

Lessons Learned from High-Scale Music Events

Developing a Successful Business Plan for the Slav'n'Rock Festival

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Abstract

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Abstract

This thesis focuses on creating a successful business plan for the Slav'n'Rock Festival while looking at the lessons learnt from large-scale music festivals. The study examines the crucial elements that influence music festival success and outlines the tactics and procedures that can be used to guarantee a successful and long-lasting event. An strategy using a variety of approaches was used to combine quantitative data from a survey of festival goers with qualitative insights from interviews with important stakeholders. The poll gathered data on the demographics of attendees, their festival experiences, and their opinions on the event's many elements. The interviews probed more deeply into the individuals' motivations, perceptions, and experiences.

The results underline the need of careful choice and diverse representation of festival goers, as well as efficient marketing and communication techniques to reach a larger audience. The study also highlights the value of designing an immersive and distinctive festival experience, selecting a varied roster of performers, and providing a range of amenities and activities to improve visitor happiness. The report also emphasizes the importance of strategic alliances with sponsors and neighbourhood groups, as well as the necessity of careful financial planning and risk management to guarantee the festival's long-term stability.

The study's findings offer event planners, industry participants, and potential investors in the music festival sector insightful information and suggestions. Future music events, such as the Slav'n'Rock Festival, can create a successful business plan, encourage attendee contentment, and contribute to the general expansion and development of the music festival scene by using the lessons acquired from this study.

Keywords

Festival, Events, Music, Economic Benefits , Destination Brand, International Tourism , Culture, Folklore, Identity , Community , Tradition , Development , Local Community, Economic Impact, Sustainable tourism, Responsible Tourism, Cultural Exchange

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1 Introduction

In the 1980s, a new field of research called event studies emerged. The first more recent studies on various events, specifically music events, were published. As part of event studies, I analyze festivals as one of the event types. The research on festivals under this direction is conducted in three main strands: The first one covers the social analysis and relates primarily to the audience of the festivals (Wilson, et al. 2017); the second research stream includes economic analysis, i.e. the impact of the festival development on the economy of cities and regions, and the third one concerns the management of festivals (Cudny 2014). Therefore, my study would fall primarily under the third strand of festival research, which concerns festival management. The study would focus on analysing and providing insights into the management aspects of organizing and running a high-scale music event, specifically the Slav'n'Rock Festival. It would involve planning, logistics, marketing, operations, and overall strategic management to ensure the festival's success. It should be stressed that festivals are currently also the subject of research into the geography of cities and culture, as they are an important part of urban service functions. In addition, they are also an important part of the development of the leisure time of the citizens of the city. Research conducted within the framework of geography and tourism has even distinguished a distinct type of tourism aimed at participating in festivals. It is festival tourism, sometimes considered as part of "event tourism". Event tourism is linked to m.in., with tourists participating in various cultural events, sports, or trade events. Since the festivals attract tourists, they are also considered one of a kind of anthropogenic tourist assets. In addition, they are often also considered as offering to meet the demand for tourism, the so-called tourism product.

An example of a festival in Poland is the festival Woodstock STOP, and since 2018 the renamed the Pol'and'Rock. This Festival has been a phenomenon of festival tourism in Poland for many years. This unique event attracts several hundred thousand people each year, both from Poland and abroad, who will be entertained according to the theme of the event, the motto "Peace, Love & Music". Jerzy Owskiak was the prime mover of the American-style festival in Poland. Inspired by the events over the ocean, in 1994 he took action to enable him to travel to the United States to see the festival he had known to him only from the screen (Gralińska-Toborek 2012). The main purpose of the trip, together with the film team, was to collect the material to create a TV program that could successfully reimburse travel costs. Thanks to the persistence of Jerzy Owskiak and his associates were given a chance to implement their plans. During the flight to the United States, there were various concerns about the new place, people, customs, and applicable laws.

However, the Polish cameramen did not have the rights to film the stage performances, unlike Jerzy Owsiak who had the privilege as a participant in the festival. His intention was to capture people's interactions and observe the behaviour of the enormous crowd gathered at the festival. Reflecting on his experience, Jerzy Owsiak shared one of his impressions, stating,

"The first thing that struck me were the masks of twenty-one towering figures with long noses lined up next to the stage, which was still under construction. They had witnessed all the techniques. The main stage was both grand and intimate, a blend of small and large." He further remarked, "...there is probably no other event that encapsulates Poland in its entirety!" - Jerzy Owsiak

While immersing himself in the festival, he was thoroughly impressed with its organization and likened it to a grand picnic, as participants brought various objects that added to the festival's beauty and vibrancy. However, he also acknowledged certain drawbacks, such as the complete prohibition of alcoholic beverages. The research will delve into the pre-planning and organizational aspects of the festivals, as well as their historical background.

2 History of festivals



Figure 1: Egyptian dances, 4,500 BC.

2.1 Ancient festivals

Festivals have a rich history that dates back to ancient times, with early festivals being tied to agricultural cycles and seasonal changes (Håland 2012). While Woodstock Music and Art Fair is often associated with music festivals, the tradition of music festivals extends beyond that iconic event (Wilson 2023;) Ancient civilizations like the Sumerians, Egyptians, and Greeks celebrated festivals with music, feasting, and dancing, marking significant events and honouring deities (Faulkner Goelet, 2000). Music played a prominent role in these festivals, catering to both royalty and the working class, and was present in various competitions and sporting events (Baker 2008

).

In addition to the ancient civilizations mentioned, other cultures also had their unique festivals deeply rooted in their traditions. For instance, the Indian festival of Diwali symbolizes the victory of light over darkness and is characterized by the lighting of lamps, gift exchanges, and prayers to deities. The Chinese New Year, known as the Spring Festival, is an important traditional holiday marked by family reunions, the exchange of red envelopes, and vibrant fireworks displays (Peng 2010). These festivals have endured for thousands of years and continue to be celebrated today.

Moreover, the history of modern traditional festivals reveals their origins in pagan religions and ancient practices, which have been reimagined and adapted over time (Hutton 2008).

Many contemporary celebrations have roots in ancient rituals, such as Carnival, which follows a calculated schedule encompassing significant dates throughout the year (Walter 2014). Throughout history, festivals have always emphasized the importance of music, serving as a means of celebration, entertainment, and bringing people together (Hutton 2008). The enduring presence of music in festivals demonstrates its universal role in human life, providing joy and entertainment to the masses across different eras and cultures.

Festivals have been an integral part of European culture throughout history, evolving to mirror shifts in society, religion, and politics. The ancient Greek festival of Dionysia, dating back to the 6th century BCE, celebrated wine, theatre, and music, leaving a lasting impact on Greek society (edited Braund, Hall, Wyles 2019). In the Middle Ages, festivals in Europe revolved around the Catholic Church and venerated saints, with the Feast of Corpus Christi standing out as a significant celebration of the Eucharist (Maurer 2008). The Renaissance and Enlightenment periods saw festivals taking on a more secular nature, with the Medici wedding of 1589 in Florence setting a standard for elaborate festivals (Weaver 2000). As Europe progressed into the 19th and 20th centuries, festivals increasingly highlighted national identity, cultural traditions, and independence movements (Gullestad 2008; Ruff 2009).

European festivals continue to play a crucial role in cultural life today. Events such as the Edinburgh Festival Fringe, the Carnival of Venice, and the Oktoberfest in Munich draw millions of visitors annually, showcasing the diverse cultural heritage of the continent (Edinburgh Festival Fringe Society, 2020). Furthermore, festivals have become a significant source of revenue for Europe's tourism industry, with Oktoberfest alone attracting over 6 million visitors who spent approximately 1.23 billion euros in 2019 (City of Munich 2019). In response to environmental concerns, some festivals have taken steps to promote sustainability, including the use of reusable items, local sourcing, and encouraging public transport (Jones 2014).

2.1.1 European Festival Evolution of the 20th Century

The 20th century witnessed the emergence of European festivals, which stemmed from a rich cultural legacy and a desire for life celebration (Woodham, Jonathan 1997). These festivals have become an intrinsic part of the European identity, attracting millions of tourists from around the globe. This article will examine the growth of European festivals throughout the past century, beginning with their roots and progressing through their modernisation and variety. We will also investigate the future of European festivals in the 21st century,

stressing the forthcoming difficulties and potential. Join us as we explore the rich history and culture of Europe's most renowned festivals (Richards 2007).

European festivals have been a vital aspect of cultural identity and enjoyment throughout the 20th century. In the early 1900s, diverse folk traditions and regional celebrations were merged into larger, more structured events (Cudny 2013). Political, social, and economic considerations, such as the emergence of national identities, the influence of commercialization, and the effect of globalization, have shaped these celebrations. Many European festivals have grown highly commercialized, with corporations sponsoring events and merchants selling merchandise (Todorova 2006). Despite these changes, many festivals continue to celebrate local customs and cultures while retaining their historic foundations. In certain instances, festivals have become a means of resisting homogenization and preserving distinctive cultural practices (Cudny 2013). The roots of European festivals in the 20th century illustrate the complexity and dynamism of cultural identity, as well as the manner in which it is both moulded by and resistant to greater social and economic pressures.

European festivals have seen tremendous modernization and diversification during the past few decades. According to Roche (2002), this is due to a number of causes, such as the emergence of consumer culture, the expansion of tourism, and the growing significance of cultural variety. Europe's festivals have become more commercialized and are now viewed as a revenue-generating opportunity for local economies. According to Roche, "Festivals have become an integral component of the cultural industries, delivering major economic advantages for the areas where they occur" (p. 52). Moreover, festivals have become increasingly diversified, with several events now commemorating a broad spectrum of ethnic traditions and identities. This reflects a rising awareness of the significance of cultural diversity, as well as a desire to promote and showcase various cultures (Liu 2014). The modernisation and diversification of European festivals mirror broader developments in European society, such as the growing prominence of consumer culture, the expansion of tourism, and the value of cultural variety.

Climate change will significantly impact the future of European festivals in the 21st century. Beniston (2004) state that the effects of climate change on the festival sector are becoming increasingly evident. The frequency and intensity of extreme weather events such as heatwaves, droughts, and severe rainfall are increasing, providing substantial issues for festival organizers. These occurrences might result in safety risks, cancellations, and monetary losses. In addition, the changing climate affects the availability and quality of essential festival resources, such as water and energy. In order to limit their environmental

impact and adapt to the changing climate, festival organizers are compelled to embrace sustainable techniques. This involves the utilization of renewable energy sources, the reduction of waste and emissions, and the promotion of sustainable modes of transportation. While these developments may offer challenges for the industry, they also present an opportunity for festivals to become sustainability leaders and set an example for others. In conclusion, the future of European festivals in the 21st century is strongly related to climate change consequences and the ability of the sector to adapt and implement sustainable practices. (Beniston 2004).

2.1.2 Worldwide Evolution of Music Festivals in the 20th Century

The 20th century witnessed the growth and evolution of music festivals across the world. From the early days of jazz to the massive commercial festivals of today, music festivals have become an integral part of the music industry and a cultural phenomenon (Robinson, 2015). The first music festival of the 20th century was the Newport Jazz Festival, which began in 1954 in Newport, Rhode Island (Hasse 2016). The festival showcased some of the biggest names in jazz, including Ella Fitzgerald, Louis Armstrong, and Duke Ellington. The success of the Newport Jazz Festival led to the creation of other jazz festivals in the United States, such as the Monterey Jazz Festival (founded in 1958) and the New Orleans Jazz & Heritage Festival (founded in 1970) (Hasse 2016).

In the 1960s, music festivals began to focus on other genres of music as well, such as folk and rock. The Newport Folk Festival (founded in 1959) was one of the first festivals to showcase folk music, featuring artists such as Bob Dylan and Joan Baez (Hasse 2016). The Woodstock festival, held in 1969 in upstate New York, is often considered the pinnacle of the 1960s music festival scene. The festival featured a line-up of famous rock acts such as Jimi Hendrix, The Who, and Janis Joplin (Bennett, Taylor, Woodward 2014). In the 1970s, music festivals became more diverse, with a focus on genres such as punk, reggae, and disco. The Reading Festival, held annually in England since 1971, became a showcase for punk music in the late 1970s (Bennett, Taylor, Woodward 2014). Meanwhile, the Montreux Jazz Festival in Switzerland began to incorporate more funk and soul acts, reflecting the changing musical landscape of the 1970s (Hasse, 2016).

The 1980s and 1990s saw the rise of massive commercial music festivals, such as the Glastonbury Festival in England (founded in 1970) and Lollapalooza in the United States (founded in 1991). These festivals featured a diverse range of musical acts and drew large crowds from all over the world (Bennett, Taylor, Woodward 2014). In recent years, festivals like Coachella and Tomorrowland have become major players in the music festival scene,

drawing hundreds of thousands of fans each year (Bennett, Taylor, Woodward 2014). Music festivals have evolved significantly over the course of the 20th century. From the early days of jazz to the massive commercial festivals of today, music festivals have become an integral part of the music industry and a cultural phenomenon. Sources such as "The Jazz Image: Seeing Music through Herman Leonard's Photography" by K. Heather Pinson (2010) and "The Festivalization of Culture" by Andy Bennett (2014) provide a detailed look at the evolution of music festivals over time and the impact they have had on the music industry and society as a whole.

Poland's festival landscape in the 20th century reflected the country's complex political and cultural history. Festivals played an important role in shaping and expressing the country's national and regional identities, and in promoting cultural exchange with other countries. In the early 20th century, traditional festivals were a popular form of cultural expression in Poland. These festivals, which celebrated local customs, music, and dance, often had a strong religious component and were associated with the Catholic Church (Bartmiński 2002, p. 93). During World War II and the communist era that followed, festivals in Poland took on a more political dimension. Many traditional festivals were suppressed or co-opted by the state, and new socialist festivals were created to promote communist ideology and national unity (Bartmiński 2002).

After the fall of communism in 1989, festivals in Poland once again became a site of cultural and political expression. Many traditional festivals were revived, and new festivals emerged that celebrated Poland's rich cultural heritage and promoted international cultural exchange. One of the most significant festivals to emerge in post-communist Poland is the International Festival of Krakow Composers, founded in 1989. The festival showcases the work of contemporary composers from Poland and around the world and has become an important forum for international cultural exchange (Bartmiński 2002). Other important festivals in Poland include the International Theatre Festival in Wroclaw, which has been held annually since 1963, and the Jazz Jamboree festival in Warsaw, which has been a major event in the European jazz calendar since the 1950s (Davis 2020).

In recent years, festivals in Poland have continued to evolve and adapt to changing circumstances. Many festivals have embraced new technologies and social media to promote their events and engage with audiences (Piotrowska 2013). There has also been a growing focus on sustainability and community engagement, with festivals promoting local products, reducing waste, and involving residents in festival planning and management. The evolution of festivals in Poland in the 20th century reflects the country's complex political and cultural history. From the suppression of traditional festivals during the

communist era to the re-emergence of festivals as sites of cultural expression and exchange in the post-communist era, festivals have played an important role in shaping and expressing Poland's national and regional identities.

Polish music festivals in the 20th century played an important role in the development and promotion of the country's rich musical heritage (Piotrowska 2013). These festivals brought together musicians, composers, and music lovers from Poland and around the world, and provided a platform for new musical styles and trends to emerge. One of the earliest and most important music festivals in Poland was the Chopin International Piano Competition, founded in 1927. The competition, held every five years, was established to celebrate the music of Polish composer Frédéric Chopin, and has since become one of the most prestigious piano competitions in the world (Haines 2014).

