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CREATING THE LEVEL UP FESTIVAL: MARKETING & PRODUCTION PLAN

By
Lauren Jean Cunningham

A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of
the requirements of the Sally McDonnell Barksdale Honors College.

Oxford
May 2019

Approved by

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Dedication & Acknowledgements:

This entire project would not be possible without the support of my family, my friends, respected professionals in the music industry, and the amazing business school staff at the University of Mississippi.

First, thank you to Dr. Bush, for meeting with me every week of this past year, keeping me ahead of the game, and encouraging me to use my creativity to create a great finished work.

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Fourth, to the Sally McDonnell Barksdale Honors College. Dr. Sammonds, thank you for assisting me with finding an amazing advisor, who I don't think I could have gone through this process without. Also, thank you for the generous grant that allowed me to utilize the Stukent Software. This technology greatly influenced how I was able to plan my promotional campaign and produce a realistic budget.

Finally, to my family, thank you for giving me the passion for the music and entertainment industries, and most importantly, the opportunity to follow it here at Ole Miss. To my music industry professionals, thank you for giving me guidance on a project I hope to impress you with in the future. To my Ole Miss family, my lifelong friends, thank you for keeping me calm when I was too close to deadlines, for taking me to eat when I needed a mind break, and for giving me a university experience to be proud of.

I hope you enjoy.

Lauren

Abstract Draft:

The following document is a case study which began on May 20th of 2018 and was researched for the next couple of months over the course of several different internships in the entertainment industry. The purpose of the study was to compare several companies within different arenas of the entertainment industry, along with current market research in order to develop an event marketing plan for the newest live entertainment trend, esports. There were many different methods of research conducted in order to reach the final conclusion. The first method of research was done during several internships over the course of the summer. First, I worked in Public Relations under the guidance of Ebie McFarland at her company Essential Broadcast Media. Then, I began working as a Festival Promoter Assistant for Gil Cunningham and his company Neste Event Marketing. Finally, I worked as a Festival Intern for 2018 Music Festival of the Year, Country Thunder. During this time I conducted first hand interviews and collected research from company polls. I also interviewed and worked with Andy Stanley and his management company 3 Lions Management, focusing on album collaborations and their newest venture, video gaming festivals. Then, I interviewed Michael Thompson Jr. from the Ole Miss Athletic office on the validity of esports on college campuses. Finally, I conducted a survey within the Ole Miss student body that focused on what influences people to attend events and why, as well as their previous esports knowledge. From all this, I was able to determine that the most effective marketing plan for a company in the entertainment industry is one revolves heavily around digital and social medias. I was then able develop a production and marketing plan for an esports festival of my own design, Level Up Festival.

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Preface:

Beginning in Roman Colosseum then spanning to Barnum & Bailey's Circus and on to today, the entertainment industry has always been and continues to be perceived as one of the exciting businesses that one can get in to. For those who can not make their own fame, rubbing shoulders with artists, athletes, and actors is the next best thing. The desire for unique lifestyles and holistic experiences, especially in this day and age with social media, is seen as enhancing one's lifestyle to the next level. At the University of Mississippi, I know many of my peers have a passion for attending live events as an escape from reality. However, I doubt very many of them have been blessed to see the live entertainment industry in the way that I have been able to my entire life.

Growing up in Nashville, better known as "Music City", I have always been surrounded by the entertainment industry. From the time I was 12 years old, I have been assisting "behind the scenes" production at various events ranging from music festivals to fashion shows. I have always been entranced by the way the entertainment industry adapts as a universal language, allowing it to reach a widely diverse group of fans. As I have worked events over the past several years I have had many interesting conversations with respected professionals in this industry regarding what trends they believe will catapult it to the next level. These experts were generally curious about my opinion as a young adult, and it truly made me believe that the entertainment industry is for those who have a passion for a business, no matter their age. I believe that this study will give me a greater understanding of not only the business, but the people that make this business possible for millions around the world to remember their entire lifetime. I look forward to being able to present my work to not only those who have helped me along the way at the Sally McDonnell Barksdale Honors College and the School of Business but also, to those in the industry I hope to someday emulate.

Chapter I: Situation Analysis

The Media and Entertainment industry is one of the current leading industries of our global economy. Estimated at being worth around 735 billion, the Media and Entertainment industry in the United States is the largest in the world (“Media and Entertainment...”). Its diverse sector portfolio can be categorized into four main segments; Film & Television, Video Games, Music, and Publishing. For the purpose of this case study, the research focuses in on the production of live events in an effort to translate common music industry marketing practices over to a marketing strategy for a new type of entertainment experience -- esports.

Music Industry Overview:

When one thinks of the music industry, they most likely are considering the artists and the music that they are creating. However, behind every artist and each of their number one hits, there is a extremely complex network of businesses organizing, managing and promoting along the way. Before a song is even released, it will work its way from the recording studio, to management, to marketing, to public relations, to radio stations, to event promoters and so forth. Each piece of the puzzle will do their part to not only encourage the artist, but more importantly, to create a narrative for the new hit single to be promoted all the way to the live stage.

Another aspect this major network controls is the live entertainment side the of industry. Although fan attendance is based off of discretionary income (DeBenedetti), there has been an increased trend in attendance in the past five years. In the United States alone, there are thousands of concerts, festivals, and fundraisers each year, making the net worth of the industry \$18.3 billion (Nead).

The live music entertainment industry is also very rich in demographics due to the great diversity of its talent offerings and experiential goods. The proof is in the sheer number of people who, on average, are traveling a distance of 903 miles to reach live musical productions around the United States. In 2014, Billboard magazine published several shocking statistics regarding music festival attendance that year. In total, 32 million people attended at least one live music event. To put it in perspective, the population of Texas is 29.6 million people (Lynch). Thus, one could form a completely new state of live music lovers in 2014 that has a greater population than the biggest state in our country.

Unlike any other business, the entertainment industry is special in its appeal to the psychological, emotional and inspirational (Mukherji). The most targeted generation for this industry, the Millennials, chalked up to be 14.7 million of those fans attending in 2014. There is a trending mindset that Millennials are less concerned with material products and would rather have experiential goods, and live event production offers a total sensory experience they will remember forever.

Due to the extreme advancements in technology during their lifetime, the Millennial market has a high efficacy for consumer demand and customization. Although the entertainment industry is constantly battling evolving technology in order to keep up with the latest trends, there is great opportunity in utilizing new technology to enhance overall fan experience before, during, and after events. This has been seen at several festivals this past year, such as Coachella, where fans can vote on performances they want to see, comment on what is happening on site, and review the event afterwards.

The entertainment industry does not just affect loyal followers, it also presents one of the most successful vertical business opportunities of the global economy. It is one of the biggest opportunities for marketing, advertising and promotion for brands in terms of exposure, sampling and data collection. These live events offer a mutually beneficial relationship for large sponsors, local businesses, and even the onstage talent. Depending on the length and production of the event, attendance can range from anywhere between 20,000 people to 200,000 people and beyond. For a brand that knows their target audience is attending this event, the opportunity is there for amazing face to face exposure that they can not very easily replicate in any other setting. There is also great money in merchandise sales for the event, with the average price of an event t shirt being \$25 (Herstand) and the average price of onstage talent merchandise being \$35 (Nessman). Finally, there is great potential in the multiple platform and globalization of live event services, where events can utilize technology to bring the holistic experience right in to the living room of those fans who could not attend the event. Generations will continue to change their tastes and expectations, but the thrill of the live experience has endured since the days of the Roman Colosseum, and has no plans to go away anytime soon.

At the end of this case study, the researcher will translate, the best marketing practices from live music industry event companies studied and surveyed to create a marketing plan for a new type of live entertainment experience --- video gaming festivals. The network that produces live events for the music industry has vast expertise in executing all styles of events, such as fundraisers, fashion shows, release parties, and

competitive outdoor events, thus making them the perfect network to come together and create not only a successful event, but a sold out tour for the concept.

Video Gaming Industry Overview:

As of 2017, the video gaming sector consisted of a mere 8 percent of the entertainment industry, but reported a revenue of 36 billion dollars (Nead).

The multi utility functionality of video gaming, such as phones, tablets, and video game consoles, allows for a greatly untapped multidimensional marketing opportunity. In the United States, the amount of people playing video games is 64% of the population

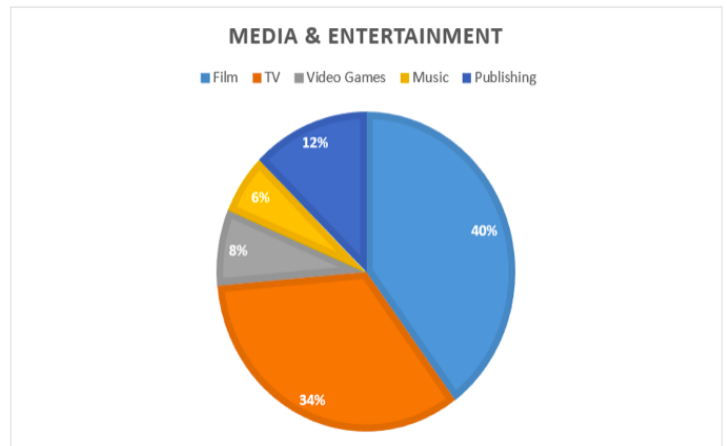


Chart 1: The Media & Entertainment Industry (Nead)

(“2018 Video Game Statistics”), with a great majority of those also streaming online and following experts of their favorite games. In the past year, professional video gaming, known as esports, grew by 22.6% (Nead). There are several professional teams throughout the United States such as Boston Flyers and Philadelphia Knights. To put the growth into perspective, the NFL team Philadelphia Eagles won the SuperBowl last year with 204 million viewers watching throughout the season. In comparison, competitive video gaming had 258 million viewers globally just last year. This number also does not include the amount of people watching instructional videos, commentary videos, or lifestyle videos these professional esports players put out on a daily or weekly basis.

The video gaming sector of the entertainment industry is also constantly evolving. Every day, thousands of new games are being released online, in app stores, or as expansion packs for existing content. This allows for a constant thread of new activities gamers can participate in, along with a consistently growing fan base with an increase of money to spend on those experiential goods.

