to give festivalgoers the creative edge over their peers - providing tangible value in the all-important post festival social media stakes.

*"Nikon is well known for equipping the best photo agencies and professional photographers on the planet. However, we are also leaders in more large audience cameras, and one of our goals is to keep a strong presence for those mass-market products that benefit from the latest Nikon technologies and know-how. Nowadays millions of photos are taken every day and exchanged on social media - with young people the ones capturing the most images. By being present at a music festival Nikon is able to offer this young generation the opportunity to play with images alongside the best photography brand and capture their festivals moments. We're proud of this music festival activation which delivers, in a nice context, some of Nikon's unique DNA: fun - quality - passion."*

*Stéphanie Dugas, Marketing Director, Nikon France*





# TELSTRA THE BIG SELFIE STICK

## SPLENDOUR IN THE GRASS

### WHAT IT WAS

Not content with providing live-streamed music sets, free on-site Wi-Fi, exclusive artist interviews and backstage footage from Byron Bay, Australia's largest Telco took advantage of a site-wide ban on the ubiquitous selfie stick. Erecting an impossible to miss 10-metre high replica selfie stick to capture festivalgoers against the backdrop of the event, the brand supersized the photo opportunity for thousands of attendees. Up to 10 friends at a time could cram into the 50" frame for a unique photo memento they could share with the outside world via social media, with participating Telstra mobile customers also entered into a daily draw to win a backstage VIP tour.

### WHY IT WORKED

Although simple in execution, this is smart hybrid of both the 'Photo Bomb' and 'Size Matters' trends, enabling the utility-focused company to leverage unique stand out amongst the more lifestyle orientated brands on the festival circuit, whilst keeping the focus rooted on their core communication proposition. Converting a banned item into a larger-than-life on-site experience not only provides the brand with a much needed subversive edge, it also actively ensures that the message carries well beyond the confines of the festival grounds.

*"In addition to providing the core utilities to assist communications that you would expect from Telstra, we wanted to deliver a fun, unique and unexpected experience for festivalgoers and for something big and bold, we gave splendour The Big Selfie Stick."*

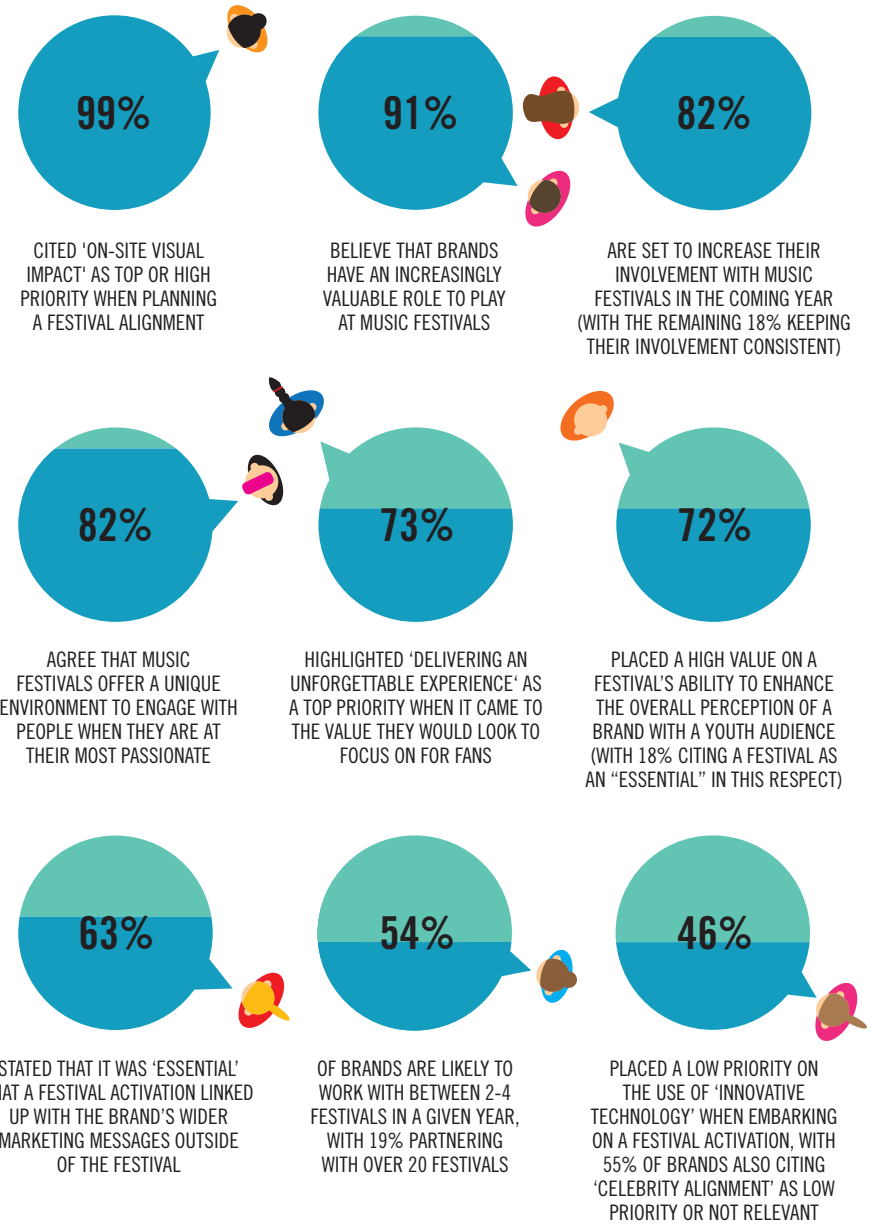
*Mike Maron, Area Manager, Telstra*



# WHAT THE BRANDS SAY

TO GET THE REAL LAY OF THE LAND FROM A MARKETING PERSPECTIVE WE SURVEYED A NUMBER OF HIGH PROFILE BRAND MANAGERS

Representing hundreds of activations across the globe in 2015, we unpack their wants and needs from the ever-evolving festival sector.