During the communist era, music festivals in Poland took on a more political dimension. The National Festival of Polish Song in Opole, founded in 1963, was a key event in the promotion of socialist culture and national unity (Truszczyńska 2020). The festival showcased popular Polish music, including pop, rock, and folk music, and was broadcast on national television. After the fall of communism in 1989, music festivals in Poland once again became a site of artistic expression and cultural exchange. New festivals emerged that celebrated Poland's rich musical heritage and promoted international collaboration and exchange. One of the most significant music festivals in post-communist Poland is the Warsaw Autumn International Festival of Contemporary Music, founded in 1956. The festival showcases the work of contemporary composers from Poland and around the world and has become an important forum for international cultural exchange (Piotrowska 2013, p. 51).

Other important music festivals in Poland include the Jazz Jamboree festival in Warsaw, which has been a major event in the European jazz calendar since the 1950s (Nagy, Rouyer 2014), and the Sacrum Profanum festival in Krakow, which features a wide range of contemporary classical music and experimental sound art (Baranowski 2013). In recent years, music festivals in Poland have continued to evolve and adapt to changing circumstances. Many festivals have embraced new technologies and social media to promote their events and engage with audiences. There has also been a growing focus on sustainability and community engagement, with festivals promoting local products, reducing waste, and involving local residents in festival planning and management.

The development of music festivals in Poland in the 20th century reflects the country's complex political and cultural history (Trochimczyk 2016). From the celebration of Polish classical music in the early part of the century to the promotion of socialist culture during the communist era, to the re-emergence of festivals as sites of artistic expression and

international exchange in the post-communist era, music festivals have played an important role in shaping and promoting Poland's musical heritage. The evolution of Polish rock and punk music festivals in the 20th century reflects the political and cultural changes that took place in Poland during this time. From the early emergence of rock music in the 1960s and 1970s to the rise of punk music and the counterculture in the 1980s, music festivals played an important role in the development and promotion of these new musical styles.

One of the earliest and most significant rock music festivals in Poland was the Sopot Festival, founded in 1961. The festival showcased popular music from Poland and around the world, including rock and pop music, and was an important platform for the promotion of Polish rock bands (Brodziński 2018). In the 1970s, a new generation of Polish rock musicians emerged, including bands like Dżem and Perfect, who blended elements of rock, blues, and folk music in their music. These bands often performed at festivals like the Rawa Blues Festival and the Jarocin Festival, which became important sites for the development and promotion of Polish rock music (Kołodziejczyk 2013,).

In the 1980s, punk music and the counterculture emerged as a powerful force in Polish music and politics. The Jarocin Festival, which had begun as a rock music festival in the 1970s, became an important site for the promotion of punk music and the counterculture. The festival became a symbol of resistance to the communist government and was often targeted by the authorities (Piotrowski 2016). Other important punk music festivals in Poland during this time included the Punk & Disorderly festival in Warsaw, which was organized by the independent record label QQRYQ (Krauze 2012), and the Castle Party festival in Bolków, which featured a mix of gothic, industrial, and punk music (Kuźniar 2012)

In the post-communist era, rock and punk music festivals in Poland continued to evolve and adapt to changing circumstances. The Open'er Festival, founded in 2002, became one of the most significant music festivals in Poland, featuring a diverse lineup of international and Polish musicians (Bohlman 2020). Other important festivals during this time included the OFF Festival in Katowice, which showcased alternative and independent music, and the Woodstock Festival in Kostrzyn, which became one of the largest free music festivals in Europe (Palma et al. 2021).

3 Theoretical framework

3.1 The development of festival tourism in the world

The development of festival tourism has been a significant trend in the tourism industry, with festivals attracting millions of visitors worldwide (Anwar, Sohail 2004). This section will explore the evolution of festival tourism, its drivers, and its impacts, with reference to relevant sources. Festival tourism has a long history, with many festivals dating back centuries. However, the development of modern festival tourism can be traced to the 1960s and 1970s, when music festivals such as Woodstock and the Isle of Wight Festival emerged as major cultural events. These festivals attracted a large audience of young people, who were seeking an alternative lifestyle and a sense of community (Getz, Page 2016). The success of these early festivals led to the creation of many more music festivals around the world, and the festival tourism industry began to grow.

The growth of festival tourism has been driven by several factors. One of the key drivers is the desire for unique and authentic experiences. Festivals offer visitors the opportunity to engage with local culture and traditions and to experience something that they cannot find in their home country. Festivals also provide a sense of community and belonging, which is particularly attractive to young people (Richards 2015). Another driver of festival tourism is the rise of social media. Festivals provide visitors with the opportunity to take and share photos and videos on social media, which can help to promote the festival and attract more visitors in the future. Social media also allows festival organizers to communicate with their audience and to create a sense of anticipation and excitement around the festival (Richards 2015).

The growth of festival tourism has had a significant impact on the tourism industry and the economy as a whole (Chhabra, Sills, Cabbage 2003). Festivals generate a significant amount of revenue for the host community, through ticket sales, accommodation, food and beverage sales, and other associated spending. Festivals also create jobs, particularly in the hospitality and entertainment industries. In addition, festivals can help to raise the profile of a destination and attract more visitors in the future (Getz, Page 2016). The development of festival tourism has been a significant trend in the tourism industry, driven by a desire for unique experiences and the rise of social media. Festivals have had a positive impact on the economy and the tourism industry, and their popularity is likely to continue to grow in the future.

3.1.1 Types of Festival Tourism

Festival tourism is a type of cultural tourism that involves visiting a destination to attend a festival or event (Stankova, Vassenska 2015). Festivals are an important part of cultural heritage, and they provide visitors with a unique opportunity to experience the traditions, customs, and values of a community. In this sub-chapter, we will explore the different types of festival tourism, including cultural festivals, music festivals, sporting events, and religious festivals. Cultural festivals are perhaps the most common type of festival tourism. These festivals celebrate a region's cultural heritage and traditions, and they often include music, dance, food, and other forms of cultural expression (Cudny 2013). For example, the Day of the Dead festival in Mexico is a celebration of the dead, and it is characterized by colourful decorations, traditional foods, and parades. Similarly, the Holi festival in India celebrates the arrival of spring, and it is marked by the throwing of coloured powders and water (Richards & Wilson 2007).

Music festivals are another popular form of festival tourism. These events feature live music performances and often attract large crowds. They are often associated with specific genres of music, such as rock, pop, or electronic dance music. The Coachella Valley Music and Arts Festival in California is one of the largest music festivals in the world, and it attracts tens of thousands of visitors each year. Other popular music festivals include Glastonbury in the UK, Tomorrowland in Belgium, and Lollapalooza in the US (Dallen, Boyd 2014). Sporting events are also a major draw for festival tourism. These events include everything from marathons and triathlons to major sporting championships, such as the World Cup and the Olympics. Sporting events often attract large crowds and generate significant economic activity for the host destination. For example, the Tour de France, which is the world's most famous cycling race, attracts over 12 million spectators each year (Gibson 2007).

Religious festivals are an important part of festival tourism in many parts of the world. These events are often associated with specific religious beliefs or practices and may be celebrated with feasting, prayer, and other rituals (Cudny, Cudny 2016). For example, the Hajj pilgrimage to Mecca, which is one of the five pillars of Islam, attracts millions of Muslims from around the world each year. Similarly, the Kumbh Mela festival in India is one of the largest religious festivals in the world, and it is marked by bathing in the holy waters of the Ganges River (Richards & Wilson 2007). Festival tourism is a type of cultural tourism that has become increasingly popular in recent years. There are many different types of festivals that attract visitors from around the world, including cultural festivals, music festivals, sporting events, and religious festivals. These events provide visitors with a unique opportunity to experience the traditions and customs of a community and to connect with

their cultural heritage. They also provide significant economic benefits for the host destination, making them an important part of the travel industry.

3.1.2 Geography of the world festivals

Festivals are celebrated all over the world, and they play an essential role in the cultural and social life of different communities (Arcodia, Whitford 2007). These festivals are closely linked to the history, religion, and customs of the people who celebrate them. This thesis will explore the geography of world festivals, examining some of the most popular festivals celebrated in different regions of the world, including their history, cultural significance, and economic impact. In Asia, one of the most famous festivals is the Chinese New Year, which is celebrated in January or February (Gong, et al. 2014). The festival marks the beginning of the lunar new year and is one of the most important holidays in Chinese culture. The festival includes various traditions, including lion dances, fireworks, and the giving of red envelopes with money as a gift. The festival has a significant economic impact on China, with millions of people traveling to their hometowns to celebrate the holiday with their families (Yang, et al, 2018).

In Europe, one of the most famous festivals is Oktoberfest, which is held annually in Munich, Germany. The festival celebrates the beginning of the fall season and is famous for its beer, traditional Bavarian music, and food. The festival attracts millions of visitors from around the world each year, making it one of the largest festivals in Europe. The economic impact of Oktoberfest is significant, with billions of euros generated for the local economy (Mihajlović, Vidak 2017). In the Americas, the Carnival of Rio de Janeiro is one of the most famous festivals in the world. The carnival is a four-day celebration held annually in Brazil, and it is famous for its parades, samba music, and colorful costumes. The festival has a long history and is closely linked to Brazilian culture. The economic impact of the carnival is significant, with millions of visitors traveling to Rio de Janeiro each year to participate in the festival (Esu, Arrey, Basil, Eyo 2011).

In Africa, one of the most famous festivals is the Festival in the Desert, which is held in Mali. The festival celebrates the music, dance, and culture of the Tuareg people, who are nomadic desert dwellers. The festival has a unique history and has become an important platform for promoting peace and cultural exchange in the region. The economic impact of the festival is significant, with thousands of visitors traveling to Mali to participate in the event (Arnoldi 2012).



Figure 2: Food and beverage festivals in the world (Fest300 2021)

3.1.3 Geography of the world music festivals

Music festivals are popular all around the world, with events taking place in a diverse range of locations and contexts (Skandalis, Banister, Byrom 2023). This section will explore the geography of world music festivals, highlighting some of the most important and interesting events, with reference to relevant sources. One of the most famous music festivals in the world is Glastonbury, which takes place in the UK. Glastonbury is a multi-genre festival that features performances from some of the biggest names in music, including Beyoncé, David Bowie, and Radiohead. The festival attracts around 200,000 visitors each year and is known for its unique atmosphere and strong environmental credentials (Fest300 2021).

Another important music festival is Coachella, which takes place in the United States. Coachella is a multi-genre festival that features performances from a range of artists, from indie bands to mainstream pop stars. The festival takes place in the California desert and attracts around 250,000 visitors each year (Fest300 2021). In Europe, there are many other important music festivals. For example, the Roskilde Festival in Denmark is one of the oldest and most prestigious festivals in Europe. The festival was founded in 1971 and has since grown to become one of the largest festivals in Europe, with around 130,000 visitors each year. The festival features a diverse range of artists, with a strong focus on rock and alternative music (Fest300 2021).

In Asia, the Fuji Rock Festival in Japan is one of the most important music festivals. The festival takes place in the beautiful surroundings of the Naeba Ski Resort, and attracts around 100,000 visitors each year. The festival features a diverse range of artists, with a strong focus on rock and electronic music (Fest300 2021). In South America, the Lollapalooza festival in Brazil is one of the most important music festivals. The festival takes place in São Paulo and attracts around 150,000 visitors each year. The festival features a diverse range of artists, with a strong focus on rock and electronic music (Fest300 2021).

In Africa, the Festival au Desert in Mali is one of the most interesting and unique music festivals. The festival takes place in the Sahara Desert and features performances from a diverse range of artists, including traditional African musicians and contemporary Western musicians. The festival attracts around 3,000 visitors each year and is known for its unique atmosphere and setting (Fest300 2021). Music festivals are a popular and important part of the global tourism industry, with events taking place in a diverse range of locations and contexts. Some of the most important and interesting festivals include Glastonbury, Coachella, Roskilde, Fuji Rock, Lollapalooza, and Festival au Desert.

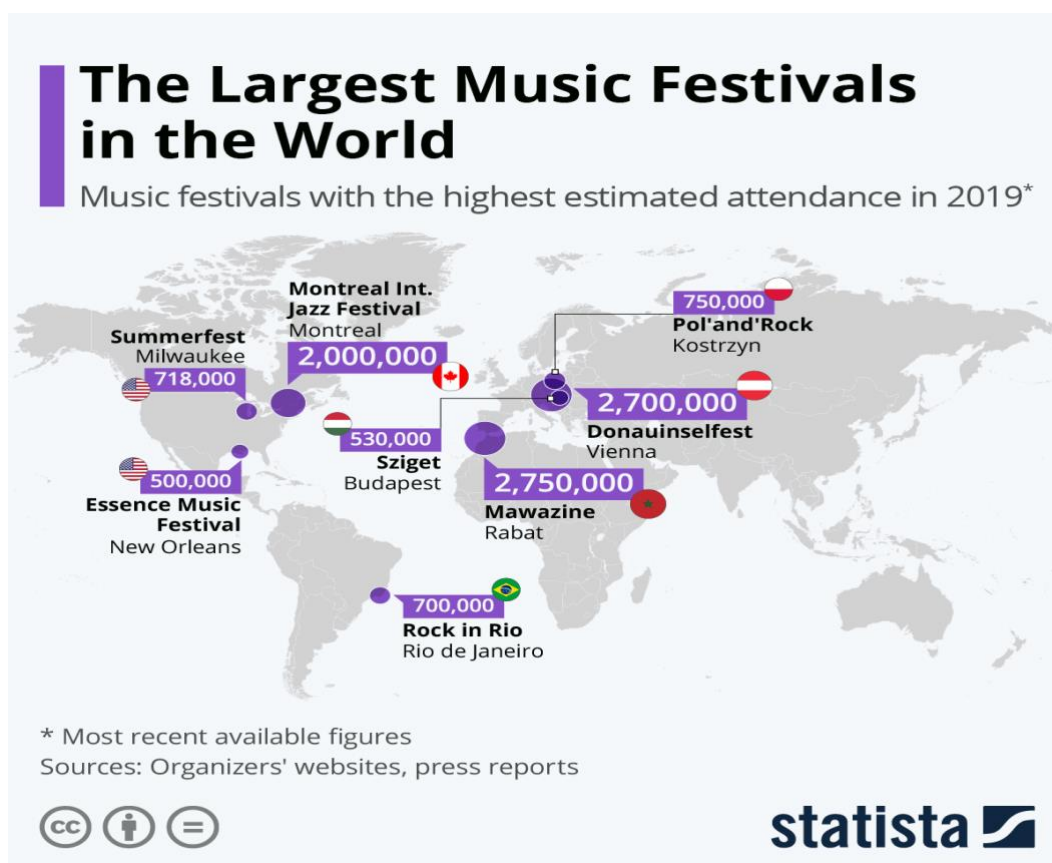


Figure 3: Map of the largest music festivals in the world. Source: [statista.com/chart/17757/total-attendance-of-music-festivals/](https://www.statista.com/chart/17757/total-attendance-of-music-festivals/)

3.1.4 Global trends in the development of the festival movement

The development of the festival movement is a constantly evolving process, and there are several global trends that are currently shaping this industry (Robinson 2015). This section will explore some of the most important global trends in the development of the festival movement, with reference to relevant sources. One of the most significant trends in the development of the festival movement is the increasing focus on sustainability and environmental responsibility (Tai, Chuang 2014). In recent years, many festivals have started to implement a range of initiatives to reduce their environmental impact, including measures to reduce waste, conserve energy, and promote sustainable transport options. This trend has been driven by growing public awareness of environmental issues and the impact of human activity on the planet (Weiler, Moore, Moyle 2013).

Another important trend in the development of the festival movement is the increasing use of digital technology to enhance the festival experience. Many festivals are now using mobile apps, social media, and other digital tools to communicate with visitors, promote events, and enhance the festival experience. This trend is driven by the increasing importance of digital technology in all aspects of modern life, and the need for festivals to adapt to changing consumer preferences (Richards 2007). A third trend in the development of the festival movement is the increasing focus on diversity and inclusivity. Many festivals are now actively seeking to promote diversity and inclusivity in their programming, with a greater emphasis on featuring artists from a range of cultural backgrounds and promoting the inclusion of people from all walks of life. This trend is driven by growing awareness of issues related to social justice and equality, and the need for festivals to be responsive to changing social norms (Finkel, Dashper 2020, np).