If one compares the wealth of a popular video game to that of a popular musical artist, the results are shocking. For example, Andrew Lloyd Webber, the creative genius behind 20 of Broadway's greatest hits such as *Phantom of the Opera*, *Jesus Christ Superstar*, *Cats*, and many more, has a net worth of 1.28 billion dollars ("The Top 10..."). Fortnite, the most popular video of 2018 so far, earns 300 million dollars every month, giving it a net worth of 3.6 billion dollars just this year (Gilbert). In fact, so many users are playing Fortnite that the size is now equivalent to the entire population of Mexico (Gilbert).

SWOT Analysis Discussion



Figure 2: SWOT Analysis

Figure 1: SWOT Analysis created by the researcher highlights key strengths, weaknesses, opportunities, and threats of the esports industry.

Strengths: Esports popularity has continued to have steady growth over the past five years and is projected to double in the years to come. A part of this popularity comes from different areas of celebrities teaming up to compete in esports activities for their fans. (see celebrity endorsement in Chapter V)

Weaknesses: A key issue that the esports industry faces is the level of violence portrayed in several of its most popular games. This violence has been said to contribute to violent behavior in those who regularly play the game.

Opportunities: Esports is a great way for nonendemic, or non subject related sponsors, to reach a large audience on a new platform. For esports, brands in the transportation or food industries could benefit from sponsoring esports. Specific examples of this are given in the marketing plan.

Threats: The “Occasional Observer” of esports may not yet understand the level of athelte it takes to be competitive. However, education of esports can help overcome this obstacle as well as the stigma of games being violent in nature.

Industry Conclusion:

Although the music industry is a profitable aspect of the live entertainment industry and the entertainment industry as a whole, organizations that are already involved in these types of events would be neglecting a huge opportunity to not diverge into the world of video gaming events as well. I believe that the marketing plan that is created by the end of this thesis will mirror that of an organization willing to take that leap.

Chapter II: Legitimizing Video Gaming Events

In 1980, 10,000 people competed to see who was the champion player of Atari Space Invaders (Korman). Since then, the world of electronic gaming has far surpassed those arcade games to include constantly evolving phone apps, video gaming consoles, computer gaming software and even virtual reality experiences. Furthermore, video gaming competitions have jumped from lazy couch activity to a full fledged competitive sport. So much so in fact that, despite its sports label controversy, it has the Olympic Committee talking of making it an official medal event (Graham).

Putting the Sport in Esports

Those opposed to adding video gaming to the Olympic competitive roster argue as though video gaming can not be a sport because it does not include any athletic ability. In order to determine if this is incorrect, one should consider the definition of esports; “a form of sports where the primary aspects of the sport are facilitated by electronic systems; the input of players and teams as well as the output of the esports system are mediated by human computer interfaces” (Hamari). Research studies by Juho Harmari and Max Sjoblom found that not only is video gaming a physically taxing sport, but also, professional esports players are more fit than the average person and even that attractiveness aspect drives a lot of viewership (pp 212-216).

However, critics claim that not all video gaming should be classified as sport. In order for esports to be legitimized it must have structure, such as a governing body that inputs rules and regulations that all players must follow when showcasing their skills during competition or regular league play (Jenny). Therefore, the creation of a

tournament festival on tour throughout the United States, like the one being created at the end of this paper, would greatly increase the legitimacy of these events worldwide.

The Olympics & Beyond

In April of 2017, The Guardian newspaper headline read “Esports to be a medal event at 2022 Asian games”. This is a huge step toward the reality of esports becoming a legitimized Olympic event. According to the Olympic Council of Asia, or OCA, the Asian Games are the biggest multi sport gaming event behind the actual Olympics, and are recognized as legitimate qualifiers for the Olympics by the International Olympic Committee (Graham).

It is not only international organizations that are taking esports seriously, many college universities in the United States are as well. For these universities, esports provides an opportunity to diversify their student athlete population, and to receive new sources of athletic funding from a new audience (Pricewaterhouse Coopers).

The “WWE” of Cyberspace

Other major organizations have already begun to take advantage of the rise in esports popularity. In a recent interview, Sookju Park, esports director for the Philadelphia 76ers, stated that NBA teams are entering the esports marketplace to provide structure and content in format familiar to traditional sport consumers (Funk). According to the Washington Post, since 2015, at least a dozen NBA teams, owners and players have invested heavily in the growing esports market, backing or buying competitive gaming teams around the globe (Wynn). This past year, The NBA itself developed the 2K eLeague, where each NBA franchise drafted five gamers, whose teams played NBA

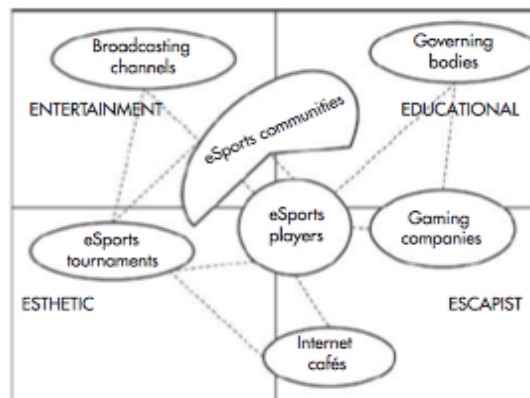
2K in a 82-game regular season (Landrum). In total, viewers spent 761,000 hours watching players take on each other in virtual NBA games (Wynn).

During these 82 regular season games, lots of drama would happen between the players such as smack talking or even a surprise hurdle thrown in by game developers. Similar to the World Wrestling Entertainment, or WWE, novelties such as aggressiveness or macho attitudes, and drama, such as the swaying of ball control throughout the game, have positive associations with viewership (Hamari). Therefore, the more people use streaming applications such as YouTube or Twitch, the more likely they are to understand the dramatic storyline that unfolds during the events. During the final playoffs, the basketball “athletes themselves appear on screen... during breaks between games, and when pre-filmed footage is shown in storytelling sequences” to further the interest along (Hamari).

Why People Like Esports

In 1998, Pine and Gilmore introduced the term “experience economy” to marketing. It is made up of a conceptual framework consisting of the poles active and passive participation on the one hand, and the poles immersion and absorption on the other hand, leading to a four cell matrix comprised on entertainment, education, aesthetic and escapism (Pine). Unlike any other industry, esports provides a way for its fans and other consumers to get all cells in the matrix.

Figure 2 The experiential value network of eSports consumption.



Before an event begins, fans will have been watching members of their favorite esports teams online via streaming services such as YouTube or Twitch. They have already immersed themselves in the competition vicariously through the person behind the controller, following along on their virtual journey. Most likely, viewers have left comments, likes, and even money to continue funding their favorite players. They have been educated not only ways to play the game, but also, what kind of equipment professionals use and when they will next be competing. This online social forum also attributes to the fans own sense of entertainment and escapism, where they can relax and not only watch what they enjoy most, but furthermore, talk to those who share the same interests. Finally, the tournament itself, whether physically or virtually present, allows for viewers to have a truly aesthetic experience.

In another study conducted by Hamari and Sjoblom, it was determined that viewers were motivated by the same needs that traditional sports satisfy such as, player skill level and performance, socialization opportunities available, and the vicarious achievement (Hamari). They also determined that competition, challenge and escapism were positively associated with the following and use of esport (Hamari). Therefore, it is justified that esports offers a unique experiential opportunity that is new and desirable to consumers.

Target Market

Many organizations have been investing in esports, and it is easy to see why. The target market for esports is not only extremely diverse, but globally reached.

“On the basis of type of end-user the global esports market size spans regular viewers or participants, occasional viewers and participants and regular

viewers. On the basis of revenue generation, the global esports market size spans scholarships, media rights, advertisements, prize pools, merchandise and tickets. On the the basis of market share, the global esports market size spans prize pool offered and by tournaments. On the basis of geographic segmentation, the global esports market size spans North America, Asia-Pacific, Europe, Middle East, and Africa” (Newzoo).

For the purpose of this study, the target market will acknowledge the trends worldwide, but focus on those that affect the target market specifically where the marketing plan may first be implemented, the United States. As a whole, the esports consumer in the United States is predicted to span between 250 and 307 million by 2021 (“Global Esports...”). They are predominantly Caucasian (65%) and most likely to be between the ages of 13-40 years old. Similar to traditional sports, esports fan base and viewership belongs to a male majority, with women steadily increasing their engagement from 19% in 2016 to 35% in 2018 (Newzoo). Breaking away from the stigma that those interested in esports are not profitable or independent, research by Newzoo’s Mindshare reveals that 43% of consumers have a Household Income (HHI) of more than \$75,000 a year, with another 33% making over \$99,000 from their full time positions. In fact, the esports market predicts that the engagement is a heavily social activity for at least two thirds of consumers, either in their households with their families, online with friends, or at viewing parties in their communities (Newzoo).

In order to better understand this vast community of consumers, it is best to organize them into three categories based on their usage, reflected in their levels of interest in esports on a consistent basis year by year. The first of these groups is the

Enthusiast, making up one of 215 million predicted in 2019 to spend over 6.6 billion hours engaging in some facet of esports, either through streaming, commenting or competing (“Games 360...”). Most likely, but not always, the Enthusiast falls in the most engaged age demographic for esports, between 18-34 (Wood). Members of the Millennial and Generation Z age groups are difficult for other industries to reach out to through traditional media channels such as television, to promote products or events. However, this is not a problem for esports, as these users spend a majority of their free time around esports promotion online and are even willing to travel to go see their favorite competitors and games played at tournaments (Wood).

Using the ConneXions collection of the Claritas database, which segments Americans based on a technological spectrum, three groups were identified that coincided with the description of the Enthusiast for Esports. These are known as Tech Nests, Kids & Keyboards and IM Nation. Each of these groups are within the ages of 25-44, have a mid to high scale income, are college graduates, and have a multitude of video gaming systems besides consoles. These consumers also enjoy action packed entertainment, and are likely to spend hours on social media engaging with or streaming their favorite events online (ConneXions). Their adaptation to new media and desire to keep up with the latest trends allows this segment to be the perfect candidate for esports fandom.

The second segment of consumers is known as the Invested Observer. This segment enjoys watching and following along with the drama that occurs while others are playing a game. An example of this are fathers who enjoy watching their children compete in games and tournaments online. They are interested in the dynamics of the game, and follow along with statistics and graphics displayed as games are played, even

if they do not fully understand them. This group has an age range that caters more to the Older Millennials (25-38) with older children, and to some younger members of Generation X (39-45).