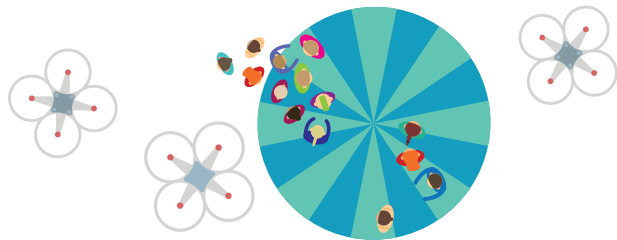


There is one stand out figure from our survey that spells good news for all involved in the business of festivals, from the promoters themselves right down to the fans already scooping up tickets for this summer's events. A sizeable 82% of brands are set to actively increase their involvement with music festivals in the coming year. The underlying and unstated takeout here is that festival activations must be working; that brands are seeing notable return on their investment post event, and that fans are receptive to what they are offering on-site. This is further echoed by the fact that the vast majority feel brands not only have an "increasingly valuable" role to play in the festival sector, but they also understand that festivals offer up a unique environment to talk to people when they are at their most passionate.

***Brands are starting to understand that a festivalgoer is a more discerning customer and needs to be handled differently.***

From a planning perspective, "on-site visual impact" is something all but 1% of brand managers put as 'top' or 'high' priority on their want list, proving that there is still a sizeable value placed on visual cut through.

Interestingly, technological innovation and celebrity alignment - those key pillars of music marketing outside the festival space - are perceived as far less valuable, highlighting how brands are starting to understand that the festivalgoer is a more discerning customer and needs to be handled differently from the masses. That said, playing successfully in this space doesn't mean cutting your activation adrift from your core proposition, with 63% highlighting the 'essential' need for a cohesive link back to the brand's wider marketing message beyond the field.



Pop events naturally dominate as the most prevalent festival choices, but there are interesting movements further down the spectrum, with 'EDM' topping 'Rock' festivals as the go-to event of choice for brand managers. With EDM events clearly on the rise, brands are seemingly embracing this fresh opportunity to engage with a newly invigorated and demographically diverse dance scene across the globe with open arms.

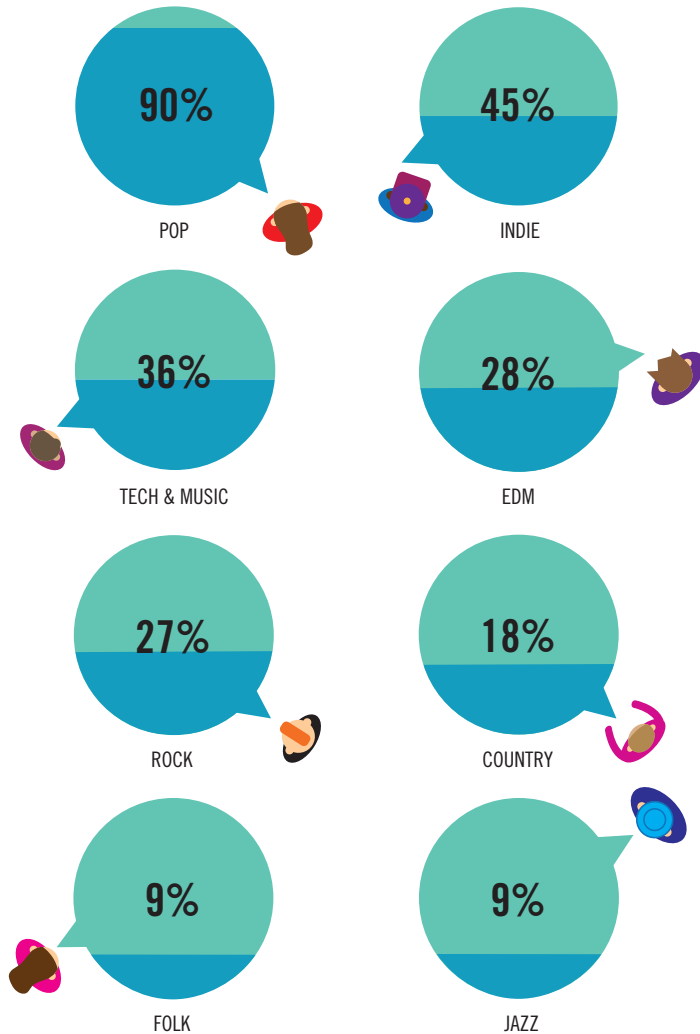
This falls in line with the perception of almost two thirds of brand managers, who place a high value on a festival's ability to enhance the overall perception of a brand with a youth audience.

Delivering an "unforgettable experience" for fans is high on the brand agenda it seems, with the ability to affect a perception shift, increase social awareness and amplify the overall product/brand message as the key needs from their continued involvement. With this in mind, it appears brands have not only cemented their place in festival culture, but are pushing their activations to be bolder, work harder and deliver more for passionate fans across the globe.

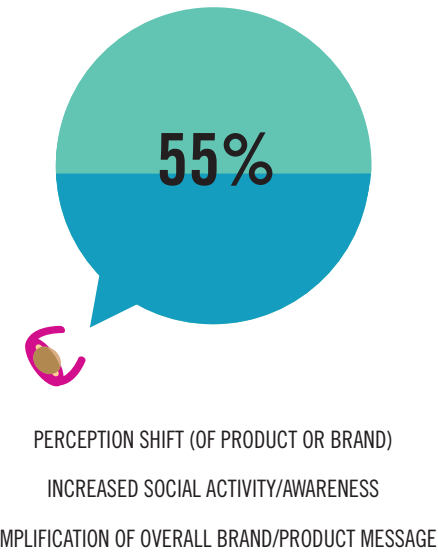
A scenario where everybody is set to gain.



### MOST PREVALENT FESTIVAL ALIGNMENT BY GENRE



### MOST BENEFICIAL FESTIVAL ACTIVATION ROI (OUTSIDE OF A DIRECT SALES UPLIFT)



*“Festival marketing has been crucial in building the Deep Eddy Vodka brand. We are able to win the hearts and minds of consumers through unique activations at music festivals. Aligning with these festivals has allowed us to tell our story the way we want to tell it, thereby differentiating our brand from the other vodkas on the market. These types of quality liquid to lips executions have truly impacted Deep Eddy Vodka brand growth.”*

*James Elledge, National Events Manager, Deep Eddy Vodka*





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# 10 REASONS YOUR FESTIVAL ACTIVATION ISN'T CUTTING THROUGH

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Falling flat on your face in the branded festival mosh pit? Blaming your lack of viable ROI on the weather...again? Our 10-point post-festival check up pulls no punches as we aim to put your activation in a field of its own, as opposed to in a field on its own.