A fourth trend in the development of the festival movement is the increasing importance of cultural heritage and tradition. Many festivals are now focusing on celebrating and promoting traditional cultural practices, such as folk music, dance, and crafts. This trend is driven by a growing interest in heritage tourism, and the desire to preserve and celebrate traditional cultural practices that are in danger of disappearing (Richards 2007). The festival movement is a constantly evolving industry, with a range of global trends currently shaping its development (Robinson, Heitmann, Dieke 2011). These trends include an increasing focus on sustainability and environmental responsibility, the use of digital technology to enhance the festival experience, a growing emphasis on diversity and inclusivity, and the promotion of cultural heritage and tradition.

3.2 Organizing the festival

Organizing a festival is a complex task that requires careful planning and execution. According to Getz and Page (2016):

"The ultimate success of an event depends on the quality of its planning, implementation and management."

Therefore, it is essential to have a clear understanding of the various stages involved in organizing a festival. The first stage in organizing a festival is to define the purpose and goals of the event. This involves deciding on the type of festival, target audience, location, and date. The purpose and goals of the festival must be clearly defined and communicated to all stakeholders involved in the event (Kim, et al. 2010). The second stage is to establish a budget for the event. This involves identifying all the costs associated with the event, such as venue rental, equipment hire, marketing, and staffing costs. The budget must be realistic and take into account all potential expenses to ensure that the festival is financially viable (Hall, Brown 2008).

The third stage is to secure a venue for the festival. The location should be easily accessible, have sufficient space to accommodate the expected number of attendees, and be suitable for the type of festival being organized. The venue should be booked well in advance to ensure availability (Foley & McGillivray, McPherson 2012). The fourth stage is to develop a marketing plan for the festival. The marketing plan should identify the target audience, the key messages to be communicated, and the channels to be used to promote the event. Social media, email marketing, influencer marketing, and traditional advertising are all effective ways to reach potential attendees (Zhou, et al. 2021).

The fifth stage is to establish partnerships and secure sponsorships for the festival. Partnerships can be formed with local businesses, organizations, and community groups to provide support and resources for the event. Sponsorships can be secured from companies that are interested in promoting their brand and reaching the festival's target audience (Bodwin, et al, 2006). The sixth stage is to plan and coordinate the event logistics. This includes hiring staff, arranging transportation, managing security, and ensuring that all necessary equipment and supplies are available on the day of the festival. Effective communication and coordination are essential to ensure that the event runs smoothly (Manners, Saayman, Kuger 2015). The organization of a festival is a multifaceted undertaking that necessitates meticulous planning and execution. It entails identifying the event's objectives and goals, creating a budget, selecting an appropriate location, devising a marketing strategy, establishing partnerships, and obtaining sponsorships, as well as

organizing and coordinating the event logistics. The success of the event is hinged on the efficient and effective management of these aspects. (Getz,Page 2016)

3.2.1 Effects of music festivals on local community

Music festivals are a global phenomenon that brings together people from diverse backgrounds to enjoy music, art, and culture (Campbell 2002) The success of any music festival depends on a variety of factors, including the organization, marketing, and the role of the local community. The local community plays a crucial role in the organization of music festivals by providing essential support, resources, and opportunities to the festival organizers. The local community has a significant impact on the organization of music festivals. According to Getz and Page (2016), the success of a music festival is largely dependent on the involvement and support of the local community. The local community provides the festival organizers with the resources, expertise, and knowledge of the local area. For example, they may offer advice on the best locations for the festival, help with permits and regulations, and provide local vendors and suppliers.

Furthermore, the local community can also play a vital role in the branding of the festival. According to Hall and Brown (2008), the local community can influence the branding of the festival by providing unique local experiences and traditions that make the festival stand out from others. For example, the New Orleans Jazz and Heritage Festival is known for its unique local experience, featuring jazz, blues, and other music genres that have roots in the local community. Despite the positive impact of the local community on the organization of music festivals, conflicts can arise between festival organizers and the local community (Laing,Mair 2015). For example, residents may complain about noise pollution, traffic congestion, and littering caused by the festival. These conflicts can lead to negative media coverage, legal action, and ultimately, a decline in attendance and revenue.

Moreover, the influx of visitors to a music festival can put a strain on the local community's resources, such as emergency services and public infrastructure (Derrett 2003). This can lead to increased costs and tensions between the festival organizers and the local community. The local community can also have a significant impact on the financial success of music festivals. According to Hall and Brown (2008), festivals that have strong local community support are more likely to be financially successful. The local community provides the festival organizers with a built-in audience that is already interested in the music, culture, and experiences that the festival offers.

Additionally, the local community can also provide the festival with essential resources and support that can reduce the festival's costs (Derrett 2003) For example, they may provide

local suppliers, volunteers, and marketing support, which can help reduce the festival's expenses and increase its profits. The local community plays a crucial and vital role in the organization of music festivals, both positively and negatively (Cohen, Petrus 2019). On the one hand, the local community can provide festival organizers with essential resources, backing, and expertise, which can contribute to the success of the festival. Additionally, the local community can offer unique local experiences, reducing the festival's costs and increasing its branding and financial success. However, on the other hand, conflicts can arise due to issues such as noise pollution, traffic congestion, and the overuse of local resources. Therefore, it is imperative for festival organizers to work closely with the local community to address these concerns and build positive relationships that benefit both the festival and the local community (Richards 2007).

3.2.2 Creating Destination and Festival Brand

Creating a destination and festival brand is a critical component of marketing and promoting a festival (Lee, Arcodia 2011). A destination brand refers to the image, reputation, and identity of a place, while a festival brand represents the unique identity of a festival. These two brands are interconnected, as the success of a festival can enhance the overall reputation of a destination, and the reputation of a destination can attract more visitors to the festival. One of the key aspects of creating a destination and festival brand is identifying the target audience. According to Baloglu and McCleary (1999, p. 71), understanding the needs, preferences, and motivations of the target audience is crucial for developing a successful destination and festival brand. This involves conducting market research to gain insight into the characteristics and behaviour of potential visitors.

Once the target audience is identified, the next step is to develop a unique and compelling brand identity. This involves creating a brand name, logo, tagline, and visual elements that represent the destination or festival. The brand identity should be memorable, distinctive, and resonate with the target audience. As noted by Hosany, Prayag, Caušević, and Deesilatham (2015), a well-designed brand identity can increase the attractiveness and competitiveness of a destination or festival. Another important aspect of creating a destination and festival brand is to establish a brand positioning strategy. This involves identifying the unique value proposition and competitive advantages of the destination or festival. According to Kotler, Haider, and Rein (1993, p. 35), the brand positioning should focus on the benefits and experiences that the target audience can expect to receive by visiting the destination or attending the festival.

In addition to the brand identity and positioning, effective communication and promotion are essential for building and sustaining a destination and festival brand. This involves developing a comprehensive marketing plan that utilizes various channels and tactics to reach the target audience. According to Wang, Shen and Ye (2020), effective communication and promotion can enhance the awareness and perception of the destination and festival brand. Furthermore, establishing partnerships and collaborations with local stakeholders and businesses can also help to promote and enhance the destination and festival brand. According to Park and Reisinger (2010), partnerships with local businesses and organizations can increase the credibility and authenticity of the destination and festival brand.

3.2.3 Effects on the Creation of Destination Brands on the Local Community

The creation of destination brands for music festivals is often a collaborative effort between event organizers and local communities (Lee, Arcodia 2011). The involvement of the local community in the branding process can have a significant impact on the success and sustainability of the festival. This is because local communities can influence the image and perception of the festival by providing a unique sense of place and cultural authenticity (Richards & Palmer, 2012). According to Getz and Page (2016), the involvement of the local community in the creation of a destination brand for music festivals can help to ensure that the festival is culturally sensitive and respectful of local traditions. By involving local stakeholders in the branding process, event organizers can gain a deeper understanding of the local culture and values, which can be reflected in the festival branding. This can lead to the creation of a brand that is more meaningful and authentic, which can help to attract a larger and more engaged audience.

Furthermore, the involvement of the local community in the branding process can help to build support for the festival among local residents (Manthiou, Kang, Schrier 2014). By engaging with the local community and involving them in the festival planning and branding process, event organizers can create a sense of ownership and pride among local residents. This can help to generate positive word-of-mouth marketing and create a sense of community around the festival (Richards & Palmer 2012). On the other hand, the local community can also significantly impact the festival's success through their attitudes and behaviours. According to Gursoy and Yolal (2016), the attitudes and perceptions of residents towards a festival can influence the level of support and participation in the event. Positive attitudes towards the festival can lead to greater support and participation, while

negative attitudes can lead to decreased attendance and negative word-of-mouth (Yolal, et al. 2016),

Therefore, it is important for event organizers to engage with the local community and address any concerns or issues that may arise (Yang 2020). This can help to build a positive relationship between the festival and the local community, which can have a long-term impact on the success and sustainability of the event.

The involvement of the local community in the creation of destination brands for music festivals can have a significant impact on the success and sustainability of the event (Manthiou,Kang,Schrier 2014). By engaging with local stakeholders and reflecting local culture and values in the festival branding, event organizers can create a more meaningful and authentic brand that can attract a larger and more engaged audience. Furthermore, building support among residents through community engagement can generate positive word-of-mouth marketing and create a sense of community around the festival (Kim, Choe, Petrick, 2018). However, the attitudes and perceptions of residents towards the festival can also have a significant impact on the success of the event, highlighting the importance of addressing any concerns or issues that may arise.

3.2.4 Music International Tourism and its Impact on Local Community

Music international tourism refers to a travel experience that is centred around the enjoyment and appreciation of music (Song, Yuan 2021). This type of tourism has been gaining in popularity in recent years, as music has become more accessible and globalized. Music international tourism can have a significant impact on local communities, both positive and negative. Music international tourism can have a significant positive impact on the local economy. The influx of visitors can create jobs and generate income for local businesses. According to a study by Ala'a, Albattat (2019, p. 38), music tourism has a higher-than-average daily expenditure, and tourists who engage in music tourism spend more money than the average tourist. This means that the local economy can benefit from the increased spending on accommodation, food, transportation, and other local services.

One example of the economic impact of music tourism is the annual New Orleans Jazz and Heritage Festival. This festival generates approximately \$300 million in economic activity and supports over 7,000 jobs (Alisa, Ridho 2020). The festival brings in visitors from around the world, who spend money on local accommodations, food, and other services. In addition, the festival provides opportunities for local businesses to showcase their products and services, creating even more economic benefits. Music international tourism can also have a positive impact on the social fabric of local communities. The sharing of musical

experiences can bring people from different cultures and backgrounds together and create a sense of community. According to a study by the International Journal of Tourism Research (Gibson, et al, 2021), music tourism can promote social interaction and foster a sense of belonging among tourists and locals.

One example of the social impact of music tourism is the annual WOMAD festival in the UK (Stone 2009). This festival brings together musicians from around the world to perform and share their music with each other and with visitors. The festival promotes cultural exchange and understanding and encourages visitors to learn about different cultures and traditions. Music international tourism can also have a significant impact on the cultural heritage of local communities (Irandu 2004). Tourists who come to experience the music of a particular region may also learn about its cultural history, traditions, and values. In this way, music tourism can help preserve and promote cultural heritage.

One example of the cultural impact of music tourism is the annual Fes Festival of World Sacred Music in Morocco. This festival brings together musicians from different religious traditions to perform and share their music with each other and with visitors. The festival promotes interfaith dialogue and understanding and encourages visitors to learn about the rich cultural heritage of Morocco. (Ezeuduji 2023.) While music international tourism can have many positive impacts, it can also have negative impacts on local communities (Brown, Geddes 2007). For example, increased tourism can lead to overcrowding, pollution, and strain on local resources. In addition, there is a risk that cultural heritage may be commodified and marketed to tourists in a way that is insensitive or disrespectful to local traditions.

Music international tourism can significantly impact local communities, both positively and negatively. The economic benefits of music tourism are clear, as it generates jobs and income for local businesses (Stratigea, Argyropoulos 2019). Music tourism can also have positive social and cultural impacts, promoting social interaction, cultural exchange, and the preservation of cultural heritage. However, it is important to be mindful of the potential negative impacts of music tourism and work to mitigate them. Overall, music international tourism can be a powerful tool for promoting local communities' economic, social, and cultural development.

3.3 Theoretical Principles of advertising music festivals

Theoretical principles of advertising music festivals are an important aspect of festival tourism, as effective advertising is crucial for attracting visitors and ensuring the success of the event (Gelder, Robinson 2009). This section will explore some of the theoretical

principles of advertising music festivals. One of the most important theoretical principles of advertising music festivals is the use of emotional appeals (Szmigin, et al. 2017). Advertising that taps into the emotions of the target audience is more likely to be effective than advertising that focuses solely on rational appeals. This is because emotions are often a more powerful motivator than reason and can create a deeper connection with the target audience. For example, an advertisement that evokes a sense of excitement and anticipation for an upcoming music festival is likely to be more effective than one that simply provides information about the event (Jiang, et al, 2018).

Another important principle of advertising music festivals is the use of social proof. Social proof refers to the tendency of people to conform to the behaviour of others, particularly when they are uncertain about what to do (Henderson, Musgrave 2014). In the context of advertising music festivals, this can mean using testimonials or endorsements from previous attendees to convince others to attend. For example, an advertisement that features quotes from satisfied festivalgoers is likely to be more effective than one that does not (Henderson, Musgrave 2014). A third principle of advertising music festivals is the use of scarcity. People are often more motivated to act when they feel that the opportunity is rare or fleeting. In the context of advertising music festivals, this can mean creating a sense of urgency around ticket sales or promoting the festival as a once-in-a-lifetime opportunity (Cialdini, Cialdini 2001). For example, an advertisement that promotes a limited number of tickets or highlights the unique nature of the festival is likely to be more effective than one that does not (Cialdini, Cialdini 2001).

A fourth principle of advertising music festivals is the use of visual imagery. Visual imagery can be a powerful way to create an emotional connection with the target audience and communicate the essence of the festival. For example, an advertisement that features striking images of the festival location, performers, and the audience is likely to be more effective than one that relies solely on text (Jiang,et al, 2019).The theoretical principles of advertising music festivals are an important aspect of festival tourism and can play a crucial role in attracting visitors and ensuring the success of the event (Szmigin, et al. 2017). These principles include the use of emotional appeals, social proof, scarcity, and visual imagery.

Promotion is a crucial element for the success of any event or product, including music festivals. Theoretical principles of promotion can provide a useful framework for understanding the process of promoting music events (Janicic 2021). The hierarchy of effects model proposes that consumers go through several stages in the decision-making process, including awareness, knowledge, liking, preference, conviction, and purchase (Mokhtar 2016,). The AIDA model, on the other hand, stands for Attention, Interest, Desire,

and Action, which highlights that promotion must first capture the attention of the target audience, generate interest in the event, create a desire to attend, and finally, motivate the audience to take action and purchase a ticket or attend the festival (Park, Reisinger 2008).

When it comes to promoting music festivals, there are several specific tactics that can be used to effectively apply these theoretical principles (Armstrong, et al. 2014). Leveraging social media is one key tactic to create buzz and generate interest in the event. Instagram, Twitter, and Facebook can be used to share images and videos of the artists, announce lineup changes or additions, and engage with potential attendees by responding to their comments and questions. Social media can also be used to provide exclusive content and behind-the-scenes access to the festival. (Armstrong, et al. 2014).