The ConneXions groups that relate most to the Invested Observer are Plugged in Families, Techs and the City, Generation Wifi, Plug & Play, High Tech Society, Technovators, Smart Gamers, Bundled Burbs and Gadgets Galore. Although demographically similar to the Enthusiasts, there are some distinct differences. First, as the group names suggests, this segment is primarily composed of families. This is not surprising as much research states that that 58% of those in the consumer market for esports over the age of 25 have children of their own (Wood). Their ages range in the 25 to 45 group, however, due to the fact that these consumers have children who are the driving force in their interest to esports, it also encompasses those ages 13 to 24. Not only do they own video gaming systems, they also have the online broadband necessary to support consistent online playing (ConneXions). This segment allows for great opportunity in to the further development of a larger, more devoted fan base, if marketed to using the correct strategy.

The final segment is the Occasional Observer. This segment holds some of the highest opportunity for esports live entertainment possibilities, as they can be developed further along into the other two groups. Although they hold a much smaller percentage of viewership of the three, they represent a great opportunity for add on sales through non endemic sponsorship (expanded on in marketing plan), as these are brands they use in their everyday lives and tend to gravitate to when it comes to trusting their involvement with events. These users are intrigued by what esports represents and the community it

involves, but they may not be very developed gamers themselves. Streaming events and everyday content allows them to better understand the dynamics behind their favorite games and inspires them to participate as well. In fact, 71% of these consumers agree that watching professional players makes them a better opponent in the long run (Wood).

Of all the ConneXion groups that fit within a eSport segment, Occasional Observers were the greatest by far. Due to this, these groups can even be further divided in to mid scale income and lower income. The mid scale income groups are Connected Country, Time Shifters, Multimedia Families, You & iTunes, and New Technorati. This top tier group are all college educated, a trend that continues in to both the previous segments. Due to their education, these consumers have a higher mid to upper scale income. The majority do not have children of their own, however, they still own a fair amount of entertainment and gaming systems, which they utilize on a daily basis. The lower income groups are the Cyber Strivers, Techs & the City, and Gearing Up. The main thing that keeps them separated from the other groups is their lower household incomes due to their lower education status. Gaming consoles and equipment can be expensive, and a large part of the full sensory engagement for esports depends on the fans attempting to play the game themselves. Therefore, although this group has an interest in esports entertainment, it is more difficult for them to segway into a different segment of the target market. However, by developing the live esports experience to include more opportunity for those new to the sport, it creates great opportunity for engaging these consumers in education and nonendemic sponsorships thus creating wealth for the sport in a different way. The researcher created *Figure 3: Esports 3 Target Segments* on the next page which shows the key aspects of each target segment.



Figure 3: Esports 3 Target Segments

Opportunity for Management

Although the concept of video gaming tournaments is not a new phenomenon, it is an untapped well of opportunity in the United States. Although esports features a lot of the same departments as traditional sports and entertainment events, such as coaches, managers, agents, leagues, merchandise, and endorsements, it still needs regulated elements like entry drafts, standardized contract terms, and league oversight on and off

the field of player behavior that an event promoter organization could put into place (Funk). Thus, as the popularity of professional video gaming continues to grow, so will the growth potential for management of these fields.

Sponsorship & Marketing

Leading up to and during a live esports competition, there are vast opportunities for brands to get involved and gain extreme exposure to new markets. For example, brands can sponsor team apparel, equipment, transportation, or simply esports athletes' personal lifestyles, and it will be viewed on multiple platforms numerous times. This is a huge advantage for brands who have never been able to easily secure and utilize viewership on such a global scale.

There is also potential in co-branding professional esports athletes with the athletes they play as virtually. Part of the experiential marketing appeals of esports is the proximity to its celebrities, both physical and virtual, unlike any other entertainment industry. Hamari and Sjoblom believe this is due to the fact that many professional players are also active streamers, which allows for an easy channel of communication between the spectators and professional players. This can influence spectators and other players to purchase fan merchandise and similar products that may be linked to a large tournament or team participating in a certain game (Hamari). For example, an amateur NBA 2K player that consistently plays as one team begins to follow and cheer for that team in real life, creating multiple platforms of loyalty.

With the development of live game battles that spectators can not only witness online via streaming, but in person, the aesthetic appeal is extremely heightened. Not only does it allow for another level of awareness for sponsor brands, teams, and the

games themselves, it increases the opportunity to educate the wider audience and develop their passion for this industry. Being able to develop a system of connecting with this new audience would allow for this organization to take advantage of experiential marketing on a spectrum like no event before has ever reached.

Past Success

Although a relatively new concept in the United States, overseas esports has begun to take the Asian and European continents by storm. The Electronic Sports League, attracted 14,000 spectators three days in a row during the World Championship 2016 of the shooting game Counter-Strike: Global Offensive in Cologne. The event was sold out one week before it actually began, and the championship has also been transmitted online all over the world (Hallmann). In 2001, the World Cyber Games in Korea hosted 430 players from over 37 countries, growing to 600 players from 60 different countries in 2011 and rewarding more than 4 million dollars in prize money (WCG).

Over the past several years, several organizations in the United States have developed multi-day conferences where esports tournaments and cosplay events take place. OP Live is a collegiate competitive event held in Dallas, Texas each year in which 16 different university sponsored esports teams compete for the title of champion. They host talks with key speakers in the video gaming industry, and have had educational seminars where entire families could go learn the dynamics of esports and even try it out for themselves. Although this event was not for profit, it generated a great amount of money for Children's Miracle Network Hospitals, and brought 2,500 people in to the convention center to interact with sponsors and the unique esports culture (OPLive.com).

DreamHack, a major esports event production company brought their event to Atlanta in 2017 which consisted of a LAN (wifi) party, esports competition and entertainment broadcasting along with vendors, and product demonstrations for attendees. Overall, they hosted over 250,000 visitors at 11 globally spanned events with over 90 million people streaming the content of these events live (DreamHack.com).

In order to better understand the nuances of esports in the United States and the college market, the researcher decided to engage in ethnographic research at the campus of the University of Mississippi, starting with the Esports Egg Bowl.

Chapter III: Primary Data Collection Part I – Ethnographic Research & Expert Interviews

Ethnographic Research: Esports at Ole Miss

On the weekend of October 13th I attended the Esports Egg Bowl featuring competition between the esports teams of Ole Miss versus their state rival, Mississippi State. The event was held in Oxford, Mississippi in the Pavilion Arena and brought hundreds of people from the local community and greater area of Mississippi in to watch these college professionals compete in their favorite video games. Overall, there were seven different games showcased in a span of five hours. These were CS:GO, Rainbow Six: Siege, League of Legends, Overwatch, Rocket League, Call of Duty, and Super Smash Brothers. Entrance in to the event was free, however, Cane's and Steak N' Shake franchises in the arena were open, allowing the University of Mississippi to make money that they repurpose into scholarship for the Official Ole Miss Esports organization. The team was also selling their own official merchandise which included the event t-shirt for \$25, a team t-shirt for \$25, and an \$50 official Ole Miss Esports jersey designed by ArKive Esports Outfitters. Finally, there were several event sponsors present giving away free merchandise and allowing attendees to demo their products. Companies such as Hitachi Cable Streaming, Cspire Tech Mvmt, and Gravity Gaming by ByteSpeed gave presentations regarding their passion for the growing esports industry, interacted with those in the audience, and educated them on their esports related products.

As it was my first time ever attending a live semi professional sporting event, I was very curious to see how the crowd would engage with what was happening in the game. To my surprise, I found that the crowd atmosphere greatly paralleled that of any other sporting event I have attended. There was chanting, cheering, and even smack

talking towards the opposing team by the spectators. Many of the audience wore their selective university logo somewhere on their person, as they would while attending another sporting event on campus. Fans were also eager to engage in the product demonstrations in the arena, and pleased to find stations where they too could test their skills in between competitive rounds. As an individual who does own a video console, and has never played any of the games competed in at this event, my interest was definitely peaked into the diverse spectrum of game play available. Unfortunately, the Rebels lost 2-5 to the Mississippi State Bulldogs. However, it was evident that they gained a much larger following through the live event. For others at the event who shared a similar experience, they are now able to follow the Ole Miss Esports team as they continue to compete throughout the year via the free, online streaming service Twitch. By having more viewers, the team is rewarded more money for the advertisements run on their page, thus providing more money for the Esports Egg Bowl next year. Overall, I believe that with the right marketing strategy, like the one I am developing through this capstone research project, this event could expand vastly to become as anticipated during the Fall as the Football Egg Bowl itself.

In order to find insight on what makes a new event successful, the next step in the thesis was to interview experts in different arenas of the entertainment industry with a history of producing large scale projects and events. These were conducted in person over the course of Fall 2018. The full content of these interviews can be found in Appendix A.

Future of the Online Landsharks: Interview with Michael Thompson Jr.

On the 7th of November the researcher conducted an interview with Michael Thompson Jr. of Ole Miss Athletics in an effort to gain his perspective of the future of

esports on the Ole Miss campus, specifically as a formal faction of the athletic program. Thompson is an Ole Miss alumni from Memphis serving as the university's Senior Associate Athletics Director for Marketing, Communications, and Fan Experience. Due to his experience with traditional sports at Ole Miss, the researcher thought Thompson's perspective on the esports phenomenon on campus would be a credible source to gauge how successful the "sport" is close to home.

Key takeaways:

1. The Ole Miss Athletics office expects esports to merge into their athletic program once an official overseeing organization besides the NCAA comes into the sport in a similar way that the Spirit Squad is overseen by the UDA for dance and UCA for cheer.
2. Thompson does not believe that there would be pushback by Athletics to provide scholarship or any other necessary funding to esports.
3. Since esports has no official "season" you do not have to plan an event around any specific time, which allows you to target your market for when they are most likely to attend.
4. Gun violence was a topic brought up in discussing this year's Esports Egg Bowl. However, Thompson does not believe that will be a huge deterring factor in future esports events held at the university, as games will have to adapt to fit the younger ages.
5. When planning another esports event for Ole Miss, it is key to capitalize on growth, and allow the event time and trials to be successful.