## 1. YOU DIDN'T RESEARCH YOUR AUDIENCE

A classic mistake, even among the brands that truly believe they did their due diligence when it came to audience research. Every festival is going to say it caters to young urban Millennials, but is that a 19 yr-old or a 35 yr-old? Make sure you a) truly understand your brand's target market, on personality traits rather than generic age touch points, and b) uncover the festivals that target group really covet. Painting with broad demographic brushstrokes, or blindly following the big festival attendance numbers will leave you shouting a message into a void. If you want it to feel right, make sure it's a tailored fit.



## 2. IT LOOKS LIKE EVERY OTHER BRAND ACTIVATION

A tent, a branded bus, some deckchairs and a DJ - really? What year are we in again? We're yawning just writing this. Festivalgoers are actively looking for exciting new experiences, and this is your opportunity to show how your brand stands head and shoulders above not only your direct competitors, but also all those indirect competitors at the festival. Copying what they all did last year and the year before that is not winning anyone over. They say imitation is a form of flattery, however in the festival space imitation just falls flat. Originality and boldness wins every time.



### 3. IT'S IN THE WRONG PLACE

Location, location, location. From being at the wrong event altogether to being badly situated on-site, understanding your audience and the ebb and flow of an event is crucial.

Don't complain no one is engaged when you are setting up shop en route to quite literally nowhere, or so close to a main stage you are effectively drowned out.

Work collaboratively with the festival to understand where the peaks and lulls are in the event schedule, how the foot flow will work (it may change year-on-year) and where your brand can have the most effective presence on-site. Just because a certain position worked for X brand, doesn't mean it will do the same for yours.



### 4. THEY JUST DON'T GET IT

Festivalgoers are an inquisitive bunch and will have a peek into most activations on-site. However, they also make snap judgements based on the initial visual aesthetic and have the ability to gauge what it's all about in mere milliseconds. If it isn't immediately obvious what you are expecting a guest to do, then you've lost them. Simple visual walkthroughs of what you are offering are essential. If it can't be understood without the aid and intervention of staff, you've lost half your audience from the offset.



### 5. THERE IS NO REASON TO STAY/RETURN

Sometimes when you're standing at your activation and the festival masses are callously giving you the cold shoulder, it's not always because your activation is bad, it's often because you've exhausted your relevance and any need for a festivalgoer to be there. This is a common problem with the more short-sighted activations by day two or day three of a festival. The key here is in not playing all your cards upfront and ending up a one-stop shop. Make sure there are different elements at different times of the day in order to draw your initial guests back time and time again through the course of the festival. Think like a festival and program an enticing range of scheduled activities that will increase dwell time and make your activation a sought out destination.



### 6. YOU'RE TRYING TOO HARD

"So you want me to enter a prize draw, dress up for a selfie, sample a DJ set, tag an art wall, charge my phone, screen print a bespoke poster, sample your product, tweet to a dedicated hashtag and chill in your lounge...sure, because I SO have an hour free right now". Saturating your activation with touch-points is not a good look, making you seem needy, desperate for attention and unsure of what your role is at the event. Take time to step back from your activation in the planning stage and declutter. If it feels like you're doing it 'just because you can', you probably don't need it anyway. In trying to be all things to all people, you're effectively missing everyone. Better to be known for doing one thing well, than a dozen half-heartedly.



## 7. THE FACE DOESN'T FIT

The carefully laid plans of many a brand have come undone on the day because the on-site staff are ill-briefed, couldn't care less what they are pushing, or simply don't gel with the festival audience. Ok, so you may well have the world's most groundbreaking activation concept, however, it means nothing if the people presenting it to the public come across badly. Your on-site staff are the critical human link in your well oiled machine, and festival fans will remember a genuine connection with a person over the activation every time. It pays to spend that extra bit of time securing the right people, getting their buy-in to what you are trying to achieve, and investing in their well-being and enjoyment of the event as much as the festival fans.



## 8. YOU'RE NOT OFFERING ANYTHING OF VALUE

Ultimately any brand that positions itself within festival culture is entering into a 'value exchange' with music fans. This is a generation that is acutely aware of when they are being marketed to, which makes them all the more wary of your intentions. They are willing to give up their precious time away from the real festival action, but only if they get something of genuine value in return. Short-term value, such as VIP viewing platforms, chill areas and device charging have some merit, but increasingly the true value of an activation is defined by the 'experience' on offer. Festivalgoers have forked out their hard earned cash for an experience to remember; ensure you play your part in providing that return on their investment.



## 9. THERE IS NO FOLLOW THROUGH

So you had a massive footprint on-site, the numbers were through the roof and you've even got a vibrant recap video up on YouTube in all its slow-mo filtered glory. Lovely. But what do you do now with all that good will you gained, all those email addresses and Twitter followers you harvested? So many activations begin and end on-site, often leaving all the good work to dwindle and die post-event. This is your chance to enter into a special conversation with the fans you've made, whether through additional post-event content, special offers, or even a festival fan-only reunion event instore. Whatever it is, keep the story going beyond the field.