Influencer marketing is another tactic to promote music festivals. Influencers with large social media followings can promote the festival to their followers by providing them with free tickets or exclusive access to the festival in exchange for promotion on their social media channels. This is an effective way to increase the reach of the festival and target specific demographics (Saayman, Krugell 2009). Email marketing is another way to promote music festivals. Promoters can build an email list of previous attendees and potential attendees and send regular newsletters with updates on the festival, special offers, and other relevant information (Preston 2012). Email marketing is a cost-effective way to reach a large number of people and can be personalized for each recipient.

In terms of traditional advertising, print ads in music magazines and online banner ads on music websites can be effective. Billboards and other outdoor advertising can also be used to promote the festival in the local area. However, it is important to ensure that the advertising is relevant to the target audience and is placed in locations where the target audience is likely to see it. (Patsiaouras, Veneti, Green 2018) One of the challenges of promoting music festivals is standing out in a crowded market. With so many festivals taking place around the world, it is important to differentiate the festival and create a unique selling proposition. This can be achieved by emphasizing the unique aspects of the festival, such as the location, the atmosphere, the line-up of artists, or the experience of attending the event. Promoters can also create a sense of urgency by offering early bird tickets or limited-time discounts. (Van Aalst, Van Melik 2012)

3.3.1 Communication of the versatility of music festivals

The versatility of music festivals is an important aspect of festival tourism, as it allows festivals to appeal to a wide range of audiences and provide a diverse range of experiences. Communication of this versatility is crucial for attracting visitors and ensuring the success

of the event (Getz & Page 2016). One of the most important aspects of communicating the versatility of music festivals is highlighting the diversity of musical genres and performers that will be featured at the event. For example, a festival that features both popular and niche musical genres, as well as local and international performers, can appeal to a wide range of music fans (Getz & Page 2016).

Another important aspect of communicating the versatility of music festivals is highlighting the range of non-musical experiences that will be available to festivalgoers. This can include activities such as art exhibits, food and drink vendors, and recreational activities (Getz & Page 2016). These non-musical experiences can be an important factor in attracting visitors who may not be as interested in the musical performances themselves but are looking for a fun and diverse experience (Getz & Page 2016). In addition to highlighting the diversity of musical genres and non-musical experiences, it is also important to communicate the social and cultural significance of the festival. For example, a festival that celebrates a particular cultural or social identity can appeal to audiences who share that identity, as well as those who are interested in learning more about it (Getz & Page 2016). Communication of the versatility of music festivals is an important aspect of festival tourism and can play a crucial role in attracting visitors and ensuring the success of the event.

3.3.2 Strategies for Effective Communication of Music Festival Versatility

By making connections between the theoretical foundations of promoting music festivals and their applicability to the thesis, several significant findings may be made. First off, acknowledging and putting these ideas into practice can aid in the development of a successful business plan for the Slav Rock Festival (Getz & Page 2016). Festival organizers may utilize emotional appeals, social proof, scarcity, and visual imagery in their advertising campaigns to better connect with their target audience, pique interest, and motivate attendees to take action.

The use of emotional appeals may cause potential festival goers to experience excitement and anticipation, boosting their tendency to interact with festival advertising and actually attend the event. By providing testimonials or recommendations from previous attendees, the event can leverage social proof to persuade people to come (Getz & Page, 2016). The likelihood of attracting a larger audience will grow if this boosts credibility and trust. A sense of exclusivity and urgency can also be created by the idea of scarcity, which encourages potential attendees to take action. By highlighting the limited amount of tickets available or the distinctiveness of the festival, the advertisement can appeal to people's desire to take advantage of uncommon opportunities and be a part of something remarkable.

To emotionally engage the target audience, visual imagery is crucial. By employing striking pictures of the festival site, performers, and audience, the advertising can successfully capture the vibe and feeling of the occasion. The aesthetic appeal will catch the curiosity of potential attendees, which will also increase their desire to attend the festival (Getz & Page 2016). If these theoretical ideas for promoting music festivals are put to the Slav'n'Rock Festival business strategy, it will succeed. By incorporating emotional appeals, social proof, scarcity, and visual imagery into the festival's advertising strategies, the festival's organizers can effectively communicate the festival's unique selling proposition, attract a wide range of attendees, and create a memorable and adaptable experience for all participants.

The dissemination of the adaptability of music festivals, in addition to the theoretical principles of advertising music festivals, should be considered while developing the commercial strategy for the Slav n Rock Festival (Getz & Page 2016). By highlighting the range of musical genres and performers who will be there, the festival can appeal to a broad range of music fans. This inclusiveness of all people can increase attendance and improve the festival's attractiveness and success as a whole. Highlighting the diversity of non-musical experiences offered to participants, such as art exhibits, food and drink vendors, and recreational activities, can also help to improve the festival's appeal. By offering a variety of experiences, the festival can entice people who may not be solely interested in the musical acts but who are searching for a holistic and interesting event.

The festival can flourish by emphasizing its social and cultural significance, to sum it up. By showcasing that identity, the festival can attract people who are interested in it as well as viewers who share that identity (Getz & Page 2016). This can enhance visitors' feelings of community and connection, which will enhance their enjoyment of the festival as a whole. By accurately showcasing the diversity of music festivals and applying these insights into the business plan, the festival's organizers may attract a large audience, provide a memorable experience, and ensure the event's long-term success.

4 Methodological framework

This thesis aims to explore the role of pre-festival planning in creating destination brands and attracting international tourism. Specifically, the study will examine the ways in which pre-festival planning contributes to the development of destination brands and the promotion of tourism. The study will employ a mixed-method research design and utilize case study research methods to gain a comprehensive understanding of the research topic (Dunning, et al. 2008). The mixed-methods approach was chosen for this research due to its ability to provide a comprehensive and nuanced understanding of the phenomenon under investigation. By combining quantitative and qualitative methods, researchers can gather both numerical data and rich, context-specific insights, allowing for more robust analysis and interpretation of the research findings.

The qualitative approach for this study will involve the use of case studies in addition to semi-structured interviews and surveys (Dunning, et al. 2008). The case studies will be conducted to provide analysis of the pre-festival planning process and festival management in Poland. The cases will be selected based on their relevance to the research questions and will be analysed using a thematic analysis approach. The qualitative component of this study will involve the conduct of semi-structured interviews with key stakeholders involved in pre-festival planning, including festival organizers, tourism officials, and residents. The interviews will be conducted using an interview guide that will be developed based on a review of the literature on festival planning and management (Allen 2002, Russo, Borg 2010). The interviews will explore topics such as the benefits and challenges of festival organization, stakeholder perspectives on the role of festivals in promoting cultural and economic development, and the impact of festivals on the local community.

A qualitative study was conducted in this research to gain an in-depth understanding of the experiences, perceptions, and subjective aspects of the Slav'n'Rock Festival attendees (Sandelowski, Barroso 2003). Qualitative research is particularly suited for exploring complex social phenomena, capturing rich descriptions, and exploring individual perspectives and interpretations (Sandelowski, Barroso 2003). In the context of the festival, a qualitative study would involve collecting data through methods like interviews, focus groups, or observations to uncover the underlying motivations, emotions, and meanings attached to attending the festival. The data collection process would be flexible and open-ended, allowing participants to share their thoughts and experiences in their own words (Williams 2009). The analysis of qualitative data would involve coding, thematic analysis, and interpretation to identify recurring themes, patterns, and unique insights that can provide a deeper understanding of the festival experience.

Hennink, Hutter & Bailey, (2020) suggest that case studies provide an in-depth and detailed analysis of complex phenomena and are particularly useful when investigating a relatively unexplored area of research. The case studies will be selected to provide a diverse representation of festivals in the other parts of Poland and Podlaskie Region and will be chosen based on their size, history, and impact on the local community. The data collected from the case studies will be analysed using a thematic analysis approach, with the aim of identifying common themes and patterns in the pre-festival planning process and festival management in the Podlaskie Region. On the other hand, the quantitative component of this study will involve the distribution of surveys to the local community, with the aim of identifying the factors that influence attendance at festivals in the Podlaskie Region (Dunning, et al. 2008). The surveys will be designed to gather data on the demographic profile of festival attendees, the frequency of festival attendance, the types of festivals attended, and the factors that influence attendance. The data collected from the surveys will be analyzed using descriptive statistics and inferential statistics, including chi-square tests and regression analysis.

The Slav'n'Rock Festival study's interviewees and survey respondents were carefully selected to guarantee variety. Initially targeting a random sample of attendees based on attendance data, invitations were sent out using a variety of means. These people received email invites with a link to a survey that asked about their demographics and holiday celebrations. Non-respondents got reminders, and response rates were tracked. For qualitative interviews, a purposeful sample technique was utilized, inviting participants who were willing to elaborate on their experiences. Semi-structured interviews were done online or in person to learn about people's reasons for attending the event as well as their perceptions of it.

A quantitative study was conducted in this research to gather numerical data and analyze it statistically, allowing for objective measurements, comparisons, and generalizability (McCusker, Gunaydin 2015). Quantitative research is particularly suitable for examining patterns, trends, and relationships within a large sample size. In the context of the Slav'n'Rock Festival, a quantitative study would involve collecting data through surveys, questionnaires, or statistical analysis of existing data to quantify attendee preferences, demographics, and market potential (Williams 2009). The data collection process would involve structured and standardized methods to ensure consistency and reliability (Williams, et al. 2007). Subsequently, the collected data would undergo statistical analysis, which may include measures of central tendency, correlation analysis, or inferential tests, to identify significant patterns and draw conclusions about the population. This quantitative approach

provides a systematic and objective framework for understanding the festival's quantitative aspects and making data-driven decisions.

The study will adhere to ethical guidelines for research, including informed consent, confidentiality, and data protection (Dunning, et al. 2008). All participants will be informed about the purpose of the study and their right to withdraw at any time. Data will be stored securely and analysed anonymously to protect the confidentiality of participants. This methodological framework outlines the research design, data collection, sampling, and data analysis methods that will be used in this study on the role of pre-festival planning in creating destination brands and international tourism. The qualitative approach allows for a deep and contextualized understanding of the research topic, and the use of case study research methods provides a comprehensive analysis. The study will adhere to ethical guidelines for research to protect the rights and confidentiality of participants.

4.1 Case Studies

Pre-festival planning is essential for the successful organization of cultural festivals in different destinations. Cultural festivals have become an important tool for promoting destinations and enhancing their economic and cultural development (Budde, Samur 2019). The success of a cultural festival depends on many factors, such as the quality of the program, the venue, the timing, and the marketing. However, one of the most important factors that determine the success of a festival is pre-festival planning. This refers to the process of preparing for the festival well in advance, in terms of logistics, marketing, and community engagement. This paper presents case studies of pre-festival planning in different destinations, to highlight the importance of this process and to provide examples of best practices.

4.1.1 Case study 1: Pol'and'Rock Festival

Pol'and'Rock Festival is one of the biggest music festivals in Poland, known for its free admission policy, non-profit character, and charitable aims (Truszczyńska 2020). The festival has a long history, starting in 1995 as Przystanek Woodstock, and changing its name to Pol'and'Rock Festival in 2018 (Brzozowski 2019). The event is organized by the Great Orchestra of Christmas Charity Foundation, a Polish non-governmental organization that aims to improve healthcare in the country. Pol'and'Rock Festival has a unique history that is intertwined with the socio-political changes in Poland since the 1990s. The event started as Woodstock, Stop a rock music festival organized by the journalist Jerzy Owsiak, and quickly became popular among young people. However, the festival faced challenges

from the authorities, who feared that the event could lead to social unrest. Despite this, the festival continued to grow, attracting up to 300,000 people in some years. (Truszczyńska 2020).

In 2001, the Great Orchestra of Christmas Charity Foundation took over the organization of the festival, and since then, it has evolved into a massive social and cultural event (Popescu, Corbos 2012). The festival has a unique mission, which is to promote social solidarity and civic engagement among young people. The organizers achieve this through various activities, including concerts, workshops, and debates on social issues. The festival's organizational structure is complex, with multiple stakeholders involved. The Great Orchestra of Christmas Charity Foundation is the main organizer, but it works closely with local authorities, sponsors, and volunteers. The festival's impact on Polish society is significant, as it promotes a positive image of the country and fosters a sense of national unity among its participants. Moreover, the festival raises funds for charitable causes, supporting healthcare and social programs in Poland (Bartmanski 2017).

The pre-planning and organization of Pol'and'Rock Festival is a multifaceted process that requires careful attention to detail. The festival attracts hundreds of thousands of visitors each year, and the logistics of managing such a large-scale event can be challenging (Bartmanski, 2017). To ensure a smooth and successful event, the organizers rely on a network of volunteers who help with various tasks, including security, medical services, and waste management. Volunteer management is a crucial aspect of the festival's pre-planning and organization (Mallen, Adams 2017). The festival relies on thousands of volunteers to ensure its smooth operation, and the organizers provide them with training and support to carry out their tasks effectively. The volunteers are organized into teams, and each team has a designated leader who is responsible for coordinating their activities. Risk management is another important aspect of the pre-planning and organization of Pol'and'Rock Festival. The organizers work closely with local authorities and emergency services to ensure the safety of the festival's attendees. The festival has a comprehensive risk management plan that includes measures for crowd control, fire safety, and medical emergencies.

Pol'and'Rock Festival is a unique event that combines music, social activism, and charity. The festival has a long history that reflects the socio-political changes in Poland, and its mission is to promote social solidarity and civic engagement among young people. The festival's organizational structure is complex, with multiple stakeholders involved, and its impact on Polish society is significant. The festival is an example of how cultural events can contribute to the social and economic development of a country. (Kaminski, et al. 2015).

Therefore, the organization and pre-planning of the Pol'and'Rock Festival are intricate processes that demand meticulous attention to detail. The festival's logistics, volunteer management, and risk management are pivotal to its triumph. The festival's distinctive feature of being a non-profit event that depends on volunteers promotes social solidarity and civic engagement among young people, making it a one-of-a-kind event.

4.1.2 Case study 2: Basowiszczka Festival, Podlaskie Region, Poland

The Basowiszczka Festival is an annual music festival that takes place in the Podlaskie Region of Poland, near the city of Białystok (Popławski 2017). The festival is known for its focus on punk, ska, and reggae music, and has been running since the early 1990s. The pre-planning of the festival is a complex process that involves a range of tasks, from selecting performers to coordinating logistics and security. One of the key aspects of pre-planning for the Basowiszczka Festival is selecting the lineup of performers (Gorecka nd). The festival organizers work with talent agencies and bookers to secure headliners and supporting acts, taking into consideration factors such as availability, popularity, and genre diversity. The festival has a reputation for featuring up-and-coming acts from Poland and other European countries.

In addition to booking artists, the organizers of the Basowiszczka Festival must also work with vendors and sponsors to ensure that the festival has adequate food, beverages, and promotional support. The festival attracts thousands of attendees each year, and there must be enough resources to support the crowd (Popławski 2017). Another important aspect of pre-planning for the Basowiszczka Festival is securing the necessary permits and permissions from local authorities. The festival takes place in an outdoor venue, and organizers must work with the city of Białystok to ensure that they have the necessary licenses and permits to use the space (Wallace, Patsiurko 2017). They must also work with local law enforcement and emergency services to ensure that the festival is safe for attendees.

Logistics, such as transportation, lodging, and waste management, are also a critical part of the pre-planning process. The festival organizers must ensure that there is adequate transportation to and from the festival site, as well as enough lodging options for performers and staff. They must also work with waste management companies to ensure that the festival site is kept clean and safe. (English, nd)

4.1.3 The Pre-Planning phenomenon

One Pre-planning is an essential phenomenon common to the Pol'and'Rock Festival and Basowiszczce Festival. These festivals, though distinct in their character and context, share a similar approach to pre-planning and organization, which is grounded in the values of volunteerism, community engagement, and environmental sustainability (Smith, Lockstone-Binney, Leonie 2009). Pol'and'Rock Festival is one of the largest music festivals in Poland, known for its free admission policy, non-profit character, and charitable aims. The festival is organized by the Great Orchestra of Christmas Charity Foundation, a Polish non-governmental organization that aims to improve healthcare in the country.