Essential Broadcast Media: Interview with Ebie McFarland

Essential Broadcast Media was founded by Ebie McFarland in 2007, and now includes an array of clients including country artists George Strait, Kenny Chesney, Eric Church, Darius Rucker, Dan + Shay, Michael Ray, and Ashley McBryde, as well as television personality and singer-songwriter Kellie Pickler, singer-songwriter Caitlyn Smith, rock bands Lynyrd Skynyrd and NEEDTOBREATHE, comedians Jeff Dunham and Sebastian Maniscalco, and music venue The Ryman Auditorium. Ebie McFarland has earned numerous accolades during her career, including being recognized as one of

MusicRow's Rising Women on the Row, earning the CMA's Touring Award for Publicist of the Year in 2015 and 2016, and being honored as one of Nashville Business Journal's Forty Under 40 and a *Billboard* Nashville Power Player (EBMediapr.com). McFarland runs her business with the idea that "people will forget what you said, people will forget what you did, but people will never forget how you made them feel" (EBMediapr.com). She recognizes that the success of her business relies on the strength of the relationships made with not only clients, but with everyone she works with. The full extent of the interview with Ebie McFarland can be found in Appendix A.

Key Takeaways:

1. Be able to correctly connect with your audience. Make sure your tone is real and not manufactured.
2. Make sure your ideas are well thought out and you have visualizations to match. You also want to make sure they have been explained correctly so everyone promoting them is on the same page.
3. You have to be accessible to everyone you are wanting to work with. Communication is key to creating success, especially when that success relies on simultaneously moving parts.

Neste Event Marketing: Interview with Gil Cunningham

For the past eight years, I have been working during the summer with the entertainment promotion company, Neste Event Marketing. During this time I have grown from Backstage Security to Artist Relations Assistant and finally Festival Promotion Assistant.

Neste Event Marketing is "a corporate sponsorship and event marketing agency, serving the growing music festival marketplace" (Neste Event Marketing). It was started by Elizabeth Cunningham in 1995 as a sponsorship service and expanded to a full blown event promotion by 2004. Their motto, "It's All About the Experience", has helped them to carry the standard of being one of the top talent buying and event production and

sponsorship companies in North America (Neste Event Marketing). Their talented staff has been honored with various industry awards including; IEBA Talent Buyer of the Year (2 times), IEBA Festival Buyer of the Year (3 times), and Academy of Country Music Awards Talent Buyer of the Year (4 times).

Neste Event Marketing does not only deal in event production on a large scale. They offer event consulting, marketing, event production, and ticketing services to assist clients on all levels from discovering their audience demographics, to creating a budget, to building the stage, to selling out shows, and analyzing the data. Their subsidiary, EntertainmentBuy, works with corporate clients to produce memorable experiences by “[securing] high-profile national talent at competitive prices in all genres” (Neste Event Marketing). They also encourage win-win sponsorship programs that they can help clients develop. “Neste can help you make substantial improvements to your bottom line by designing strategies to identify and match you with potential corporate sponsorship partners. We’ll work closely with you to define and package your sponsorship opportunities for maximum impact – with a focus on long-term profitability.”

This past summer, Neste Event Marketing began negotiating deals with corporate tour monster, Live Nation. Together, they plan to create a consistent model for fairs and festivals not only in the United States, but around the world. The full content of my interview with Gil Cunningham can be found in Appendix A.

Key Takeaways:

1. When it comes to developing live events, one first has to look towards the network that one has to create in order to be successful.
2. Relationships are a key aspect to the live event industry on both the production and consumer sides.
3. Know what your brand’s objectives are and what it stands for. You never want to have inconsistency in your message because it can defer and confuse consumers.

Country Thunder Music Festivals: Interview with Kim Blevins

Country Thunder began as a local festival in Lake Geneva, Wisconsin in 1996. Then in 2009 they began a branch in Florence, AZ. In 2005, they acquired another one in Saskatchewan that was previously Craven Country Jamboree, operating since 1983. Finally, in 2016 they launched their final branch in Alberta. In 2018, they took over what was formerly known as Runaway Country in Kissimmee, Florida and are currently in the process of rebranding it in to the Country Thunder family.

Currently, the Country Thunder Music Festival corporation is partnered with IMG in an effort to grow the brand in to the most recognizable festival network in the nation. This past year, Country Thunder Arizona was named Festival of the Year by the Academy of Country Music. The full extent of the interview with Kim Blevins can be found in Appendix A.

Key Takeaways:

1. Do not discount the importance of relationships that you build with people. It is critical to have cheerleaders for your brand in the community year round.
2. During your event is a key time to engage with your consumers and to push add on sales.
3. The best media plan is one that is a mix between traditional and new media.
4. Focus on selling the experience your brand provides as whole. You want consumers to recognize your brand and associate it with those good memories they would pay to be a part of again.
5. Have a plan when it comes to promotion. Create excitement with special packages and limited time offers.

Three Lions Management: Interview with Andy Stanley

Three Lions Management was founded in 2018 by CEO Andy Stanley. Andy had originally worked for Neste Event Marketing as an intern and soon landed a job at Creative Artists Agency (CAA). After several years managing several artists, he decided

to start his own management venture, Three Lions Management. Andy's expertise in sports, music, and gaming makes him an ideal candidate for out of the box projects that have yet to be seen in the entertainment industry.

Recently, Andy has partnered with Australian based company We Are Nations. We Are Nations is a "fully vertical esports merchandise company offering e-commerce, wholesale distribution, licensing, and event merchandise service to international teams on [their] roster" (Mirage News). This past year, they founded Nations Connect, LLC "to create esports partnerships with other entertainment sectors, including traditional entertainers, musicians, and artists. The goal is to create meaningful, creative and exciting esports relationships and partnerships", beginning with their first United States esports team, the Pittsburgh Knights (Mirage News).

Key Takeaways:

1. Being able to utilize the right trends can greatly expand your exposure directly to your target market. Data analytics from social media and DSP are a great way to find out exactly where you should plan your tour.
2. It is important to keep your brand consistent and honest to the people it represents. It is okay for an event to have non endemic brands, but it is critical to not give in to too many as it may dilute your brand image overall.
3. Have a strict budget set out for social media engagement and promotion besides your normal marketing budget.
4. Cross pollination of entertainment celebrities is the future of mega tours and add on sales.
5. Many old video games are developing newer versions that will allow for the battle royale aspect of esports that has become so popular. The success of these new games will be a great indicator for what kind of tournament to put on.

Chapter IV: Primary Data Collection Part II - Student Preferences

Methodology

In order to validate the market research (disclosed above), and the Level Up Fest team's initial instinct on what practices might be best used to reach the desired target market, the researcher conducted a campus wide survey at the University of Mississippi. The survey was created online via Qualtrics survey creator. After getting approval from the University of Mississippi IRB Board, it was then distributed to several different groups for completion. The first was the SONA System through the school, which has an estimated 300 users registered to it. The second was through the Sally McDonnell Barksdale Honors College, which hosts around 1,000 members. Third, it was distributed to the Ole Miss Esports program which has an estimated 40-60 members. The total estimated people invited to take the survey is 1,360. Of these, 466 entered the survey and 433 finished it.

Survey

The survey itself consisted of 26 questions, and asked students their preferences on a variety of marketing activities, such as who most influences them to attend an event, what social media outlets they are most affected by, what ancillary items they are most likely to purchase, and what makes them likely to promote an event to their own networks. It also asked demographic questions, such as age and gender, and had the participants place themselves inside each of the researcher's market segments that they would fit best. The estimated time to take the survey was 10 minutes. The researcher believes that the questions conducted were necessary to gauge unbiased opinions from the takers of the survey. The survey questions and results can be found in Appendix C.

Results

From the survey, the researcher was able to validate a market for a college tour promotional event based on multiple results. For example, respondents indicated their favorite types of live events being live sporting competitions and live music concerts, with a majority (78.41%) stating that they wished that they could attend more of these events than they have in the past. Mirroring the results of the Gamers' 360 and Claritas data, the largest group of respondents (87.44%) identified themselves as being an Occasional Observer of esports. As the researcher anticipated, the most prolific outlets for event promotion are digital, with the most popular being social media advertisements (19.13%), friend's social media (17.49%), and online advertisements (15.80%). For the marketing plan, this information was able to provide guidelines for ticketing price ranges, merchandise price ranges, obstacles to overcome getting attendees to the event, and how to capture the audience so that they attend the event for years to come. The marketing plan presented in Chapter V is thus the total accumulation of the primary market research, the survey data results, and the researcher's personal experience and opinion that lead to a successful first year for a new event. The graphic below highlights those results.



Figure 4:
Survey
Results

Chapter V: Marketing Plan

Level Up Fest Main Event

Event Date: April 3-4, 2020

Venue: Nashville Convention Center

Address: 201 5th Ave S, Nashville, TN 37203

Contact: Lauren Cunningham -- Event Organizer/General Manager

Phone: 615-484-6161

Email: ljcunnin@go.olemiss.edu

Executive Summary:

Level Up Fest is proud to present a two-day Esporting Expo, Competition, and Concert event featuring several professional esports teams and musical guests at the Nashville Convention Center during Spring 2020. This plan provides an introduction to the event details and promotional schedule.

Level Up Fest's mission is to provide an affordable esporting and musical event for all those who already love esports and for those who are new to the concept. With the Level Up Fest Collegiate Tour, our mission is to spread awareness of not only our event, but also the thrill and camaraderie that comes with watching esports, rivaling that of other athletic showcases. We have made it a top priority to not only provide a rewarding educational and enjoyable experience for those who attend, but also, to invest into the esports community of the future.

Level Up Fest gives ticket holders the exclusive option to experience an expo provided by our wide variety of sponsors and vendors full of new technology, games, and opportunities for the esports community, while also being provided with Level Up Fest exclusive, quality merchandise. Programming throughout the day will include celebrity matchups, professional team competitions, collegiate rivalry face-offs, and a pro-amateur special event team battle. At the end of each day, attendees are able to come together and enjoy several up and coming musical artists who also have a passion for esports.

Location Demographic Breakdown

When looking to create a marketing plan for an event, one first has to consider the location that the event will be held in. This is because different locations yield different demographics, co-branding opportunities, sponsorships, etc. For this esports event, the cities of Pittsburgh, Pennsylvania, Nashville, Tennessee and greater Oxford, Mississippi were considered.