## 10. YOU'RE NOT LEARNING FROM YOUR MISTAKES

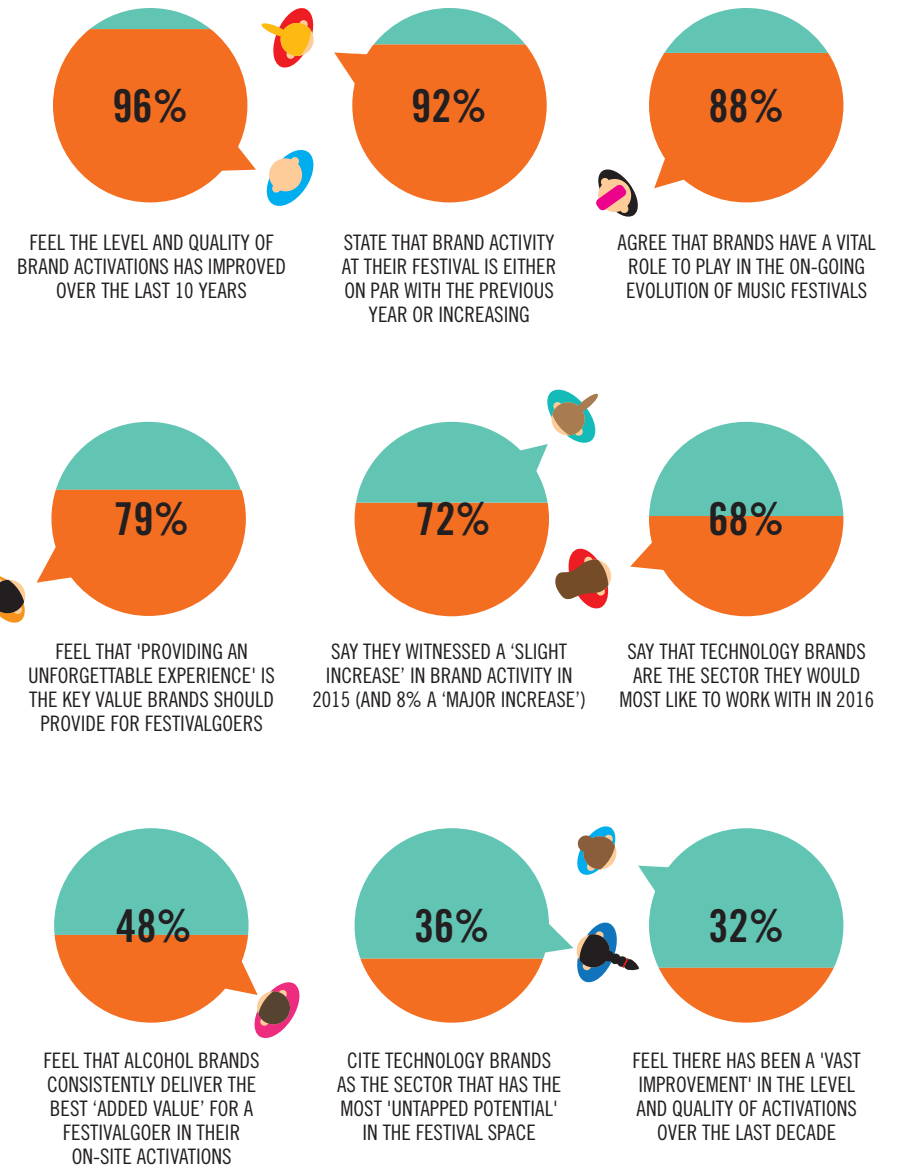
Getting it wrong is the first step on the road to getting it right. Failing is not a problem. Failing to learn is. Despite banging on about it for years, we're still astounded by the lack of investment in evaluation both prior and post a festival activation. Understanding what went wrong, what went right, and how the competitor set played the game is critical to developing and improving the way your brand presents itself at a festival. Don't be fooled into thinking this is a step you can skip. It really isn't. You need to look under the bonnet of an activation to get a real sense of the inner workings and what elements might need retuning before your next festival road trip.

# WHAT THE FESTIVALS SAY

WE SURVEYED  
A SELECTION OF  
DIRECTORS, PROMOTERS  
AND SPONSORSHIP  
MANAGERS ACROSS  
THE FULL SPECTRUM  
OF FESTIVALS

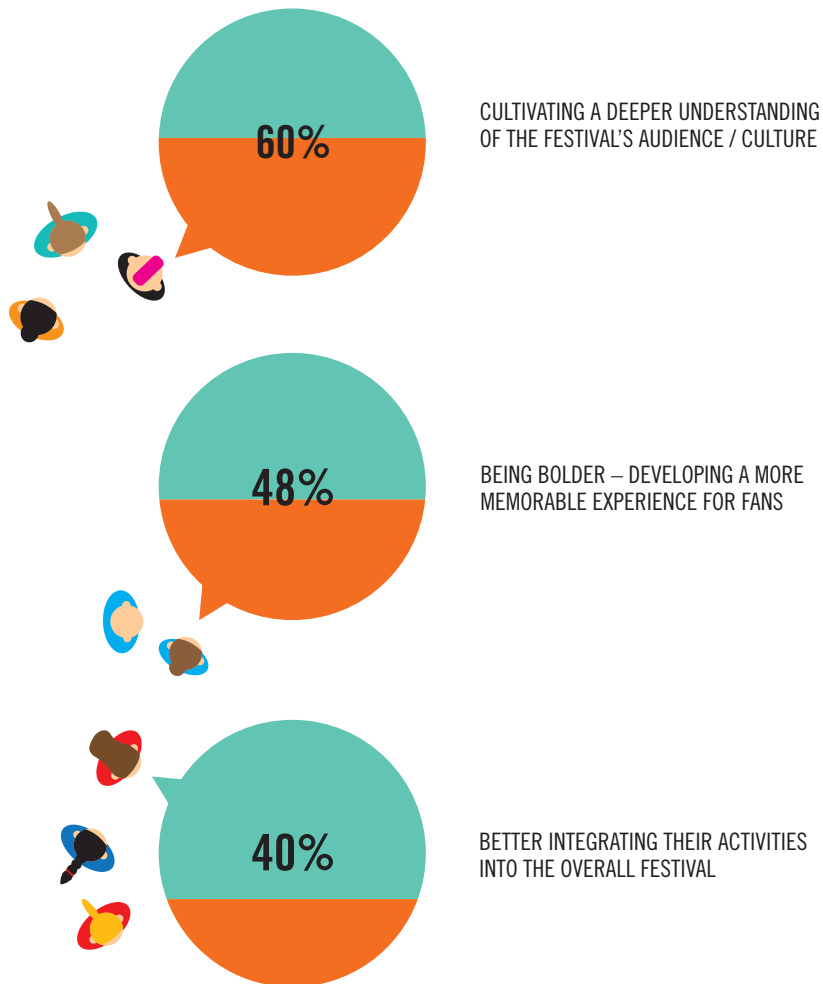
From the world's most prolific events to the most intimate boutique festival experiences, we gauge their view of brand activity in 2015 and beyond.