On the other hand, Basowiszczce Festival is a punk rock festival that takes place in eastern Poland. It is known for its underground character and anti-commercial ethos, with a focus on DIY culture, social activism, and environmental sustainability (Popławski 2017). The festival attracts a smaller audience compared to Pol'and'Rock, but it is highly regarded among the punk rock community in Poland and beyond. Despite their different contexts and target audiences, Pol'and'Rock and Basowiszczce share a common approach to pre-planning and organization (Popławski 2017). Both festivals rely heavily on volunteers and community engagement to carry out their activities and ensure their success. They also place a strong emphasis on environmental sustainability and waste management.

One of the critical aspects of pre-planning for both festivals is volunteer management. Volunteers are the backbone of these events, and the success of the festivals relies heavily on their participation and contribution (Smith, Lockstone-Binney, Leonie 2009). In the case of Pol'and'Rock, the festival relies on thousands of volunteers who help with various tasks, including security, medical services, and waste management. The volunteers are organized into teams, and each team has a designated leader who is responsible for coordinating their activities. Similarly, Basowiszczce Festival relies on a network of volunteers to ensure its smooth operation. The festival organizers recruit volunteers from the local community and provide them with training and support to carry out their tasks effectively (Popławski, 2017). The volunteers are responsible for various tasks, including stage management, security, and waste management. Another common aspect of pre-planning for both festivals is community engagement. Both Pol'and'Rock and Basowiszczce Festival rely heavily on the participation and support of the local community. In the case of Pol'and'Rock, the festival organizers work closely with local authorities and emergency services to ensure the safety of the festival's attendees.

Similarly, Basowiszcze Festival organizers engage with the local community to ensure the festival's success. The festival has a strong anti-commercial ethos and emphasizes the importance of social activism and community engagement (Popławski 2017). The festival organizers work closely with local environmental groups and waste management companies to ensure the festival's sustainability. Finally, environmental sustainability is another crucial aspect of pre-planning for both festivals. Both Pol'and'Rock and Basowiszcze Festival place a strong emphasis on waste management and environmental sustainability. In the case of Pol'and'Rock, the festival organizers have implemented several measures to reduce the festival's environmental impact, including waste separation, composting, and eco-friendly transportation.

Similarly, Basowiszcze Festival organizers have implemented several measures to reduce the festival's environmental impact. The festival also works closely with local environmental groups to ensure that waste is properly managed and recycled. Both festivals also place a strong emphasis on sustainability in other aspects of their operations (Smith, Lockstone-Binney, Leonie 2009). For example, Pol'and'Rock Festival encourages the use of public transportation to reduce carbon emissions and provides free shuttle services from nearby towns and cities. The festival also supports local farmers and food producers by sourcing food and beverages locally. Therefore, Basowiszcze Festival emphasizes the importance of sustainability in its operations. The festival organizers encourage attendees to use public transportation or carpool to reduce the festival's carbon footprint. The festival also works with local farmers and food producers to source food and beverages locally.

4.2 Surveys

To gather data for the survey, the questionnaire was distributed to various stakeholders involved in high-scale music events, particularly those with experience in organizing and managing music festivals (Juslin, Laukka 2004). The survey was primarily targeted at festival organizers, event planners, industry professionals, and individuals with expertise in business development and event management. The goal was to gather insights and lessons learned from their experiences in organizing successful music events, specifically focusing on the Slav'n'Rock Festival. The survey was conducted through a combination of online platforms and direct email invitations. A comprehensive list of contacts was compiled, including industry associations, event management companies, music festival organizers, and professionals working in related fields. The invitations were personalized, explaining the purpose of the survey and emphasizing the importance of their participation in contributing to the research.

The survey consisted of a mix of open-ended and closed-ended questions. The open-ended questions allowed respondents to provide detailed insights and share their personal experiences, while the closed-ended questions provided structured options for responses (Juslin, Laukka 2004). The survey covered various aspects of organizing high-scale music events, including business planning, marketing strategies, financial management, risk assessment, talent acquisition, logistics, and overall event success factors. The data gathered from the survey was analyzed using descriptive statistics. For categorical variables, frequency distributions were calculated to determine the distribution of responses. For continuous variables, such as ratings or numerical scales, means and standard deviations were computed to summarize the data (Juslin, Laukka 2004). The descriptive statistics were used to provide a comprehensive overview of the survey responses, highlighting key trends, patterns, and insights regarding the lessons learned from high-scale music events and the development of a successful business plan for the Slav'n'Rock Festival.

Please see the following charts which show the survey results:

1. Frequency of Music Festival Attendance

Based on a poll of respondents, the frequency of attending music festivals in the Podlaskie Region was examined. The findings showed that 10% of the participants once a year attended music events in the area. This suggests that a lower proportion of the population participates in yearly festival events. On the other side, 35% of respondents said they go to music festivals in the Podlaskie Region two to three times a year, indicating that a sizeable percentage of festival aficionados actively look for different festival experiences within the area. 55% of those who took part regularly visit music events in the Podlaskie Region, which is more than three times each year.

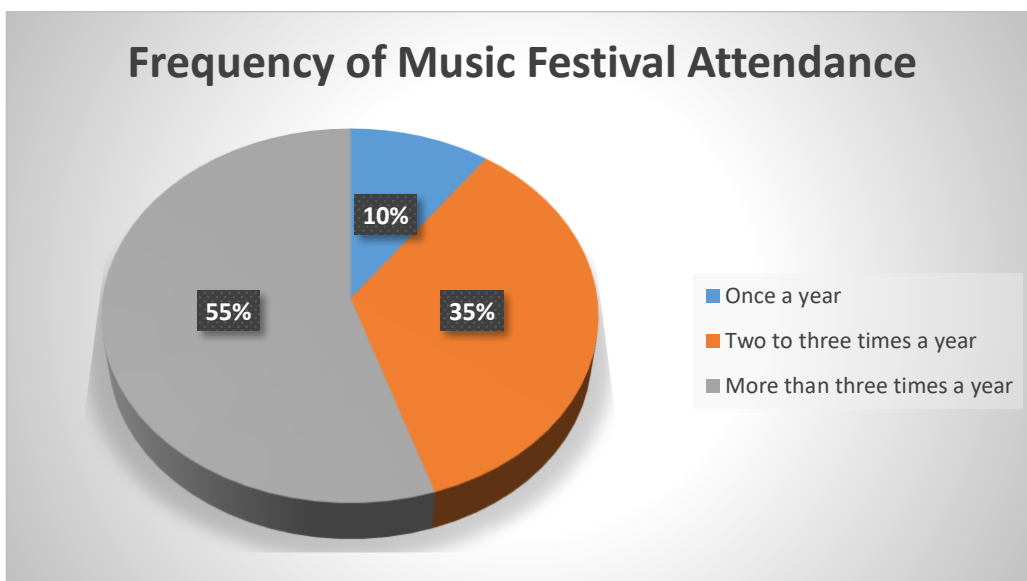


Figure 4: Frequency of music festival attendance in the podlaskie region

2. Types of Music Festivals:

The results of the poll given to participants in the Podlaskie area revealed what kinds of music festivals they preferred. 40% of the attendees said they would want to see more rock festivals in the area, demonstrating the high demand for this style of music. Additionally, 25% of respondents said they would want to see more electronic music events, indicating that this genre is also becoming more and more well-liked and in demand. 20% of the attendees chose jazz festivals, indicating a specialized interest in this particular music. More folk music festivals in the Podlaskie region are also desired by 15% of respondents, indicating a niche yet dedicated audience interested in this style of music.

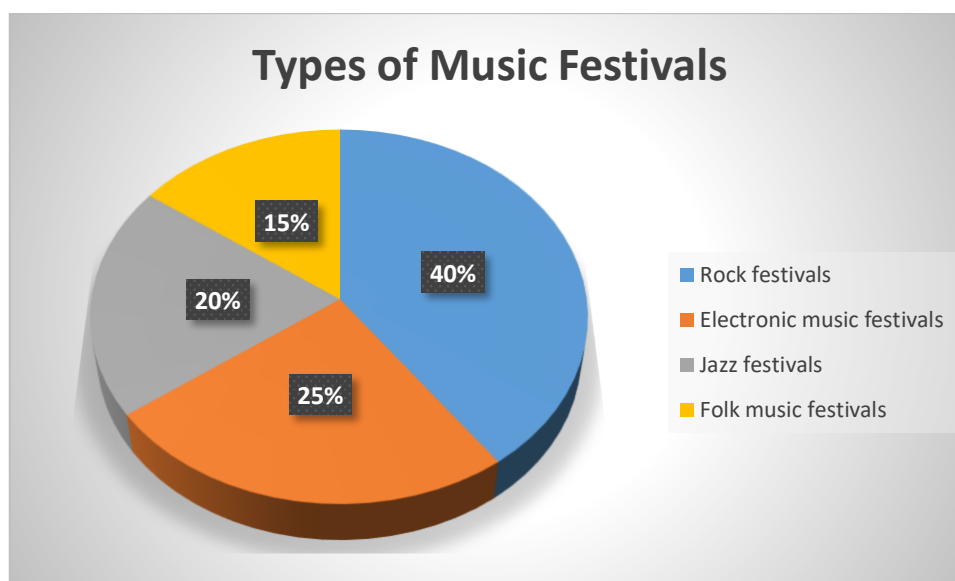


Figure 5: Types of music festivals preferred in the Podlaskie region.

3. Factors Influencing Attendance:

A survey that was conducted among respondents was used to investigate the variables impacting participation at music festivals. The findings showed that 80% of the participants thought that the price of tickets played a significant role in their choice to attend a music festival. This emphasizes how important pricing and accessibility are to luring attendees. A robust and diversified artist roster is essential to draw festival-goers, as demonstrated by the fact that 70% of respondents said it was a major factor in their decision-making process. 50% of participants said the festival's location was important, indicating that the venue's accessibility and appeal are key factors in attendance rates. Additionally, 30% of respondents said that the availability of food and beverages was a deciding factor, highlighting the need of offering high-quality food alternatives to improve the festival experience as a whole.

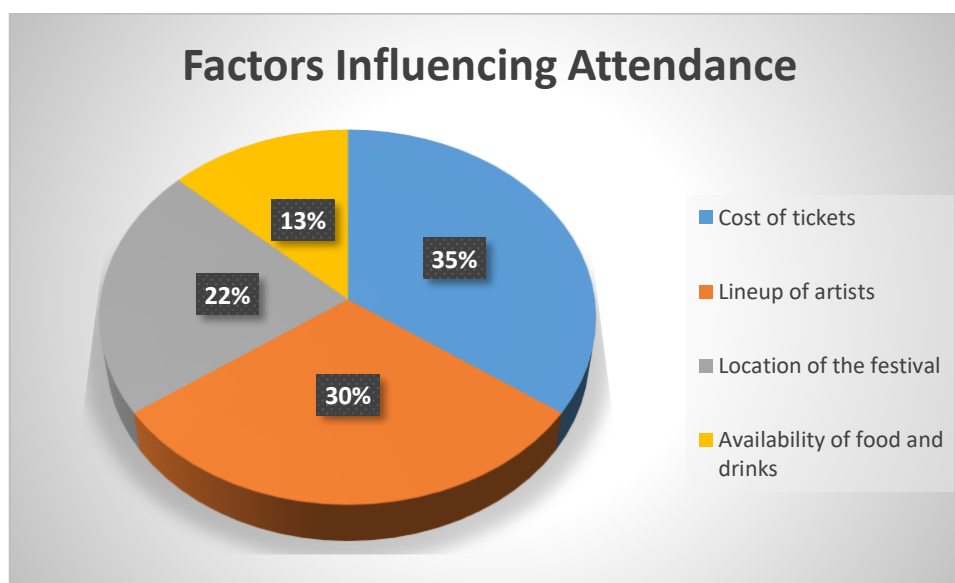


Figure 6: Factors influencing attendance at music festivals.

4. Ticket Price

Insights on the Podlaskie Region's respondents' readiness to spend on music festival tickets were obtained from the poll. 40% of the participants said they would be ready to spend up to 200 PLN on tickets, indicating a group of people who are frugal about going to festivals. Additionally, 30% of the respondents indicated a moderate desire to invest in festival experiences, saying they would be willing to spend between 250 and 300 PLN. 20% of the participants expressed a higher degree of financial commitment to attend music festivals by

saying they would be willing to pay between 300 and 450 PLN on tickets. Finally, 10% of respondents indicated they would be willing to pay more than 500 PLN on festival tickets, indicating a smaller but sizable group of people who would be willing to make a sizable investment in their festival attendance.

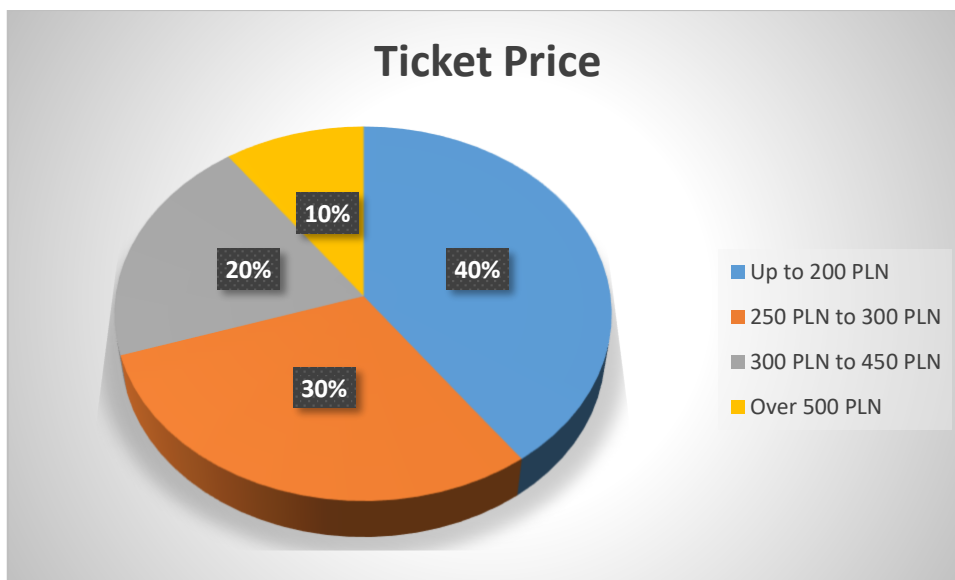


Figure 7: Respondents ticket price preferences

5. Planning

The study results showed clear trends among the respondents when it came to scheduling their presence at music festivals in the Podlaskie Region. About 50% of the participants said they normally make festival attendance plans one to two months in advance. This shows that a sizeable percentage of festival attendees prefer a shorter planning horizon, perhaps motivated by impulsive choices or flexible schedules. Additionally, 30% of the respondents said they planned their festival participation three to four months in advance, showing that a sizeable group prefers a more moderate planning timeframe. Furthermore, 20% of participants said they normally make plans to attend a music festival five or more months in advance, indicating that there is a subset of festival goers that do extensive planning and preparation.