The first two cities, Pittsburgh and Nashville, are being considered for a larger scale, professional event while the greater Oxford area is being considered for a smaller scale, collegiate event. Pittsburgh, as mentioned previously, also has its own professional team. Regardless, each site must be evaluated by the possible audience that would attend the experience, which is generated from the presence of the target market in that specific area. This was done by collecting all the zip codes for each city and then utilizing the Claritas ConneXions database to determine if that zip code had a group that fell in to one of the three target market segments for esports developed by the researcher. The three target segments to consider are Enthusiasts (esports fanatics), Invested Observers (invested in esports), and Occasional Observers (intrigued by esports).

In Pittsburgh, Pennsylvania there are 76 zip codes, with 44 of those being residential. Of these, there were 65 occurrences of groups that fit within the target segment of esports. The percentages of what segment each group fell into can be seen to the right.

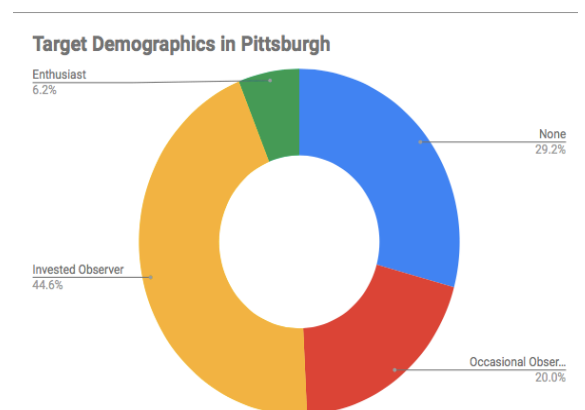
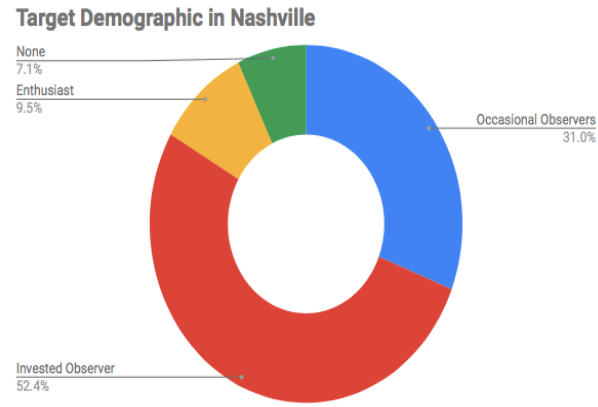


Chart 2: Target Demographic in Pittsburgh

In Nashville, Tennessee there were 21 residential zip codes out of 39 total zip codes that were evaluated. Of these, there were 42 occurrences of groups that fit within the target segment of esports. The percentages can be seen to the right.

Chart 3: Target Demographic In Nashville



In greater area of Oxford, Mississippi, there were 46 residential zip codes out of 97 total zip codes that were evaluated. Of these, there were 61 occurrences of groups that fit within the target segment of esports. The percentages of what segment each group fell in to can be seen to the right.

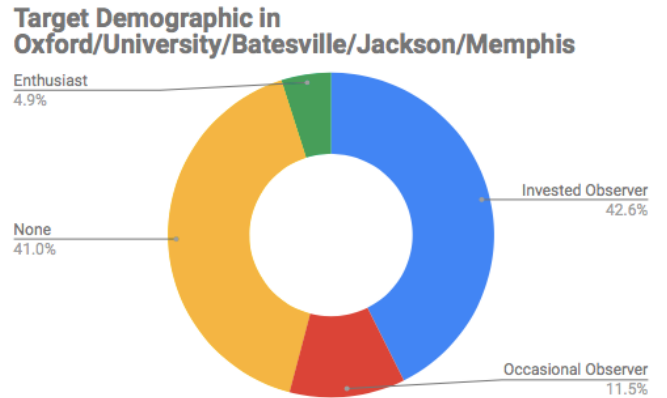


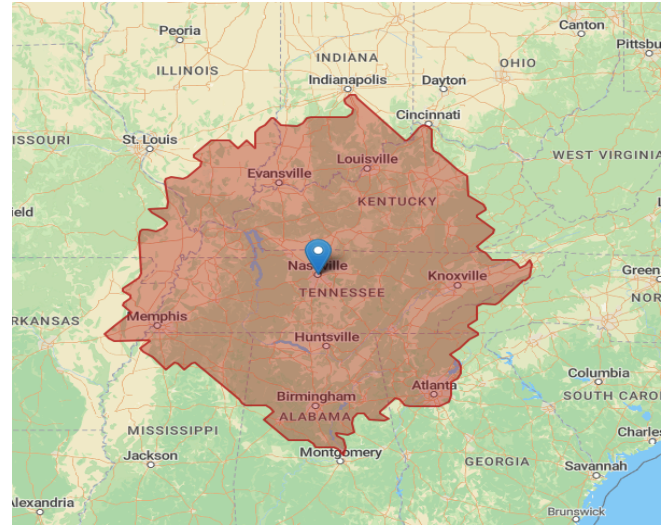
Chart 3: Target Demographic in Oxford

Overall, in the each city, there were more groups that fit in to the target segments than there were residential zip codes evaluated. Thus, statistically, each area has a great chance to develop an audience for a sporting event in that location. The next determining factors in location will depend on taxes, transportation, time of year, and production.

Ultimately, the researcher decided on Nashville, Tennessee as the final event location. Nashville, better known as “Music City”, has become a very popular vacation destination town and is already home to several unique lifestyle events that are able to give their attendees a package experience between the city and the shows. The city also has the appropriate infrastructure to host a large scale event such as the one proposed, including being home to musical artists, esports athletes, and event production experts.

Another positive to the Nashville location is its proximity to several large college campuses that host their own recognized esports leagues. The researcher set a 5 hour radius around the city (Figure 5) and then cross referenced each university within that radius with esports teams registered through NACE and Tespa official college esports organizations

Figure 5: Event Geographic Radius



(Table 1).

The researcher was surprised to discover the large amount of colleges with esports leagues and realized it would be a great promotional opportunity for the Nashville event. Thus, the Level Up Festival and the promotional Level Up Festival Collegiate Tour were created. On the next several pages, the researcher has created what she believes to be the most effective Marketing & Production plan for this event.

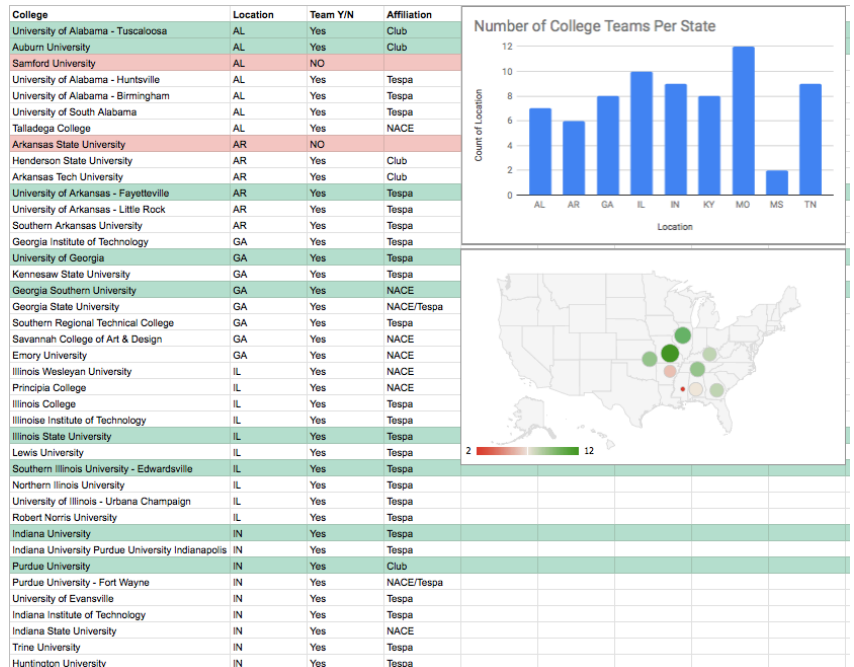


Table 1: College Campuses in Radiuses with Esport Teams

Murray State University	KY	Yes	NACE
Western Kentucky University	KY	Yes	NACE
University of Kentucky	KY	Yes	NACE
University of Louisville	KY	Yes	NACE
Brescia University	KY	Yes	NACE/Tespa
Campbellsville University	KY	Yes	NACE
University of the Cumberlands	KY	Yes	NACE
University of Pikeville	KY	Yes	NACE
Columbia College	MO	Yes	NACE
Maryville University	MO	Yes	Tespa
Missouri Baptist University	MO	Yes	NACE
Southwest Baptist University	MO	Yes	NACE
St. Louis School of Pharmacy	MO	Yes	NACE
Stephen's College	MO	Yes	NACE
St. Louis University	MO	Yes	NACE
Culver-Stockton College	MO	Yes	Tespa
Central Methodist University	MO	Yes	Tespa
Fortbonne University	MO	Yes	Tespa
Missouri Valley College	MO	Yes	Club
Park University	MO	Yes	Tespa
University of Mississippi	MS	Yes	Club
Mississippi State University	MS	Yes	Tespa
University of Tennessee - Knoxville	TN	Yes	Club
Belmont University	TN	Yes	Club
University of Memphis	TN	Yes	NACE
Middle Tennessee State University	TN	Yes	Tespa
Tennessee Tech University	TN	Yes	NACE/Tespa
University of Tennessee - Martin	TN	Yes	NACE
Vanderbilt University	TN	Yes	Club
King University	TN	Yes	Tespa
East Tennessee State University	TN	Yes	Tespa

Partnerships:

In order to provide the greatest experience possible for our attendees, Level Up Fest has partnered with several organizations we believe whose expertise and interests will provide a solid foundation for success.

Google Fiber: Partner & Title Sponsor - For 3 years, Google has been attempting to enter the complete market of Nashville with to their new Internet broadband service, Google Fiber. Due to delays in the technological infrastructure, there has been a stream of bad publicity towards the Fiber service. By using the mass reach of Google, Level Up Fest will have more than double the promotional resources it would on its own, while promoting the Fiber technology and giving it mass credibility.