## What the Festivals Say





### TOP 3 AREAS WHERE FESTIVAL PROMOTERS AND SPONSORSHIP MANAGERS FEEL BRANDS CAN IMPROVE THEIR ACTIVATIONS



One thing is abundantly clear from our survey, and that is that brands are now perceived as a critical part of the overall festival experience. With virtually all respondents citing brands as 'vital' to the on-going evolution of music festivals, the live industry now acknowledges not only the financial necessity of brands but also the wider role they can play in augmenting the festival event experience for fans. With the average number of brands involved with a given festival set at around 11-20, it's encouraging to see that investment in the festival space remains not only consistent, but actually – in the majority of cases – exceeds the level of activity in 2014.

However, what is particularly notable here is the acknowledgement from the festival sector that brands have upped their game considerably over the last decade, with 96% citing a marked improvement in the quality of activations overall. Not unsurprisingly, the majority of respondents suggest that working more closely with the festival promoters on their activities will enhance the level of activations, as will a deeper understanding of the intricacies of festival culture and its impassioned audiences.

*Brands have upped their game considerably over the last decade, with 96% citing a marked improvement in the quality of activations overall.*

Boldness and “providing an unforgettable experience” for fans, it appears, are central to perceived success as we move forward, with technology brands singled out as the most desirable sector to work with ongoing. Meanwhile, alcohol brands – that mainstay of the festival industry – appear to have the best knowledge of what festivalgoers really want when it comes to providing ‘added value’ – a sign that even the most ingrained brands are capable of revitalising their on-site marketing efforts.



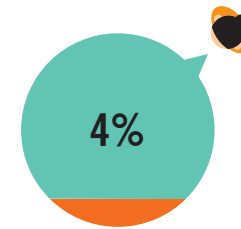
There are also signs that the large order of branded giveaways sitting in a warehouse somewhere may not be as valuable an asset as some may think, and that fans, somewhat controversially, may also desire a bit of downtime from their digitally infused lifestyle when at a festival. The key takeouts, however, remain; brands are now perceived as a vital component of the festival business, their investment is on the rise, and the overall quality of activations has improved dramatically over the last ten years. For festival promoters, this not only enables greater financial security, but also the ability to leverage innovative and engaging content for fans year-in and year-out. A win win for all involved.

*"Having a wide array of consumer-focused brands at our events greatly adds to our guests' experiences. We take great pride in ensuring the brands we work with align with our core audience and our festival's mission. The key to successful brand integration at our festivals is brand partners who are eager to contribute an interactive or memorable element within their activation that resonates with our audience and provides incremental value to the overall festival experience."*

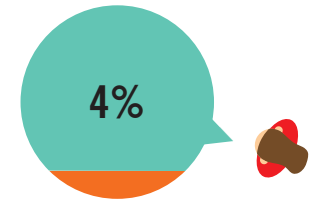
*Gregory Bostrom, Director, Firefly Music festival*

*"It seems to me that more brands are paying attention to making sure their participation/involvement with the festival lends itself to the experience. It helps everyone involved. I think for a while brands were viewed as an outlier to the festival experience. More and more I see their activation ideas actually lending itself to the experience. I have to imagine that everyone wins when this is done correctly."*

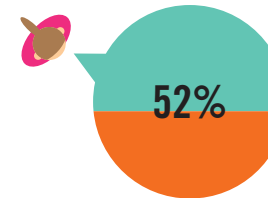
*Matthew Manza, Associate Director, Musicfest NW*



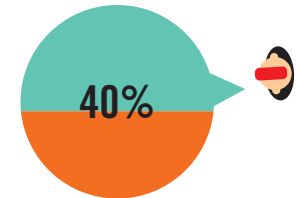
INTERESTINGLY ONLY 4% FELT THAT 'LEVERAGING SOCIAL MEDIA AND DIGITAL CONTENT' WAS A CRITICAL COMPONENT THAT COULD IMPROVE A BRAND'S ACTIVITY



FELT THAT CONCENTRATING ON PROVIDING MORE TANGIBLE BENEFITS WOULD IMPROVE A BRAND'S ACTIVATION

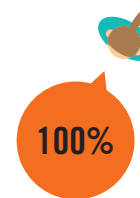


OF FESTIVALS HAD FEWER THAN 10 BRAND ACTIVATIONS ON-SITE IN 2015

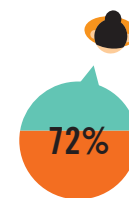


OF THE FESTIVALS SURVEYED HAD BETWEEN 11-20 ACTIVATIONS ON-SITE WITH 8% ALIGNING WITH IN EXCESS OF 21 BRANDS

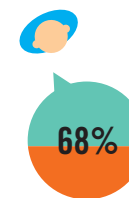
**ALCOHOL, FOOD, SOFT DRINKS, FASHION AND AUTOMOTIVE ARE THE BRAND SECTORS THAT HAVE BEEN MOST ACTIVE IN THE FESTIVAL SPACE TO DATE**



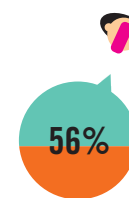
ALCOHOL



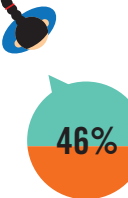
SOFT DRINKS



AUTOMOTIVE



FOOD



FASHION

# *The* **BIG** **NUMBERS**

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Crunching the data to identify the brands you simply couldn't avoid over the 2015 season.