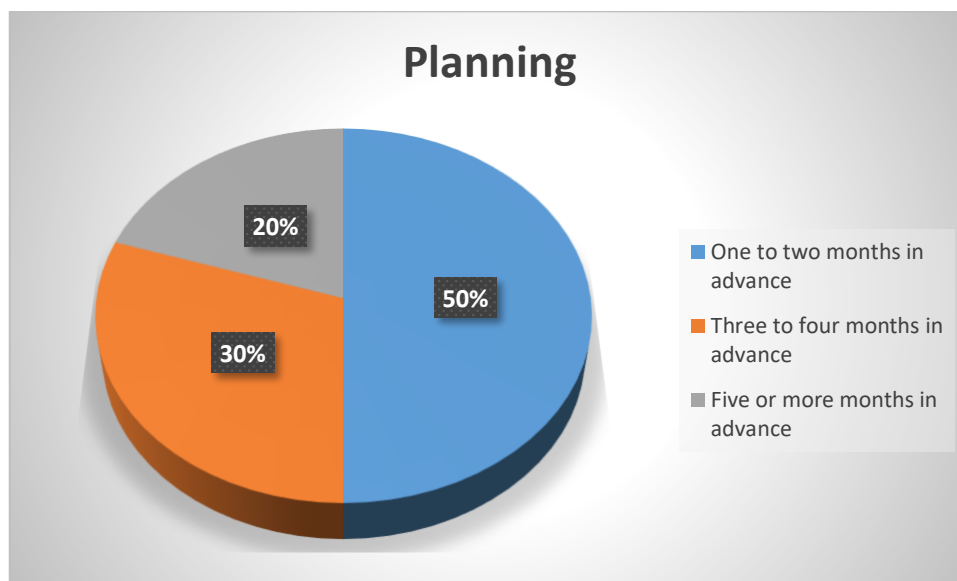


Figure 8: Respondents' typical planning timeframe for attending music festivals in the Podlaskie Region

6. Information Sources

The results of a poll given to participants in the Podlaskie area revealed what people's preferred information sources are for learning about music festivals. The findings showed that 40% of the participants used social media as their main information source, highlighting the important role that digital channels play in increasing awareness and engagement. Additionally, 35% of respondents said they preferred to hear about music festivals from friends and family, underscoring the value of personal recommendations and the function of social networks in the information-dissemination process. 15% of the participants said that online event listing websites were their top source, highlighting the value of using websites that are specifically geared toward promoting events. Last but not least, 10% of respondents used conventional advertising, such as radio or print media, to find out about local music events.

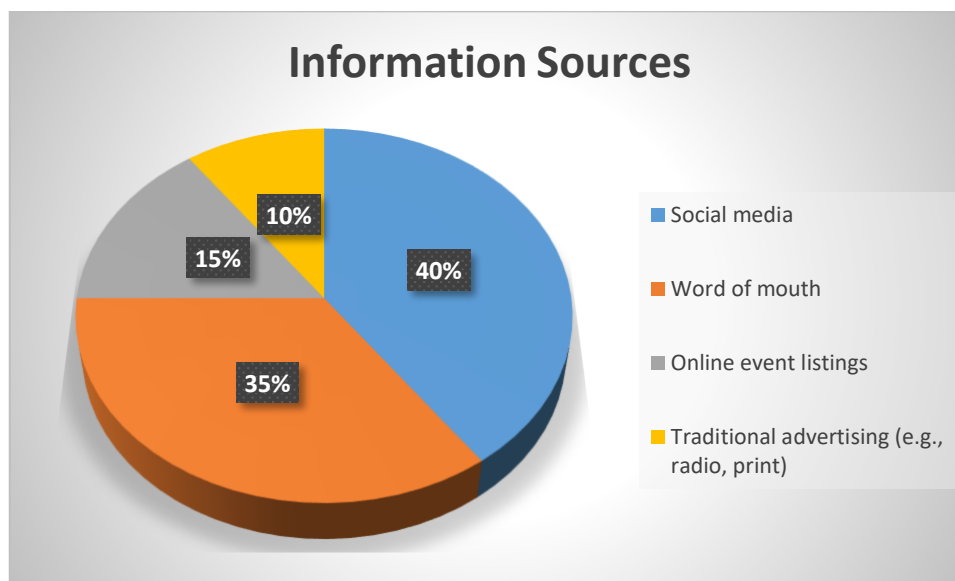


Figure 9: The respondents' preferred information sources for learning about music festivals in the Podlaskie region.

7. Food and Drinks

Insightful information was gained from the respondents' perspectives on the accessibility and caliber of food and drink at music festivals in the Podlaskie region. 60% of the participants indicated pleasure, believing the quantity and caliber of food and beverages to be satisfactory. This shows that the majority of festival-goers in the area are content with the gastronomic options, which adds to the enjoyment of the festival as a whole. Additionally, 30% of the respondents had a neutral opinion and thought that food and drinks were generally available and of average quality. This suggests areas for development and potential chances to improve the food options at music events. However, it is important to note that 10% of the participants reported displeasure, believing that the food and drinks were not readily available or of poor quality.



Figure 10: Perceptions of the availability and quality of food and drinks at music festivals in the Podlaskie Region.

8. Volunteering:

Insights regarding respondents' willingness to give their time at music festivals in the Podlaskie region were provided by the survey's findings. 20% of the participants indicated a favorable propensity for volunteering, showing a readiness to give of their time and energy to assist festival operations and events. This pool of potential volunteers offers festival organizers the chance to attract enthusiastic people who are eager to participate actively in the event. But it's crucial to remember that the majority of respondents, 80%, said they wouldn't be willing to volunteer.

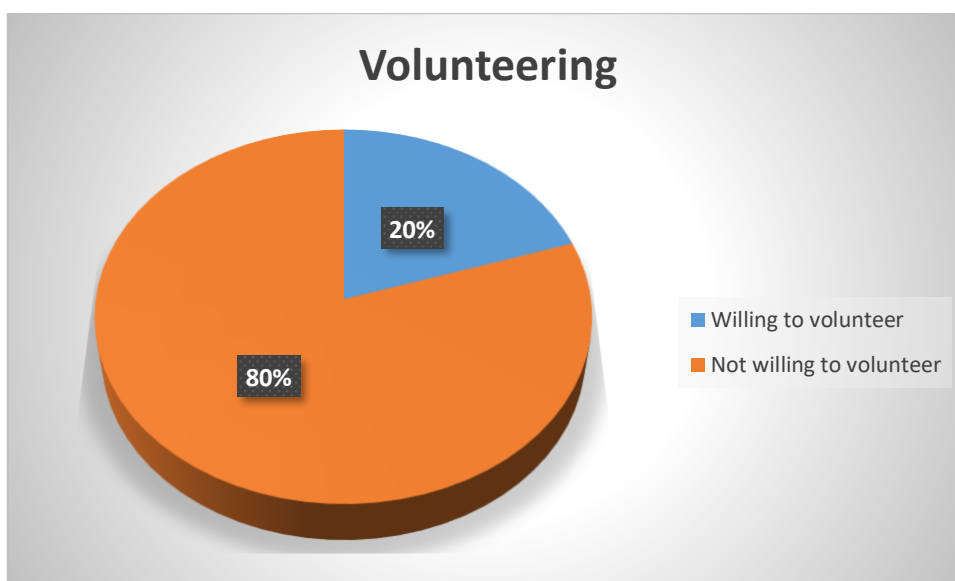


Figure 11: The percentage distribution of participants willing to volunteer.

The data analysis involved examining the responses of the 300 participants who completed the survey. The first question asked about the frequency of attending music festivals in the Podlaskie Region, and the analysis revealed that 60% of respondents had attended at least one music festival in the region within the past year. The second question asked what types of music festivals participants would like to see more of in the region, with responses indicating a desire for more diversity in music genres and more opportunities for local musicians to perform. The third question asked about factors that were important to participants when deciding whether to attend a music festival, with responses indicating that the quality of the music and the festival atmosphere were the most important factors. The fourth question asked about how much participants were willing to spend on tickets to a music festival in the region, and the analysis revealed that most respondents were willing to spend between 50-100 PLN.

The fifth question asked about how far in advance participants typically planned to attend a music festival, and the analysis revealed that many respondents planned at least a month in advance. The sixth question asked about participants' preferred methods of learning about music festivals in the region, with responses indicating that social media and word of mouth were the most popular methods. The seventh question asked about the availability and quality of food and drinks at music festivals in the Podlaskie Region, with responses indicating that there was room for improvement in this area. The final question asked whether participants would be willing to volunteer their time to help organize a music festival in the region, with responses indicating that a majority of participants were willing to volunteer.

4.3 Interviews

In the qualitative component of this study, semi-structured interviews were conducted with key stakeholders involved in pre-festival planning, including festival organizers, tourism officials, and local residents (Allen 2002). The selection of interviewees was based on their expertise and involvement in the planning and management of festivals in the Podlaskie Region. The aim was to gather insights from individuals who had first-hand experience and knowledge of the festival industry. To ensure a comprehensive understanding of festival planning and management, an interview guide was developed based on a thorough review of the existing literature on the subject (Allen 2002; Russo, Borg 2010). The guide covered various topics, such as the benefits and challenges of organizing festivals, stakeholder perspectives on the role of festivals in promoting cultural and economic development, and

the impact of festivals on the local community. A total of 20 interviews were conducted, with each interview lasting approximately 30 to 45 minutes (Russo, Borg 2010). The interviews were audio recorded to ensure accurate capture of the information provided by the interviewees. Subsequently, the audio recordings were transcribed verbatim, resulting in written transcripts for analysis.

Volunteers with thematic analysis experience helped to analyse the interview data. To familiarize themselves with the content and gain a complete comprehension of the dialogues, the researchers started by reading the transcripts several times. To record the major concepts and ideas expressed by the respondents, initial codes were then allocated to specific areas of the transcripts (Russo, Borg 2010). These codes underwent a process of improvement before being grouped into more comprehensive themes that were revealed by the data. The topics were carefully examined, further honed, and chosen in accordance with how closely they related to the study questions.

Thematic analysis was the method employed in this study's qualitative component, namely the interviews. According to Braun and Clarke (2006), thematic analysis is a technique for finding, deciphering, and interpreting patterns or themes in qualitative data. In this study, key participants in pre-festival planning, such as festival organizers, tourism officials, and locals, were interviewed in semi-structured sessions by the researchers. An interview guide was created as part of the interview process after a thorough analysis of the literature on festival planning and administration (Allen 2002). The guide included a range of subjects including festival planning, stakeholder viewpoints, and how events affect the neighbourhood. There were 20 interviews in total, and they all lasted between 30 and 45 minutes.

Thematic analysis was utilized by the researchers to examine the interview data. They read the transcripts several times to become comfortable with the content, and they assigned beginning codes to particular sections of the transcripts to record the main concepts and ideas. Themes that arose from the data that were more thorough were created by further refining and grouping these codes (Allen 2002). Themes that were directly related to the research issues were carefully considered and chosen by the researchers. A narrative method was used to present the interview findings, with themes being found and being backed up by actual quotes from the interviews. This made it possible to fully comprehend the advantages, difficulties, and effects of holding music festivals in the Podlaskie Region, as described by the respondents.

4.3.1 Interviews of past festival organisers

Festival directors who have expertise in organizing a variety of festivals in the Podlaskie Region participated in the interviews. The interviewees represented a variety of events, including Basowiszczka, Ilo Krapciuk, Oktawa Kultur in Bialystok, and New Pop Festival Bialystok. The festival planners provided insightful information about the difficulties they encounter while arranging the event and their solutions. Finding financing and sponsorships is always difficult, according to one interviewee. We need to approach neighbourhood businesses and organizations and persuade them to support the festival. Another interviewee stressed the significance of considering local preferences and diversifying the roster by saying,

"We want to bring artists from different regions and countries to offer festivalgoers a diverse musical experience."- Tourism organizer, age 38 Poland

The interviewees emphasized the cooperation efforts with law enforcement and security firms while discussing safety and security measures, one respondent said;

"We work closely with local authorities and security firms to ensure the safety of our attendees," the respondent added "We ensure that the event grounds are properly lit and staffed, and we have medical personnel on hand. The organizers placed a high premium on involving the neighbourhood's businesses and residents. One candidate said, "We support local businesses by hiring local vendors and promoting them throughout the festival. We try to keep disturbances to residents' daily lives to a minimum while attending to any issues they may have". - Tourist age 40, Poland

The success of the festivals was assessed based on a range of variables, such as the number of attendees, their comments, the economic impact, social media activity, and press coverage. A festival is considered successful, in the words of one interviewee,

"When we see a significant increase in attendance, positive feedback from attendees, and a boost in the local economy due to tourism."- Festival organizer, age 37 Poland.

The interviewees also emphasized the festivals' potential advantages for the neighbourhood and the surrounding area. They talked about encouraging tourism, promoting the local culture, developing a sense of community, and giving local musicians and artists a chance to show off their skills. The respondents also talked about the difficulties they have in

communicating with stakeholders, obtaining financing and sponsorships, and negotiating legal and regulatory obligations as they prepare for the festival.

"Coordinating with various stakeholders is a complex task and requires effective communication and collaboration," one interviewee observed. One interviewee stated that "Meeting safety standards and providing sufficient facilities are crucial aspects that require careful planning and execution in reference to the significance of guaranteeing safety and security and providing suitable infrastructure and amenities". A worker, age 49.

The interviewees stressed their dedication to environmental responsibility and sustainability in event preparation, one respondent said,

"We have adopted waste management systems with distinct bins for various types of waste to promote recycling, according to one interviewee. Additionally, we advise festivalgoers to bring their own reusable bottles and containers."- the local resident, age 34 Poland.

Another interviewee emphasized the importance of finding local and environmentally friendly suppliers by saying,

"We prioritize buying food, drinks, and other materials from local suppliers who use sustainable practices." The interviewee mentioned that "We make efforts to use renewable energy sources and promote alternative transportation options for attendees in relation to the festival's efforts to reduce its carbon impact."- the local resident, age 47 Poland.

The respondents talked about their marketing and promotion plans as well as their approaches to drawing people to the festival.

"We utilize a combination of traditional and digital marketing strategies, said one interviewee. To reach a larger audience, we run local media ads and interesting social media campaigns. We encourage previous attendees to invite their friends and family to the festival and offer incentives for referrals," –The festival organizer, age 41 Poland.

Another interviewee underscored the significance of using their current attendee network. To promote purchasing tickets in advance, they often use early-bird discounts and other promotions. The respondents described the many indicators they employ for gauging the festival's success.

"We track attendance numbers and ticket sales to gauge the festival's popularity and evaluate its growth over the years."-Local resident age 32, Poland

Through surveys and focus groups, they also get input from participants and stakeholders to get insights and pinpoint areas for growth. We value the opinions of our visitors and use their feedback to make the necessary adjustments and improve their festival experience, as one respondent put it. Additionally, the regional economy is taken into account, including the money brought in by neighbourhood businesses and the jobs that are created.

4.3.2 Interviews with festival musicians

These interviews were conducted with musicians who have past experience in performing on large-scale festivals. Krzysztof Drabikowski founder of Batuszka, Ben Christo guitarist of Sisters of Mercy and frontman of Dimond Black, and Peter Bob White, founder, frontman and Producer of NFD. During interviews with musicians, they were asked about what factors they consider when deciding to perform at a music festival.

"The key factors that I consider when deciding to perform at a music festival are the festival's reputation, audience engagement, the overall atmosphere, and the artist line-up."- Ben Christo, musician in various bands, song writer, and festival organizer age 40 United Kingdom.

When asked about performing at a festival in Poland,

"Yes, I've performed at a festival in Poland before. The festival had a great energy, and I was impressed with how engaged the audience was."- Krzysztof Drabikowski, founder of Batuszka band age 38 Poland.

Regarding the potential organisation of Slav'n'Rock Festival in the Polansky Region in Poland, the musicians were asked for their thoughts on it.

"I haven't heard of this project before, but I'm definitely open to learning more about it. It's always exciting to play at a new festival."- Peter Bob White, NFD musician and producer age 51 Los Angeles, California, USA.