Music City Center: Venue, Production, Lighting, & Staffing - The Music City Center is the premier conference arena in Nashville, TN. With the contract agreement for April 3rd and 4th of 2020, the Music City Center provides over 1,800 parking spots, security staff, set up and break down crews, production, lighting, and much more. Due to its premier location near the downtown of Nashville, we believe that it will help our attendees plan a complete esports and music experience.

Universities: The Level Up Fest Collegiate Tour will be working with sixteen universities (expanded on in promotion) in order to put on small-scale collegiate showcases during the fall football season. Level Up Fest will be sponsoring specific rivalry games for each school in order to promote the final event in Nashville to a similar target audience.

Game Programming:

Level Up Fest is a multiple faceted experience for its attendees and for those watching virtually around the world. The first wave of this experience is the Level Up Fest Collegiate Tour, which will travel to 16 different universities in order to not only promote the Level Up Fest in Nashville, but also, to hold a competition between students in Fortnite. From this competition Level Up Collegiate Tour will select a single winner to send to Nashville for the Level Up Fest in April as a member of a collegiate pro-am (professional – amateur) team.

The second wave occurs from 12 -8pm during the April 3rd and 4th weekend, with our esports expo presented by our sponsors and various vendors. Attendees will be able to engage with the esports community, test out new products and technology, and even purchase items for their own esports collection. At the expo there will also be multiple promotions going on including winning exclusive meet and greets with the talent.

The third wave occurs an hour after the expo opens so that fans have time to come into the event space and look around. This wave includes the competitive events between professional esports athletes, the pro-am team, collegiate teams, and even lucky winners pulled from the crowd. Game play will be PC and Console based as that is the easiest to stream to our viewers (with a 3 minute delay to avoid cheating). Competitions include CS:GO, Call of Duty, Super Smash Bros., and League of Legends (See Table 2 for full gaming menu options).

The final wave of entertainment will be the concert from 9-12 to close the event out each night. These concerts will feature Electronic Dance Music (EDM) artists, who are very popular with this demographic, making these four waves a winning combination.

Table 2: Full Gaming Menu

Type of Game	Type of Game	Platform	Team vs Solo	Competitive?	Type of Fan
Call of Duty	Shooter	ALL	Team	yes	Enthusiast
Grand Theft Auto	Adventure/Race	ALL	N/A	no	Enthusiast
Pokemon	Battle	Nintendo DS/Live Card	Solo	yes	Enthusiast
Mario Kart	Battle	Nintendo	Solo/Team	yes	Enthusiast
Battlefield	Shooter	ALL	Team	yes	Enthusiast
Candy Crush Saga	Strategy	Mobile	Solo	no - fans	Occasional Observer
Halo	Shooter	Xbox	Team	yes	Invested Observer
Super Smash Bros	Battle	Nintendo	Solo/Team	no	Invested Observer
Legend of Zelda	Fantasy/Battle	Nintendo	solo	no	Invested Observer
Mortal Kombat	Arcade Fight	ALL	solo	yes	Occasional Observer
FIFA	Sport	ALL	solo	yes	Invested Observer
Need for Speed	Race/Sport	ALL	solo	no	Occasional Observer
Counter Strike (CS:GO)	Shooter	ALL	Team	yes	Enthusiast
Clash Royale	Strategy	Mobile	solo	yes - fans	Occasional Observer
Overwatch	Shooter	ALL	team	yes	Enthusiast
League of Legends	Fantasy/Battle	PC only	team	yes	Enthusiast
DOTA 2	Battle	PC only	team	yes	Enthusiast
Red Dead Redemption	Shooter	ALL	solo*	yes*	Invested Observer
Black Ops 4 (new COD)	Shooter/Battle	ALL	team	yes**	Invested Observer
Rocket League	Sport	ALL	team	yes	Occasional Observer
Gears of War	Shooter	Xbox/PC	team	yes	Invested Observer
Hearthstone	Strategy	Mobile/PC	solo	no	Occasional Observer
Vain Glory	Battle	Mobile/PC	team	yes	Enthusiast
PUBG	Shooter/Battle Royale	ALL	solo/team	yes - royale	Enthusiast
H1Z1	Shooter/Battle Royale	ALL	solo/team	yes - royale	Enthusiast
Fortnite	Shooter/Battle Royale	ALL	solo	yes - royale	Invested Observer
NBA 2K	Sport	ALL	solo	yes - dont like it	Invested Observer
World of Warcraft	Strategy/Fantasy	PC only	team	yes	Enthusiast

Green: Included **Blue:** Other Possibilities **Purple:** College Tour Games

In this Table 2 created by the researcher, the most popular video games from the Gamers 360 Report are listed. The games in green are the most likely choices for Level Up Festival, while the blue are the games that can be used as an opportunity for attendees to interact with during the expo. Finally, the purple are the games that will be used for competition during the Level Up Fest Collegiate Tour. At this point in time, Fortnite is the most popular Battle Royale platform, but it is possible by the Nashville event that Black Ops 4 may be just as popular.

Positioning & Messaging Objectives:

- Secure Level Up Fest as the premier esports and music experience in the Southern region of the United States
- Educate esports experts and novices about the excitement of the esports industry and the opportunities it may provide.
- Develop content that promotes the community that esports and music provide, and market that offering to our target market.

Media Experience:

Level Up Fest corporate headquarters hosts a full time digital media staff that specializes in planning, organizing, creating and managing digital content, and purchasing media advertisements slots. Through their education at the University of Mississippi and their own work experience the team has created a template that has been tested and proven to be successful.

Media Objectives:

- Create strong event awareness in the radius within states of Tennessee, Missouri, Kentucky, Alabama, Arkansas, Georgia, and Mississippi.
- Establish a consistent advertising message for our target market.
- Develop a strong network of esports fans attending and not attending so that our vision can be promoted and given awareness even after the event occurs.
- Secure a set number of repurchased tickets for the next event in 2021 in order to show continued interest in our product.

Market Strategy:

Level Up Fest and the coinciding Level Up Fest Tour will utilize a primarily digital media strategy in order to specifically reach our technology driven demographic. We plan to not only raise awareness for our events, but also, to educate the Nashville and national community about esports and the opportunities it provides. Through doing so, we hope to continuously communicate with our attendees and inspire them to reach more into the culture that is esports.

Product: A full service esportsing and music event held in Nashville, TN on April 3rd through the 4th, 2020.

Price: The overall event cost will be at least \$752,900, with promotional budget being \$325,400 up and additional expense \$427,500. Specific breakdowns in budget.

Place: The Level Up Fest main experience will be held at the Nashville Convention Center in Nashville, TN. The promotional Level Up Fest Collegiate Tour will be hosted on 16 different college campuses within a five-hour radius of Nashville.

Promotion: Level Up Fest strives to not only promote the athletes and games of esports, but also, to educate those interested in the esports community on the camaraderie, competitiveness, and opportunities it can provide, and confront the stigmas such as violence and laziness associated with it.

StuKent Software

In order to come up with a realistic marketing campaign, I used the StuKent software, developed by Nielsen Pointlogic as a Commspoint Influence tool. This tool allows the user to go through a series of steps in order to go in more depth than the traditional marketing plan and create what they refer to as a communication plan. The

software allowed me to create my own campaign by developing a specific market and selecting which ways my event would like to communicate to them in.

First, I defined the target market through demographics. In order to do this, I used my target markets segments I had previously developed in my initial research and selected those in the sample with the specific psychographic, behavioral, and sociodemographic factors. Then, I narrowed down the segment even further by selecting those in the radius of five hours from the Nashville, Tennessee final event location. This left me with a sample size of 2,000 adults.

Second, I answered specific questions regarding the campaign in the Brief section. This allowed me to further tailor the campaign to fit the event's needs. The first several questions are in regards to the message, concept, and length while the last are relating to targeting a specific group of people. There were also questions on strategy and the tactics that Level Up Fest was already utilizing. By doing so, the system is then able to suggest to me the channels that it believes would be the most successful.

Next, I was able to look through specific details on channels that Level Up Fest could utilize to promote the event. I choose the ones that I thought would be best to utilize based on previous knowledge from Claritas and my target segments, thus creating a custom channel formula. This also gave Level Up Fest details on each channel's maximum reach, channel costs, and overall performance.

Finally, Level Up Fest is able to plan and manage the plan in the Plan and Plan Report sections. This section allowed the team to gage spending based on impressions per channel. It then generates a draft summary of how the plan is expected to work, and

shows where channel success may overlap. Thus, allowing Level Up Fest to come up with the most cost effective and maximum reached promotional plan.

Communication Strategy:

Having a strong media mix is vital to ensure our brand is an enticing option when those invested in esports and music are looking to attend a new kind of entertainment experience. A full list can be seen in the IMC Plan later on.

Email: Visitors to the website will be prompted to give their email address as a chance to win free tickets to the event and other promotional items. It is also required for anyone purchasing a ticket to make an account, which includes their email and their phone number. From this, we will build a database of our target market to which we can send promotions and giveaways, updates from the Level Up Collegiate Tour, and other materials related to the event.

Print: Level Up Fest will not be spending money on traditional print media such as newspapers or mail in flyers. However, we do plan on putting up digital billboard along major highways inside of our radius, along with banners, posters and lamppost signage outside of the event arena. We do expect that from our press conference and word of mouth promotion online, we will have free press from major newspapers such as The Tennessean, or local newspapers on the college campuses such as The Daily Mississippian.

Digital: Level Up Fest will utilize digital advertising on social media as a means to more directly reach our target market with our message. Applications such as Spotify use geographic data in order to pinpoint where those with specific interests are located. Level Up Fest will run a promotional video advertisement on such applications as

Spotify, Hulu, Snapchat, Instagram, Twitter, and Facebook. This will also allow us to track from what geographic areas in our radius need to be focused on even more, or less.

Radio: Unlike traditional entertainment events, Level Up Fest will not be heavily utilizing the use of radio advertisements. We believe that focusing on the radio streaming apps such as Spotify, we can more directly target our desired market without allowing them to skip the promotional video or message. However, it is possible for us to reach out to Sirius XM radio stations, such as ESPN or EDM channels, in order to pay for promotional slots closer to the event date as an extra promotional tool.