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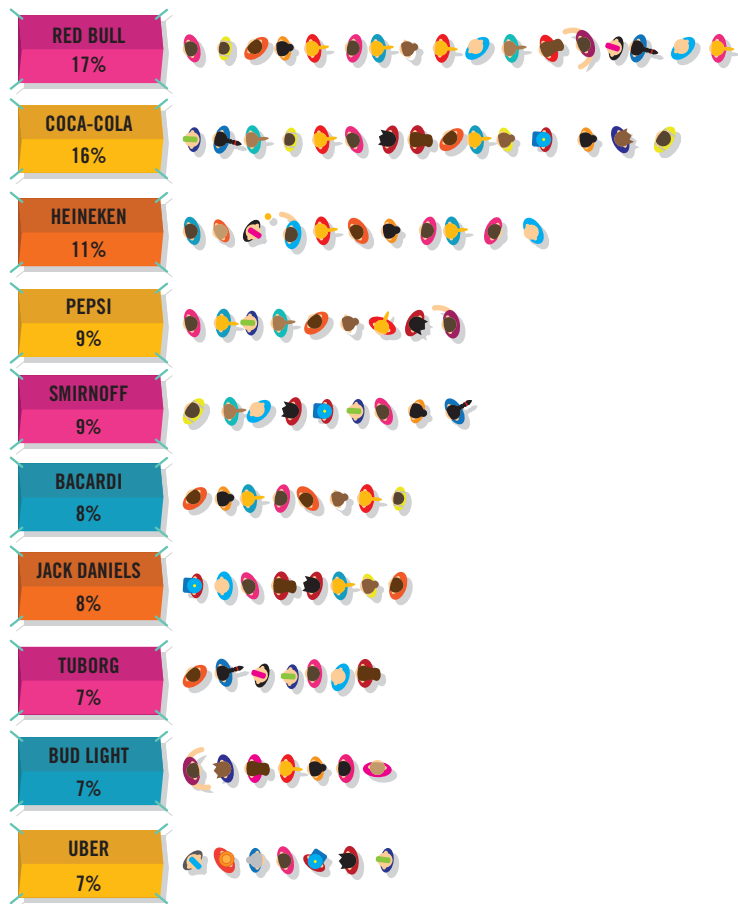
The most prolific brands on the festival circuit remain fairly consistent year-on-year, with no movement among the top three and only mild shifts in placement amongst the other well-established festival players. The big new entrants are Smirnoff, with a concerted effort across multiple Live Nation properties in 2015, and everyone's travel buddy of choice, Uber. The ever-popular 'mobile ride request' company surges into the top ten with a presence that equals some of the more hardened festival brands, by numbers at least if not by scale of activation.

Interestingly, Uber is notable for being the only non-alcohol or beverage brand on this list, proving that there is scope for brands that traditionally may feel 'out of category' in the festival space to gain a considerable foothold.

Looking beyond this list at the top three per category paints a more diverse picture. Household names such as MasterCard, a brand that dominated the growing EDM scene in 2015, and H&M which continues to be at the forefront of festival fashion integration, top out their respective categories.



# TOP 10 MOST PROLIFIC FESTIVAL BRANDS 2015\*

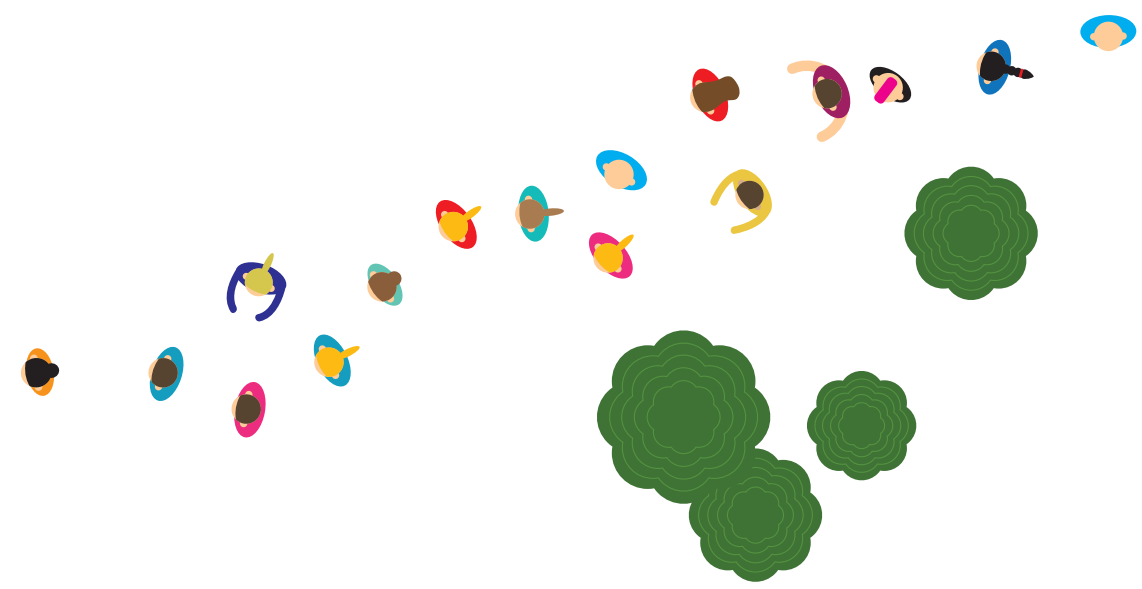
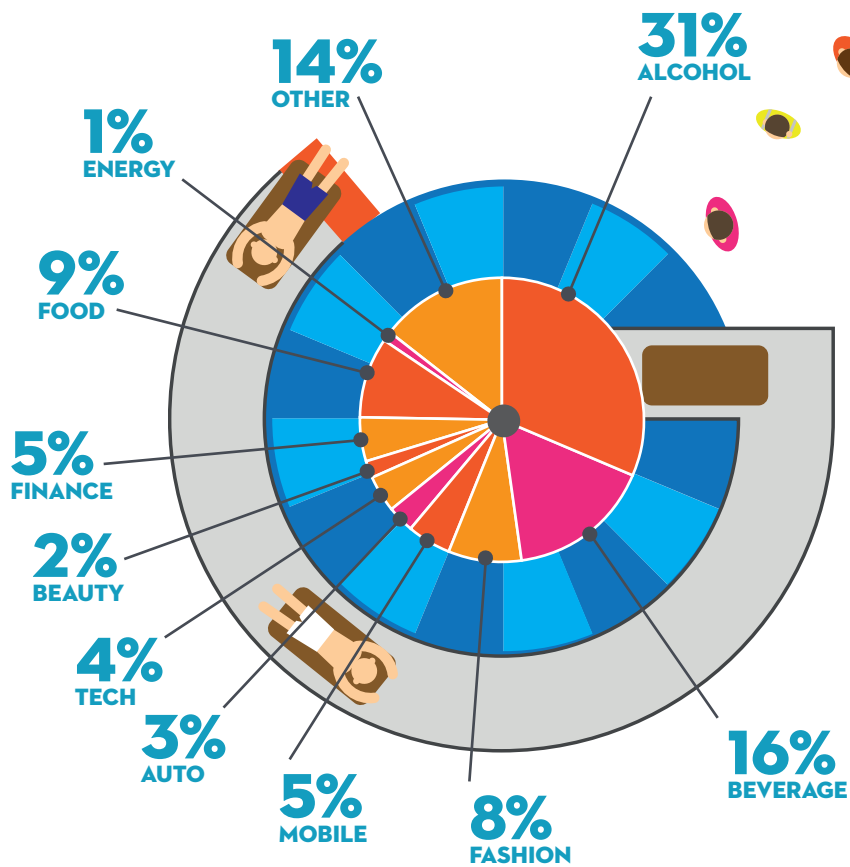