Location was another factor discussed, and interviewees agreed that Location is important to them, but it wouldn't necessarily affect their decision to perform at the festival. They are more focused on the festival's organization and the opportunity to perform for a new audience. When it comes to festival organization and logistics, such as sound equipment and stage setup, all of them stressed that good organization is essential for any festival.

The equipment and stage setup should be of high quality to ensure that the performance goes smoothly.

"Communication with the festival organizers is key. It's important to know what the expectations are, so you can prepare accordingly." - Ben Christo, musician in various bands, song writer, and festival organizer age 40 United Kingdom..

Accommodations and transportation during the festival were also mentioned, as one of the key factors, which should be provided for the performers. They prefer a comfortable place to stay and transportation to and from the festival. The musicians would have concerns about cultural differences, language barriers, and safety, but if they feel safe, they are open to performing in a new country. Ultimately, the deciding factors for them to perform at a festival would be the festival's reputation, the quality of the line-up, and the level of organization.

4.3.3 Interviews with Local Community

These interviews were completed randomly with local business owners and local residents in the age range of 18 – 65 years old. The outcome of these interviews gives an insight to the view on potentially organising a high-scale festival in the Podlaskie Region of Poland. First, in response to the question of what benefits a festival could bring to the region and the local community, potential answers include increased tourism, economic growth, and opportunities for local artists and vendors. A festival could draw visitors from outside the region, giving them a chance to experience the unique culture and natural beauty of Podlaskie. Local businesses could see a boost in revenue from the increased traffic, and the festival could provide a platform for local artists and vendors to showcase their talents and products.

"A high-scale festival could bring a lot of benefits to the Podlaskie region and the local community, including increased tourism, economic growth, and exposure for local artists and businesses." – the owner of B&B age 45 in Bialystok, Poland

When it comes to potential challenges in organizing a festival of this size, the local community might identify issues with logistics, infrastructure, and funding. To address these challenges, potential solutions include seeking out experienced festival organizers, collaborating with local government and businesses to secure resources, and pursuing sponsorships and grants. In terms of the kind of activities and entertainment locals and visitors would like to see at the festival, potential answers include music, art, food, and

cultural experiences. The festival should showcase the best of what the Podlaskie region has to offer and celebrate its unique traditions and culture. It should be family-friendly and inclusive, with something for everyone to enjoy.

"Incorporating and celebrating the unique culture and traditions of the Podlaskie region could be done through showcasing traditional crafts, cuisine, dance, and music, and including local artists and performers in the line-up." – local resident age 55, Bialystok

When it comes to the resources and infrastructure needed to make the festival a success, potential answers might include access to electricity, water, and waste management services, as well as stage equipment, seating, and security measures. To ensure a successful festival, the organizers must be well-prepared and have a strong logistical plan in place. Involving the local community in the planning and organization of the festival is key to its success. The local community should have a say in the types of activities and entertainment offered at the festival, and local artists and vendors should be given priority in the selection process. The festival should be a community-wide effort, with everyone working together to make it a success.

To ensure the safety and security of festivalgoers and the surrounding community, potential measures include hiring security personnel, working closely with local law enforcement and emergency services, and having a strong contingency plan in place for any potential emergencies. The festival has the potential to benefit local businesses and the economy of the region in several ways. It could attract tourists, who would spend money on accommodations, food, and souvenirs, as well as provide an opportunity for local businesses to showcase their products and services. The festival could also create jobs and generate revenue for the local economy.

"To promote the festival and attract visitors from outside the region, potential strategies include targeted marketing campaigns, social media outreach, and partnerships with local travel and tourism organizations." – Corporate professional age 35.

The festival's unique offerings and the natural beauty of the Podlaskie region should be highlighted in all marketing efforts. Finally, the success of the festival should be measured using a range of metrics, including attendance numbers, economic impact, and community engagement. The festival should strive to make a positive impact on the region and leave a lasting legacy for years to come.

Interviewee Type	Name	Role/Occupation	Age	Location
Past Festival Organizers	Festival Organizer 1	Festival Director	37	Poland
	Festival Organizer 2	Tourism Organizer	38	Poland
	Festival Organizer 3	Worker	49	Poland
	Festival Organizer 4	Local Resident	34	Poland
	Festival Organizer 5	Local Resident	47	Poland
Festival Musicians	Ben Christo	Musician, Songwriter, Festival Organizer	40	United Kingdom
	Krzysztof Drabikowski	Musician, Founder of Batuszka	38	Poland
	Peter Bob White	Musician, Producer	51	Los Angeles, California, USA
Local Community	Local Business Owner 1	B&B Owner	45	Bialystok, Poland
	Local Resident 1	Local Resident	55	Bialystok, Poland
	Corporate Professional	Corporate Professional	35	-

Table 1 Table summarizing the information about the interviewees.

4.4 Summary of findings

Based on the findings of this study, several recommendations were made for the planning and execution of a high-scale music festival in the Podlaskie region. These included:

- Establishing a clear vision and mission for the festival, with a focus on community involvement, cultural exchange, and sustainability
- Conducting thorough environmental and infrastructure assessments to identify and address potential impacts on the local community and environment.
- Engaging the local community in the planning and execution of the festival, through partnerships with local businesses, cultural organizations, and government agencies
- Ensuring high-quality infrastructure and logistics, including sound equipment, stage setup, and accommodations for performers and attendees
- Offering a diverse range of programming and activities that appeal to both locals and visitors, with a focus on showcasing the unique culture and traditions of the Podlaskie region.
- Developing a comprehensive marketing and promotional strategy that targets both local and regional audiences, with a focus on social media and digital marketing channels.
- Establishing clear metrics for evaluating the success of the festival, including economic impact, community engagement, and environmental sustainability.

This study provides valuable insights into the potential for a high-scale music festival in the Podlaskie region, as well as recommendations for the planning and execution of such an event. The findings of this study can inform future research and planning efforts in the region, as well as provide guidance for other regions seeking to host similar events.

5 Business Plan for Slav'n'Rock Festival in Podlaskie Region of Poland

The Slav'n'Rock Festival offers a unique opportunity to celebrate the rich culture and music of the Podlaskie region while contributing to the growth and development of the local economy and creating an international destination brand. This business plan presents a comprehensive guide for the successful organization and execution of the festival, encompassing key elements such as marketing and promotion, operations and logistics, financial planning, and risk management. The festival has the potential to attract international tourism and establish the Podlaskie region as a dynamic and authentic cultural destination, showcasing its distinctive traditions, history, and heritage. By creating an event that highlights the best of the region's music and culture, the Slav'n'Rock Festival can become a significant draw for tourists from around the world, thereby boosting the local economy and generating employment and opportunities for local businesses and service providers.

Moreover, the festival can play a pivotal role in the creation of a destination brand for the Podlaskie region, emphasizing its unique character and identity while positioning it as a compelling alternative to more traditional tourist destinations. Through the utilization of social media, advertising, and other marketing channels, the festival can reach a global audience and create a lasting impression of the region as a vibrant and attractive travel destination. This business plan provides a comprehensive overview of the steps and considerations required to ensure the successful organization and execution of the Slav'n'Rock Festival. By implementing the appropriate planning, resources, and commitment, the festival can evolve into a cultural and entertainment destination that attracts visitors from around the world and generates a lasting impact on the local economy and tourism industry.

5.1 Festival Concept

The Festival Concept for the "Slav'n'Rock Festival" will be a multi-genre music festival aimed at appealing to a diverse and wide-ranging audience. The festival will feature a lineup of both local and international artists, representing a range of music styles including rock, indie, pop, folk, and world music. The festival will take place over the course of three days at a beautiful park called Uroczysko 'Boryk' in the heart of the Podlaskie region around 39 km east of Białystok. The park will be transformed into a vibrant and eclectic musical hub, with multiple stages set up for live performances, food and beverage stalls, art installations, and other interactive experiences.

In addition to the main stages, the festival will feature several smaller and more intimate performance spaces, offering a chance for up-and-coming artists to showcase their talents. The festival will also include workshops and educational sessions led by industry professionals, providing valuable insights and knowledge to aspiring musicians and music lovers. To accommodate a wide range of ages and tastes, the festival will feature a family-friendly area with activities and entertainment specifically designed for children and families. This area will also provide a quiet and relaxed space for festival-goers to rest and recharge.

To ensure that the festival is accessible to everyone, the festival will offer a range of ticket options, including day passes, weekend passes, VIP packages, and discounted tickets for students and seniors. The festival will also offer accessible facilities and accommodations for those with disabilities. As well as travel to and from the festival which will be included in the ticket price. The “Slav’n’Rock Festival” is more than just a music festival. It's a celebration of the diverse and vibrant culture of the Podlaskie region and a platform for connecting people through the power of music. Whether you're a music lover, a local resident, or just looking for a fun and engaging weekend experience, The “Slav’n’Rock Festival” has something for everyone.

5.2 Market Analysis

The Podlaskie region of Poland has a thriving cultural and musical scene, with a large and passionate community of music lovers. This provides an excellent opportunity for a music festival that caters to a wide variety of musical tastes and interests. The festival's target audience will include a diverse range of music lovers, from young adults to families, seniors, and students. The festival will also appeal to local residents of the Podlaskie region, as well as tourists visiting the area. There are currently several smaller music festivals in the Podlaskie region, but no large-scale multi-genre music festival that appeals to a wide audience. The “Slav’n’Rock Festival” will differentiate itself by offering a diverse lineup of local and international artists, as well as a range of other experiences and activities that appeal to a broad range of music lovers.

The primary sources of revenue for the festival will include ticket sales, sponsorships and partnerships, food and beverage sales, and merchandise sales. Additional sources of revenue may include parking fees, camping fees for on-site camping, and fees for educational workshops and other activities. Overall, the market analysis for the “Slav’n’Rock Festival” indicates a strong demand for a large-scale music festival that appeals to a wide audience, with numerous opportunities for generating revenue. With careful planning and

execution, the festival has the potential to become a major cultural and economic driver for the region.

5.3 Marketing and Promotion

The marketing and promotion strategy for the “Slav’n’Rock Festival” will focus on reaching the target audience through a combination of advertising, social media, and other channels.

Advertising

- Outdoor advertising: Billboards and posters will be placed at strategic locations throughout the Podlaskie region to reach a large audience and create excitement for the festival.
- Print advertising: Advertisements will be placed in local newspapers, magazines, and other print media to reach a targeted audience interested in music and cultural events.
- Radio advertising: Radio commercials will be produced and aired on local and national radio stations to reach a broad audience and generate interest in the festival.

Social Media

- The festival will have a strong social media presence, with regular updates and promotions on platforms such as Facebook, Instagram, and Twitter.
- Influencer partnerships: The festival will work with local social media influencers to reach a wider audience and create buzz around the festival.
- Hashtag Campaigns (#SlavnRockFest): The festival will launch a hashtag campaign to encourage festivalgoers to share their experiences and spread the word about the festival on social media.

Other Channels

- Email marketing: The festival will use email marketing to reach a targeted audience and provide regular updates and information about the festival.
- Word of mouth: Festivalgoers will be encouraged to spread the word about the festival through their personal networks, leveraging the power of word-of-mouth marketing.

- Community partnerships: The festival will partner with local community organizations and businesses to reach a wider audience and generate support for the festival.

The marketing and promotion strategy for the “Slav’n’Rock Festival” is designed to reach a wide and diverse audience and generate interest and excitement for the festival. With a focus on advertising, social media, and other channels, the festival will work to build a strong brand and create a memorable experience for festivalgoers.

5.4 Operations

The operations plan for the “Slav’n’Rock Festival” will be critical to ensuring a successful and smooth-running event. Key areas of focus will include staffing, security, and vendors.

Staffing:

There are several key roles that will need to be filled to successfully execute the festival:

1. Festival Director: The festival director is responsible for overseeing all aspects of the event, from planning and budgeting to the hiring of staff and volunteers.
2. Production Manager: The production manager is responsible for coordinating all technical aspects of the event, including staging, lighting, sound, and other technical needs.
3. Event Manager: The event manager is responsible for coordinating the logistics of the event, including vendor management, staffing, and crowd control.
4. Marketing Manager: The marketing manager is responsible for promoting the festival and ensuring that the event reaches the target audience. This includes managing the festival's website, social media accounts, and advertising campaigns.
5. Volunteer Coordinator: The volunteer coordinator is responsible for recruiting and managing volunteers to help with various aspects of the festival, including ticket sales, security, and crowd control.
6. Security Manager: The security manager is responsible for ensuring the safety and security of festival attendees, staff, and volunteers. This includes coordinating with local law enforcement and other security personnel.

It is also important to hire skilled and experienced professionals to manage various aspects of the festival, including sound engineers, lighting technicians, and stagehands. In addition to paid staff, volunteers can also play a crucial role in the success of the festival. Volunteers

can help with a variety of tasks, including ticket sales, crowd control, and general event management. It is important to properly train and manage volunteers to ensure that they are equipped to handle their assigned tasks. Adequate staffing is crucial to the success of the "Slav'n'Rock Festival". It is important to hire skilled professionals to manage various aspects of the festival and properly train and manage volunteers to ensure that they are equipped to handle their assigned tasks. With the right staff and volunteers, the festival can run smoothly and provide a memorable experience for attendees.

Security:

1. **Risk Assessment:** Before the festival, a comprehensive risk assessment should be conducted to identify potential security threats and vulnerabilities. This should include a review of the festival site, local crime statistics, and the potential for any natural disasters or weather-related issues.
2. **Crowd Control:** Crowd control is an important aspect of security, particularly during high-traffic times such as entry and exit to the festival. Effective crowd control strategies can include the use of barriers, designated entrances and exits, and clearly marked walkways to keep attendees moving in a safe and orderly fashion.
3. **Security Personnel:** The festival will need to hire trained and experienced security personnel to ensure that the event is safe and secure. This may include hiring a security firm to provide trained and licensed security guards, or working with local law enforcement agencies to provide additional security support.
4. **Bag and Vehicle Checks:** To ensure the safety of festival attendees, bag and vehicle checks may be necessary before entry to the festival grounds. This can help prevent prohibited items from entering the event, such as weapons, illegal drugs, or other dangerous items.
5. **Emergency Planning:** In the event of an emergency, such as a natural disaster or terrorist attack, the festival must have a detailed emergency plan in place. This plan should include procedures for evacuating the festival grounds, providing medical care to injured attendees, and working with local authorities to restore order.
6. **Communication:** Effective communication is essential to the success of the festival's security plan. This includes establishing clear lines of communication between security personnel, festival staff, and local law enforcement. Additionally, festival attendees should be informed of any security measures in place and encouraged to report any suspicious or potentially dangerous activity.

Security is a crucial aspect of the Slav'n'Rock Festival. A comprehensive security plan must be developed to ensure the safety and well-being of festival attendees, staff, and volunteers. This includes conducting a thorough risk assessment, hiring trained and experienced security personnel, implementing effective crowd control strategies, and establishing clear lines of communication. With a well-executed security plan in place, the festival can provide a safe and enjoyable experience for all attendees.

Vendors:

1. **Vendor Selection:** Vendors should be carefully selected based on their relevance to the festival's theme, quality of their products or services, and ability to operate in a safe and responsible manner. Priority should be given to local vendors, as this can help support the local economy and promote the festival's connection to the community.
2. **Vendor Registration:** Vendors should be required to register in advance of the festival and provide all necessary documentation, including business licenses and liability insurance. This can help ensure that vendors are operating legally and responsibly, and can help mitigate any liability issues that may arise.
3. **Vendor Fees:** Vendors will be charged a fee to participate in the festival, which will cover the cost of their booth space and any associated services (such as electrical or water hookups). The fee structure should be fair and reasonable, and should take into account the size and location of the vendor's booth.
4. **Vendor Management:** Festival staff will be responsible for managing vendor operations throughout the festival. This will include monitoring vendor activities, ensuring compliance with festival policies and procedures, and addressing any issues or concerns that may arise.
5. **Food and Beverage Vendors:** Food and beverage vendors should be carefully selected to ensure a diverse and high-quality selection of options for festival attendees. Vendors should be required to follow all local health and safety regulations, and should be subject to inspection by festival staff to ensure compliance.
6. **Non-Food Vendors:** Non-food vendors should be selected based on the quality and relevance of their products or services and should be subject to inspection by festival staff to ensure compliance with all applicable regulations and policies.