Online : Level Up Fest and Level Up Fest Collegiate Tour will utilize the same website to promote the event (www.levelupfest.com & www.levelupfest.com/collegiatetour). The website will be the primary ticketing platform, as well as host information on the event including suggested places to stay, things to do, and accounts to follow beforehand. There will also be a store set up where attendees can buy exclusive merchandise and upgrades for their ticket packages such as meet and greets with their favorite players and artists. Before the event, fans can follow along with those on the player roster, the musical lineup and the Level Up Fest Collegiate Tour playoffs.

Social Media: Level Up Fest and the coinciding Level Up Fest Collegiate Tour will utilize a diverse portfolio of social media in order to reach the diverse market of esports and music fans. The content can be divided into two categories, paid and non-paid media. The paid media category will consist of paid advertisement slots on Facebook, Hulu, Twitch, YouTube, Instagram and Snapchat featuring our promotional video and the link to buy tickets, happening incrementally before the event (see promotional schedule). The non-paid media will be daily and consist of behind the scenes inside tours,

promotional giveaways, artist and athlete highlights, along with relatable content that will drive traffic to our accounts. These will be featured on Spotify, Facebook, Instagram, Snapchat, Twitter, Twitch, YouTube, and Google’s medias. On the next page, there is a graphic explaining the difference between paid and nonpaid medias for Level Up Fest.

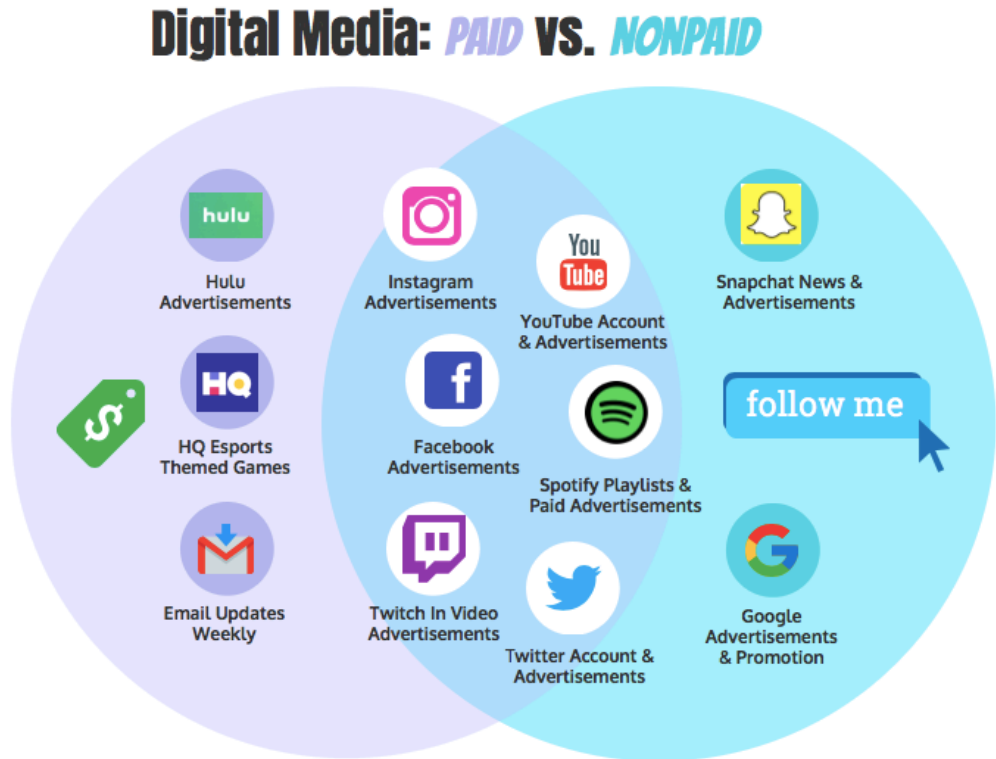


Figure 6: Digital Media: Paid vs. Unpaid

Account Handles:

- **Instagram:** @levelupfest
- **Snapchat:** @levelupfest
- **Facebook:** Level Up Fest
- **Twitch:** @levelupfest
- **YouTube:** Level Up Fest - Live
- **Twitter:** @levelupfest
- **Spotify:** @levelupfest

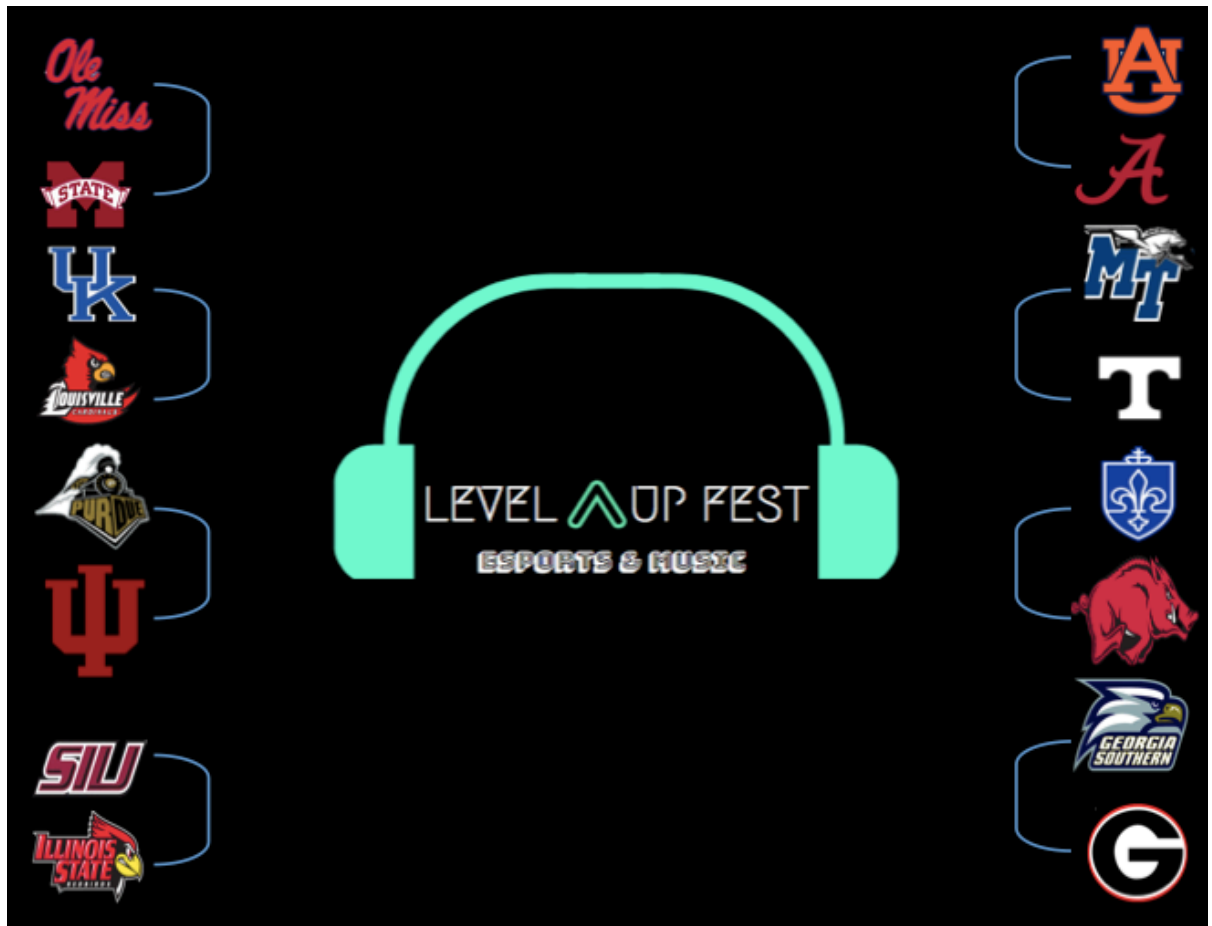
Contests & Promotions:

Texting Campaign: Whenever an attendee orders their tickets, they will be directed to give their phone number and prompted to agree to allow us to communicate with them and post any supplemental materials (photos, videos, tweets, etc.) that they send to us prior or during the event. From this, we will be able to communicate contests, giveaways, etc. before the event, as well as send out updates on programming and surprise activities during the event. Not only will this allow constant communication with our customers, but also, enables us to gather information and materials that we can use to promote other events.

Hashtag Campaign: In order to develop a recognizable brand, this new experience requires a recognizable piece that links it all together. A hashtag is a great resource for Level Up Fest to track the conversations involving the experience and those associated with it. The hashtag for the Nashville event will be #levelupfest and #levelupfestcollegiatetour for the coinciding Collegiate Tour in the fall. After the event, the Level Up Fest promotional team can collect data from attendees using the hashtags.

Educational Seminars: Level Up Fest recognizes the stigma that follows not only the professional athletes of esports, but also, the growing studies regarding the possible inspiration of violent acts from some of esports most popular games. In order to provide a open platform that those interested or concerned by the esports community to voice their questions and concerns, Level Up Fest will host several educational seminars in Nashville and several of the larger college towns in the Level Up Collegiate Tour circuit. By doing these, Level Up Fest hopes to promote the benefits that can come from esports such as the loyal fan base, the collegiate scholarships, and even new careers.