\*Share of total festival activations

# TOP 3 MOST PROLIFIC FESTIVAL BRANDS BY CATEGORY



# GLOBAL YEAR-TO-YEAR PRESENCE AT FESTIVALS (SHARE OF MARKET)



When you look at the market share across all categories we see a huge resurgence in the old guard of the festival scene – the alcohol sector. After a steady dip year-on-year over the last three years, alcohol brands are back with a bang taking a heady 31% of the market. What is notable here is not just the sheer quantity of festival alignments, but also a marked increase in the quality of activations across the board. Drinks brands beyond the alcohol sector are also flourishing in the festival space, with a 5% rise on 2014, after three years of plateauing, while Food and Mobile remain somewhat stable. Of course these rises come at the expense of other categories, with Technology, Beauty and Automotive seeing themselves outgunned when it comes to their share of the overall festival space globally. However, it's not all top down, as once again the 'Other' category – which encompasses everything from airlines to charities – continues to grow steadily as brands from increasingly diverse segments wake up to the value of aligning with this most passionate of consumer activation spaces. As these new players gain momentum, the stalwarts of the scene may find they need to up their game, not just in quantity, but also in the quality of on-site activations.

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# FRUKT'S FESTIVAL ACTIVATION ROAD TRIP

## OUR MOST EPIC FESTIVAL ADVENTURE YET

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With mud still on our boots and music ringing in our ears, to say 2015 was a busy festival year for us as an agency would be somewhat of an understatement...

We've spent the last 12 months ingrained at the very epicentre of the festival experience, helping a diverse slate of pioneering brands stake a bold and authentic claim on the world's most sought after music events. From a frenetic EDM powerhouse in the Belgian countryside, to the dappled sunshine of a family festival on the Dorset coast, FRUKT has been on the ground, making smart brand activations a reality for a variety of festival audiences.

It goes without saying that festival activations aren't a 'turn up on the day' affair, and our grand festival tour is the result of a massive whole agency effort, with everyone playing a crucial role in the development, creation and application of each on-site presence. From the very first semblance of an idea to the final 'queues-around-the-field' festival destination, every aspect is the result of considered strategic research, meticulous planning, pioneering creativity and unwavering on-the-ground delivery.

So, as we take a brief breather prior to another ground-breaking 12 months in the field, let's cast an eye back over the year that was...







# JÄGERMEISTER JÄGERHAUS

FIELD DAY / BEATHERDER / BOOMTOWN / KENDAL CALLING / BESTIVAL

*FRUKT created a distinctive, multi-layered music activation that toured across five of the UK's most diverse summer festivals, helping Jägermeister to deepen its long-running commitment to music, develop unique bonding moments for its target audience, and showcase the brand's new serve, the Root56.*

Hidden deep within the festival's woodland areas, Jägermeister's largest festival activation platform to date was hard to miss once unearthed by festivalgoers. Housed within a gigantic 20x20m wooden cabin structure that felt as if it had emerged directly from the depths of the festival grounds, this dynamic natural environment offered up a plethora of secret rooms and passages for guests to uncover and explore as they sampled Jägermeister's perfect serve. Comprised of six unique areas, complete with sensory entrance tunnel, multiple bars, dynamic installations, and an uncompromising mix of live bands and DJs, the Jägerhaus was designed to bring mates closer together through journeys of discovery, enabling them to unearth visceral, immersive moments which would unfold as the day turned to night.







## MASTERCARD & SFX

TOMORROWLAND / MYSTERYLAND / ELECTRIC ZOO / SENSATION

*MasterCard joined forces with SFX in 2015, the world's leading producer of live Electronic Dance Music events to form a global strategic partnership. Via pre-sales, event activations and SFX's digital and ticketing platforms FRUKT helped MasterCard connect to millions of EDM fans globally, promoting card usage and establishing the brand as the leading payment provider and technology partner for the Millennial generation.*

FRUKT delved beyond the glow sticks and Kandi wristbands to hone in on the festival additions that truly cut through with this impassioned audience, crafting truly unique surprise and delight experiences for fans across a plethora of sought after SFX festival platforms. From Tomorrowland in Brazil to Electric Zoo in NYC, MasterCard served up headliner talent meet & greets, exclusive side-stage viewing platform access, VIP lounges and upgrades, breathtaking helicopter flyovers, high-end premium giveaways, unmissable pool parties, and a multitude of interactive experiences, delivering Priceless Surprises to the planet's most passionate electronic dance music fans.