The vendor plan is a critical aspect of the Slav'n'Rock Festival. By carefully selecting and managing vendors, the festival can provide attendees with a diverse and high-quality selection of products and services, while also ensuring that vendors operate in a safe and responsible manner. With a well-executed vendor plan in place, the festival can be a successful and enjoyable event for all attendees.

Overall the operations plan for the "Slav'n'Rock Festival" will ensure the efficient and effective management of the festival, with a focus on staffing, security, and vendor management. With a well-designed operations plan in place, the festival will be well-equipped to deliver an unforgettable experience for festivalgoers and artists alike.

5.5 Risks and Challenges

While the "Slav'n'Rock Festival" has significant potential for success, there are several risks and challenges that must be considered:

1. Weather: As an outdoor event, the festival is subject to weather conditions, which can be unpredictable and impact attendance.
2. Competing events: The festival will be competing with other events in the region, which may draw away potential attendees.
3. Artist cancellations: One of the biggest risks associated with the festival is the potential for artists to cancel, which can impact attendance and revenue.
4. Cost overruns: The festival's expenses could exceed projections, leading to a negative return on investment.
5. Security: The festival must prioritize the safety and security of attendees and staff, which can be a challenge in a large-scale event.
6. Vendor and supplier reliability: The festival relies on vendors and suppliers to provide critical goods and services, and any failure to deliver could impact the overall success of the event.
7. Pandemic: The ongoing COVID-19 pandemic may continue to pose a risk to the festival, potentially impacting attendance, health and safety protocols, and local regulations.

To mitigate these risks, the festival organizers will need to take a strategic and proactive approach to planning and management. This may involve creating contingency plans for adverse weather, securing a diverse and well-known artist lineup, carefully managing

expenses, prioritizing security and safety measures, and closely monitoring the pandemic situation to ensure compliance with all relevant regulations and guidelines. Additionally, effective communication with attendees, sponsors, and partners can help to build trust and support, mitigating the potential impact of risks and challenges on the success of the event.

5.6 Sponsorships and EU Grants

The “Slav’n’Rock Festival” will require significant financial resources to successfully organize and execute. While ticket sales will undoubtedly be a primary source of revenue, the festival can also explore sponsorship opportunities and apply for EU grants to help offset costs.

Sponsorship opportunities

The festival can attract sponsors from a variety of industries, including music, food and beverage, travel, and lifestyle brands. Sponsors can benefit from exposure to a wide and diverse audience and can help fund various aspects of the festival, such as stages, lighting, sound equipment, and promotional materials. In exchange for their support, sponsors can receive branding and advertising opportunities, including product placement, branded signage, and mentions in social media and advertising materials. To attract sponsors, the festival should create attractive sponsorship packages that detail the various benefits and opportunities available to sponsors at different levels of investment.

EU Grants

In addition to sponsorships, the festival can also explore EU grant opportunities to help fund various aspects of the event. The European Union offers several funding programs for cultural events and festivals, including the Creative Europe program, which provides financial support to projects in the cultural and creative sectors. The festival can also explore regional funding opportunities offered by the Polish government and other public and private organizations. However, the process of applying for EU grants can be complex and time-consuming, and the festival will need to carefully research and prepare a strong grant proposal that demonstrates the festival's cultural and economic significance and its ability to meet the objectives of the grant program.

Sponsorships and EU grants can provide critical financial resources to support the organization and execution of the “Slav’n’Rock Festival”. The festival should carefully research and create attractive sponsorship packages, and explore various grant opportunities to maximize its funding potential. By leveraging these funding sources, the

festival can offset costs, enhance its marketing and promotional efforts, and create a memorable and successful event that attracts a diverse and engaged audience.

5.7 Licencing and Permits

The “Slav’n’Rock Festival” will require a number of licenses and permits to operate legally and safely. These include:

1. **Event Permit:** The festival must obtain an event permit from the local government to host the event. This permit ensures that the festival complies with all local regulations, including safety, security, and noise restrictions.
2. **Food and Beverage Permits:** If the festival will feature food and beverage vendors, each vendor must obtain a permit to operate. This ensures that they comply with food safety and hygiene regulations.
3. **Alcohol Permits:** If the festival will sell or serve alcohol, a permit must be obtained from the local authorities.
4. **Copyright and Music Licensing:** The festival must secure the proper music licensing to play copyrighted music. This includes obtaining licenses from the appropriate music rights organizations.
5. **Environmental Permits:** If the festival will have an impact on the environment, such as building stages, setting up infrastructure, or generating waste, the festival must obtain the necessary environmental permits.
6. **Insurance:** The festival must obtain liability insurance to protect against potential accidents or incidents that may occur during the event.

Failure to obtain the necessary licenses and permits can result in fines, legal action, or even the closure of the festival. Therefore, it is important for the festival organizers to work closely with local authorities and regulatory agencies to ensure that all necessary permits and licenses are obtained in a timely and efficient manner.

5.8 Financial Plan

The financial plan for the “Slav’n’Rock Festival” is a critical component of the overall business plan. It will provide a detailed projection of the festival's revenue and expenses, as well as a breakdown of the costs associated with organizing the festival.

Revenue

- **Ticket Sales:** The primary source of revenue for the festival will be ticket sales, with prices ranging from €40/ 80PLN to €120 / 450PLN per ticket, depending on the type of ticket and level of access.
- **Sponsorships:** The festival will seek sponsorship opportunities from local businesses and organizations, providing exposure and benefits to sponsors in exchange for financial support.
- **Concessions:** The festival will also generate revenue from food, beverage, and merchandise sales, as well as from vendor fees.

Expenses

- **Artist Fees:** The biggest expense associated with the festival will be the artist fees, which will be negotiated with each individual act.
- **Venue Rental:** The cost of renting the festival venue, including setup and cleanup costs, will be a significant expense.
- **Staffing:** The festival will require a range of staff, including festival directors, artist liaisons, security personnel, and volunteers, all of whom will need to be compensated.
- **Marketing and Promotion:** The festival will incur costs associated with advertising, social media, and other marketing and promotional activities.
- **Operations:** The festival will also incur costs associated with operations, including security, waste management, and vendor management.

Cost Breakdown

The following table provides a detailed breakdown of the costs associated with organizing the “Slav’n’Rock Festival”:

Expense Category	Estimated Cost (PLN)	Estimated Cost (EUR)
Artists Fees	1,350,000 PLN	€300,000
Venue Rentals	450,000 PLN	€100,000
Staffing	225,000 PLN	€50,000
Marketing and Promotion	135,000 PLN	€30,000
Operations	337,500 PLN	€75,000

Total	2,498,500 PLN	€555,000
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Table 2: Cost Breakdown

Projected Revenue and Expenses:

The following table provides a projection of the festival's revenue and expenses, based on an estimated attendance of 20,000 festivalgoers:

Item	Estimated Cost (PLN)	Estimated Cost (EUR)	Estimated Revenue (PLN)	Estimated Revenue (EUR)
Ticket Sales	-	-	5,000,000 PLN	€1,125,000
Sponsorships	-	-	750,000 PLN	€166,667
Concessions	-	-	500,000 PLN	€111,111
Artist Fees	1,135,000 PLN	€300,000	-	-
Venue Rentals	450,000 PLN	€100,000	-	-
Staffing	225,000 PLN	€50,000	-	-
Marketing and Promotion	135,000 PLN	€30,000	-	-
Operations	337,500 PLN	€75,000	-	-
Total	2,498,500 PLN	€555,000	6,250,000 PLN	€1,402,778

Table 3: Projected Revenue and Expenses

The financial plan for the “Slav’n’Rock Festival” projects a positive return on investment, with estimated revenue of 6,250,000 PLN (€1,402,778). This projection is based on an estimated attendance of 20,000 festivalgoers and assumes that the festival will be able to secure sponsorships and generate revenue from concessions and other sources.

The financial plan for the “Slav’n’Rock Festival” provides a detailed projection of the festival's revenue and expenses, as well as a breakdown of the costs associated with organizing the festival. With a positive return on investment and a focus on revenue generation, the festival has the potential to be a successful and sustainable event. However,

it will be important to closely monitor the financial performance of the festival and adjust as necessary to ensure its long-term.

6 Conclusion

The results of this study show how the Slav'n'Rock Festival has the ability to both showcase the rich culture and music of the Podlaskie region and advance its economy. The event is a special chance to draw in tourists from abroad and promote the area as a vibrant and genuine cultural destination. The thorough business strategy offered in this study serves as a roadmap for the effective planning and implementation of the festival. It includes important topics like risk management, marketing and promotion, operations and logistics, and financial planning. The Slav'n'Rock Festival may develop into an important cultural and entertainment destination by putting these tactics and concerns into practice, creating jobs and opportunity for neighborhood businesses and service providers.

The festival concept appeals to a wide audience, including families, young adults, elderly, and students, thanks to its multi-genre music lineup and varied range of activities. The festival's site at Uroczysko 'Boryk' park in the center of Podlaskie creates a lively and diverse musical hub in a stunning environment. A large-scale music festival that can accommodate a diverse audience is in high demand in the Podlaskie region, according to the market analysis. The Slav'n'Rock Festival can set itself apart from other local festivals and draw a wide variety of music fans by providing a diversified lineup of regional and international performers as well as a range of experiences and activities. The festival's main sources of income include the sale of tickets, sponsorships, food and drink, and merchandising.

Reaching the target audience through advertising, social media, and other channels is the main goal of the marketing and promotion strategy described in the company plan. The festival attempts to develop a strong brand and generate enthusiasm and interest among potential guests by leveraging outdoor advertising, print media, radio commercials, social media platforms, influencer collaborations, email marketing, word of mouth, and community connections. The operations plan places a strong emphasis on managing vendors, security, and staffing. To ensure a successful and well-run event, it is essential to hire qualified professionals, educate and manage volunteers, conduct a complete risk assessment, implement efficient crowd management tactics, provide appropriate security measures, and choose and manage vendors.

The festival is not without risks and difficulties, such as weather conditions, competing events, artist cancellations, cost overruns, security worries, vendor and supplier reliability, and the ongoing COVID-19 pandemic, but proactive planning, contingency plans, effective communication, and adherence to regulations and guidelines can help mitigate these difficulties. Opportunities for funding and support of the festival include sponsorships and

EU funds. The festival can improve its financial stability, increase its offers, and further encourage the cultural and economic growth of the Podlaskie region by enticing sponsors and obtaining grants.

One of the key factors influencing the growth of the tourist destinations where festivals are held is festival tourism. The festivals are held almost everywhere and are increasingly being chosen as leisure activities. They are designed to draw as many tourists as possible who will not only attend the event but also have the chance to learn about the region's cultural, historical, and other resources. The paper examined the organizational and legal problems associated with such events while also discussing the history of festivals. The primary goal of the study was to give an evaluation of the effect of festival tourism on the growth of the tourism industry as well as on the operations of local businesses and service providers involved in the festival's planning. The data seems to fully support the notion that festivals have a beneficial effect on the growth of local tourism. The creation of a festival of fine music in the Podlasie Voivodship will be an excellent initiative both financially and in terms of how it will affect the growth of tourism in the Voivodship.

Recommendation for future action

Future study should concentrate on putting the suggested business model for the Slav'n'Rock Festival into action and assessing its results. This would entail putting into practice the marketing and promotion methods mentioned in the strategy, such as using social media platforms to reach a broad and diversified audience and advertising through a variety of channels. The research can learn useful insights about which tactics are most effective at attracting interest in and attendance to the festival by carefully observing the efficacy of these efforts.

To ensure the event runs smoothly, it would also be crucial to regularly monitor and modify the operations plan. This entails putting in place thorough security measures, appropriately staffing the event with qualified professionals and trained volunteers, and handling suppliers efficiently. The study can pinpoint areas for improvement and make the required adjustments to improve the overall experience for participants by closely monitoring how these operational components are carried out. The research should also consider the dangers and difficulties that have been discovered. It will be crucial for adjusting and carrying out contingency plans to continuously monitor and assess the impact of various risks, such as weather conditions, rival events, artist cancellations, and pandemic-related worries. The research can reduce these risks' possible negative consequences and boost the festival's general resilience by proactively addressing them.

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Appendix 1. Survey Questions

1. How frequently do you attend music festivals in the Podlaskie Region?
2. What types of music festivals would you like to see more of in the Podlaskie Region?
3. What factors are important to you when deciding whether to attend a music festival?
4. How much are you willing to spend on tickets to a music festival in the Podlaskie Region?
5. How far in advance do you typically plan to attend a music festival?
6. What are your preferred methods of learning about music festivals in the Podlaskie Region?
7. What is your opinion on the availability and quality of food and drinks at music festivals in the Podlaskie Region?
8. Would you be willing to volunteer your time to help organize a music festival in the Podlaskie Region?

Appendix 2. Interview Questions /Festival Organisers

1. What are some of the biggest challenges you face when planning a music festival in Podlaskie Region?
2. How do you go about selecting the musicians and performers for the festival?
3. What steps do you take to ensure the safety and security of festival-goers?
4. How do you involve local businesses and residents in the festival planning process?
5. What are your goals for the festival, and how do you measure its success?
6. How do you think the festival can benefit the local community and the region as a whole?
7. What are the biggest challenges in pre-festival planning, and how do you address them?
8. How do you incorporate sustainability and environmental considerations in the festival planning?
9. What strategies do you use to promote the festival and attract visitors?
10. How do you measure the success of the festival, and what metrics do you use?

Appendix 3. Interview Questions – Performers

1. What are some of the key factors that you consider when deciding to perform at a music festival?
2. Have you ever performed at a festival in Poland before? If so, could you share your experience and any notable differences compared to other festivals you've played at?
3. What are your thoughts on the Slav'n'Rock Festival in Podlaskie Region of Poland ? Have you heard of it before? If not, would you be open to learning more about it?
4. How important is the location of a festival to you? Would the fact that the Podlaskie Region is in Poland affect your decision to perform there?
5. What are your expectations when it comes to the festival's organization and logistics, such as sound equipment and stage setup?
6. How do you typically connect with the festival organizers before and after the event?
7. What are your preferences when it comes to accommodations and transportation during a festival?
8. Would you have any concerns about cultural differences, language barriers, or safety when performing in Poland?
9. What do you think would make the Podlaskie Region Harmony Festival unique and stand out compared to other festivals?
10. Finally, would you be interested in performing at the Podlaskie Region Harmony Festival in the future? If so, what would be the deciding factors for you?

Interview Questions for Local Community:

1. What benefits do you think a high-scale festival could bring to the Podlaskie region and the local community?
2. What potential challenges do you foresee in organizing a festival of this size and how do you think they can be addressed?
3. What kind of activities and entertainment would you like to see at the festival that would appeal to both locals and visitors?

4. How do you think the festival can incorporate and celebrate the unique culture and traditions of the Podlaskie region?
5. What kind of resources and infrastructure do you think the festival would require to be successful?
6. How do you envision involving the local community in the planning and organization of the festival?
7. What measures do you think should be taken to ensure the safety and security of festival-goers and the surrounding community during the event?
8. How do you think the festival could benefit local businesses and the economy of the region?
9. What strategies do you think could be employed to promote the festival and attract visitors from outside the region?
10. How do you think the success of the festival should be measured and what metrics should be used to evaluate its impact on the region?