## TIA MARIA COOL BEANS

ISLE OF WIGHT / LOVEBOX / CITADEL / BESTIVAL

*Having worked closely with Tia Maria for three years to shift perception and give the brand a credible association with music, the time had come to take this bold and brave coffee liqueur to the masses.*

FRUKT developed the 'Cool Beans' experience, taking a beautiful converted 1940's milk float to the beating heart of some of the summer's most sought after festivals, with a strategy to reconnect with music fans across the full day-to-night festival experience. During the day festivalgoers enjoyed free samples of the iced summer drink in a relaxing chill-out area. Then, as the day faded into night, the experience was turned on its head. A sleek neon sign glowed through the darkness shedding a new light on the brand, inviting crowds to an impromptu party, complete with ice-cool tunes playing out from the DJ booth and a completely different take on the Tia Maria experience. The two distinct sides of the activation expressed the twin aspects of Tia Maria - a refreshing drink during the day, and a delicious alcoholic cocktail by night.







# NANDO'S RULE THE ROOST

PARKLIFE / LOVEBOX / CAMP FESTIVAL / BESTIVAL

*After successfully introducing UK festivalgoers to Nando's 'Rule the Roost' concept in 2014, FRUKT ventured out into the field for yet another fusion of flaming hot food and music, helping the brand to solidify and amplify its cultural association with up-and-coming musicians and top artists.*

Nando's once again cut through the clutter and turned up the heat by providing an essential music destination at some of the UK's most dynamic festivals. 'Rule The Roost' saw surprise performances from top artists - including Ella Eyre, Jackmaster and Slaves - perched atop the Nando's 'Cock o' Van', as flame-grilled Peri-Peri chicken was served to the festival's discerning music fans from below. Adding an extra bit of flavour this year, Rule the Roost also injected musical talent from the Nando's Music Exchange project. It takes its influence from the brand's birthplace to connect the very best of South African and UK talent for inspiration, collaborations and unique live performances.





# ENERGIZER DRESS YOUR HEAD UP

## CAMP BESTIVAL

*Energizer enlisted FRUKT to raise awareness of their new range of Vision headlights, pitching up at Bestival's younger sibling festival, Camp Bestival, for a sampling activation with a uniquely customisable edge.*

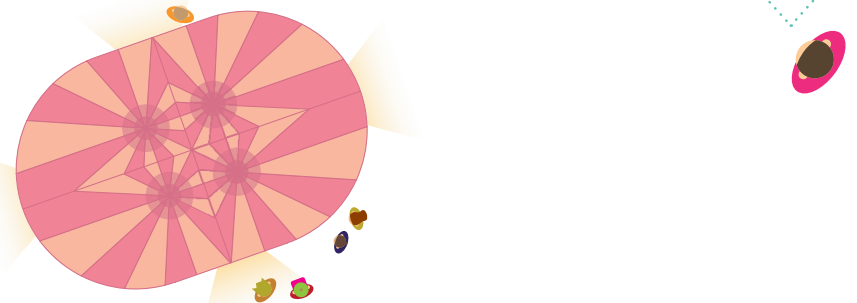
Embracing the playful essence of this uniquely family orientated festival, FRUKT developed a boutique workshop where adults and children alike could get hands-on and harness their creativity by decorating a free headlight with colourful and charming accessories. Housed in a vibrant and vividly adorned den, with room for 24 guests per session, the activation drew huge crowds across the three days of the festival, all eager to get in on the action. In addition to the headlight customisation, Energizer also served up a secret tunnel for children to play and explore, and staged a vibrant flash mob whereby festival fans, young and old, could gather en masse to show off their creations.



**885,000**  
**PASSIONATE FANS**  
**18 ESSENTIAL**  
**FESTIVALS**  
**8 DIVERSE COUNTRIES**  
**4 SEPARATE**  
**CONTINENTS**  
**1 FRUKT**

*"The festival space was completely new for Energizer and there were definitely some reservations – but wow, what an incredible experience! The Dress Your Head Up boutique has opened up new levels of engagement, both experientially and digitally – providing a creative platform and a way of talking to consumers in an interesting way. Camp Bestival was the ideal debut for the experience – perfectly suited to our family audience. It's opened our eyes to a new way of activating the brand."*

*Eva Jacobs, Brand Manager North Europe, Energizer*



*"Festivals provide such a valuable opportunity to interact with a broad variety of consumers. Especially if there are preconceived ideas about a brand – it's a great way to demonstrate a change in direction or new product. When developing The JägerHaus, we focused on creating a venue that enabled people to get to know us better – a place that offered a range of different experiences where people could spend time and try things that they might not have expected from Jägermeister..."*

*From a sensory zone in the entrance tunnel made from the 56 herbs and spices that go into Jäger, to The Loft on the first floor where we recreated a members lounge complete with leather sofas and a bespoke circular pool table, all alongside an amazing line-up of live bands and DJs that kept the atmosphere pumping. The creative ambition has already paid off – we've received very good feedback across the board."*

*Samantha Green, Events Manager, Mast-Jägermeister UK*





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# ABOUT FRUKT

FRUKT IS A GLOBAL  
MARKETING AGENCY  
WITH OFFICES  
IN LONDON, LA,  
AND NEW YORK

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Our role is simple:  
We help brands entertain people.

Considering whether your brand should set foot in the music festival space this year? Happy with your activation, but worry your product message is getting lost?

Either way, getting some sound advice before you dive in this year is critical.

## FRUKT CAN HELP YOU:

**EVALUATE**  
THE EFFECTIVENESS  
*of your existing*  
**FESTIVAL  
STRATEGY**

**TARGET** *The*  
**MOST EFFECTIVE**  
**FESTIVAL**  
AUDIENCES &  
FIND YOUR TRUE  
FESTIVAL FIT

**PROVIDE**  
**ROCK SOLID**  
**DELIVERY**  
**ON THE DAY,**  
**EVERY DAY**

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**DEVELOP A DYNAMIC**  
**ON-SITE**  
**PRESENCE**  
THAT SETS YOU  
**APART FROM**  
YOUR COMPETITORS

**ELEVATE**  
*Your*  
**ACTIVATION**  
WAY BEYOND  
THE FIELD

**BUILD YOUR BRAND**  
*and* **PRODUCT**  
**STORY INTO**  
**THE BEATING**  
HEART OF THE  
**ACTIVATION**

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