Level Up Fest Collegiate Tour: In order to help promote the event to our specific demographic, Level Up Fest will be sponsoring a pro-am team to compete during the main event in Nashville 2020. Level Up Fest will be setting up competitions during big rivalry football games and invite amateur esports enthusiasts to compete. One winner from each of the specific 16 schools will be chosen to attend the event in April and compete on a pro-am team with a professional esports player. These schools were chosen based on their proximity to the Nashville event location, as well as each having their own collegiate esports teams. Level Up Fest sees esports as another college rivalry to be nurtured. By doing this, we hope to encourage the existing esports organizations, as well as athletic fans of these universities to attend the April event. See the collegiate event roster below *Figure 7 Collegiate Tour Roster.*



Media List:

Level Up Fest in Nashville will invite an extensive media list related to the esports and music industry so that they may cover the event. Possible companies to include are:

- ESPN
- Twitch
- Tespa
- NACA
- USA Today
- DBLTap

Possible companies for the Level Up Fest Collegiate Tour:

- ESPN College
- SEC Network
- Barstool Sports
- Old Row
- The Odyssey

Press Room & Press Kit:

In between each competitive event, selected competitors will be put in to the pressroom for interviews that Level Up Fest will live stream on Twitch and other related streaming medias. Those on the media list will be invited to interview the athletes as well. Before each artist performance, each talent will be interviewed to hype up the event, which will play on screens throughout the arena and on Level Up Fest social medias. The pressroom will also be the spot where we will host small, selective meet and greets with the talent, both musical and athletic, which can be purchased for an additional fee online

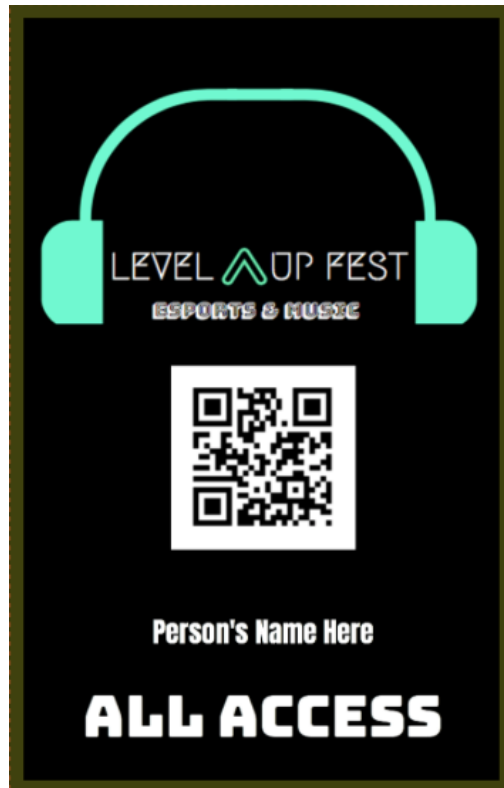
or won in our pre-event promotions. The most significant part of this room is the step and repeat backdrop for which all interviews will be conducted in front of, which will sport the event logo and that of our title sponsor in order to build greater brand awareness.

This room presents an opportunity to also work with our sponsor to advertise their brands as well. Presenters for the interviews may include, but are not limited to, popular Esports commentators (either from YouTube or professional), XM radio sports personalities, college sports commentators, and musical artists who are invested in esports. Since Level Up Fest and the Level Up Fest Collegiate Tour plan on live streaming all competition as well as exclusive backstage content such as these interviews on Twitch and YouTube, there is great opportunity for sponsors to have in-video advertisements playing out as people engage with the live content.



Figure 8: Level Up Fest Media Backdrop

Figure 9: Level Up Fest Production Pass



*The QR code on the card will be linked to the person's profile on the Level Up Fest website so that fans and security can learn more information about them.

On-Site Media Relations & Management:

Throughout the Level Up Fest and the Level Up Fest Collegiate Tour there will be a media team dedicated to creating and posting engaging content for our perspective market. During the event, the team will be spread out taking photo and video and updating our social media. This team will be responsible for setting the parameters in engagement with the talent and attendees. This includes negotiating required media interaction with the musical artists and professional athletes. After the events, they are responsible for compiling all related media so that we may use it to promote the next event.

Public Relations:

Level Up Fest recognizes that it is key to have local cheerleaders promoting your event in order for it be adopted by the community and have success throughout the coming years. Level Up Fest will initially hold a press conference to announce the event and what the experience entails. Throughout the year, Level Up Fest will host several free seminars at schools in the surrounding area that can educate parents, students, and young people about the competitiveness of esports, the culture it provides, and the opportunities available to engage in it. These seminars will also answer those hard-hitting questions about esports, such as the violence that some games represent, and explain how to properly address those games with young children. Anyone who attends these seminars will get discounted rates on their tickets to the major event. By doing this, we believe that we can gain significant media coverage without having to purchase it. We are also relying on our partner, Google Fiber's brand to draw in media attention we would otherwise have to purchase.

The Level Up Fest Collegiate Tour will also bring local cheerleaders to each specific area of the radius our target market falls into. By working with the universities to promote the small-scale competitions, we anticipate coverage in the student newspapers, such as the Daily Mississippian, as well as attendee social medias. Another opportunity we have is to have the professional esports athletes create promotional videos for the collegiate events in order to drive awareness towards where the competition will be located and what the grand prize will be. The professional athletes' own media networks will generate buzz about the event, thus promoting it for us.

Table 3: Level Up Fest Promotional Schedule:

Media	August 2019	September 2019	October 2019	November 2019	December 2019	January 2020	February 2020	March 2020	April 2020
Website	Website Launch @ Press Conference - have preloaded with content/ticketing Announce College Tour w Promo	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Graphic	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	New Year Discount til 1/15	Valentine's Day Special	St. Patty's Day special	Countdown to April 3
Email Database	Send ticket purchase link/promo video out to pre-purchased list Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3
Facebook	Promo video & website link CS.GO Anniversary August 21 Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3 Live Feed of Setup
Snapchat	Promo video & website link Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3 Live Feed of Setup
Instagram	Promo video & website link CS.GO Anniversary August 21 Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	League of Legends Anniversary Oct. 10 College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3 Live Feed of Setup
Spotify	Have paid ad loaded Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3
Twitter	Promo video & website link CS.GO Anniversary August 21 Announce College Tour Dates	Early Bird Ticket Pricing ends 9/30 Video Games Day September 12 College Tour Promo & Live Feed	College Tour Promo & Live Feed	Full Lineup Countdown & Link	12 Days of Xmas Giveaway (tickets, merch, m&g) "Level Up this Xmas"	Ticket Giveaway Promotion based on sharing of our media	Valentine's Day Special	St. Patty's Day special	Countdown to April 3 Live Feed of Setup
ALL	Promotional Items, Anniversaries	Anniversaries	Anniversaries	Anniversaries	Anniversaries	Anniversaries	Anniversaries	Anniversaries	Anniversaries

Promotional Material Examples:

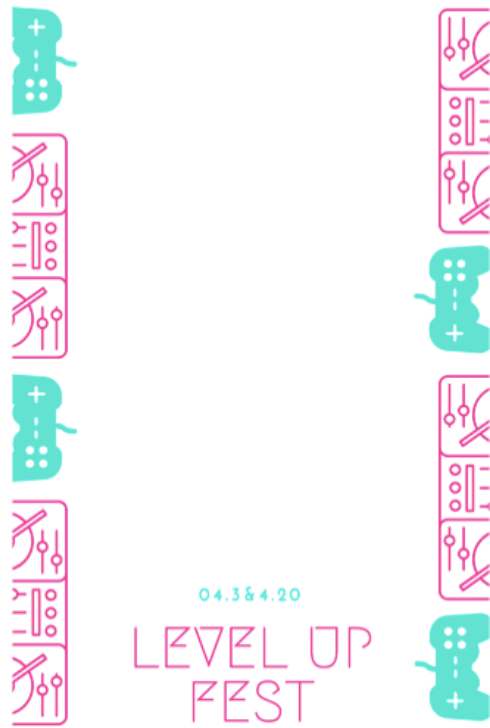


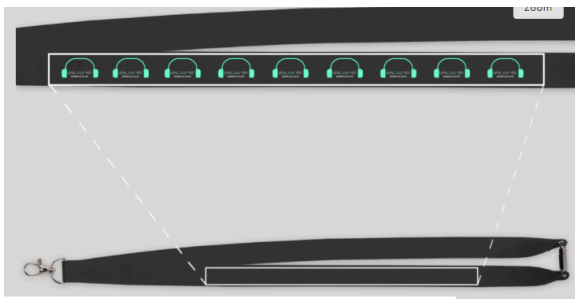
Figure 10: Level Up Promotional Materials Examples: Snapchat filter, Expo signage, Transportation Signage, Venue Lamppost Signage

Onsite Promotion: Merchandise

Just like every other live entertainment event, Level Up Fest will have exclusive merchandise (\$10-\$100). There are a wide variety of products to fit all the needs of the tech and music loving attendees. Each item for the Nashville event has the Level Up Fest logo featured on it, while the Level Up Fest Collegiate Tour will also feature the logos of participating universities. Examples of the merchandise are shown below (Figure 11).



Figure 11: Level Up Fest Merchandise Mock Ups



Ticketing Platform:

As part of our contract with the Nashville Convention Center, onsite ticketing services will be provided, as well as promotion of the event on their venue website. Level Up Fest also has the opportunity to partner with a ticketing site such as Vivid Seats to promote and sell tickets as well. The results from the student preference survey indicated Ticket Master and Stub Hub are the most popular. Finally, Level Up Fest will allow attendees to purchase tickets online at the event website www.levelupfest.com/tickets. There will also be the option to be a virtual ticket from Twitch, where the competitions will be live streamed. Prices were determined from market research and the student survey showing the target markets desired price for live event tickets.

Level Up Fest hopes to gain ticketing sales especially during the educational seminars it will host before the event, as well as the college competitions. However, another option for pushing ticket sales is an ambassador program. Level Up Fest can recruit popular esports users to promote tickets to the event, as well as use local collegiate teams to promote tickets. In exchange, these ambassadors will receive free tickets to the event, discounts on merchandise, and better seating for concerts at the end of the night.

Event & Virtual Ticket Pricing Breakdown

Boss Level Package : \$180

2 Day Ticket

VIP Section at Concert (limited #)

Parking

Silver Package: \$120

2 Day Ticket

GA Concert Attendance

Individual Day Ticket: \$40

Single Day Parking Pass: \$25

Single Day Concert Ticket: \$40

Early Bird Ticket Renewal: \$100

Virtual Ticket: \$5/competition \$25/all

Physical vs. Virtual Experience:

Since there is such a large culture of following esports athletes virtually, we do not want to discourage those far away from experiencing the event. Thus, Level Up Fest is going to be streaming the main programming of the event, as well as special behind the scenes material, for those who are unable to attend. By doing so, we will be able to promote the event as it happens, and push early bird ticket sales for the next year. This process will begin during the press conference and continue during the Level Up Fest Collegiate Tour. It is also possible for Level Up Fest to partner with the Nashville Event Center as well as hotels in the area in order to create a full 360 degree experience for attendees. Here is a side-by-side comparison of the experiences.

Physical Experience	Virtual Experience
<ul style="list-style-type: none">• Experiential Expo• Free swag• Concert experience• Meet others in the esports community• Meet your favorite players• Exclusive event merchandise	<ul style="list-style-type: none">• Watch competition from anywhere• Learn about our sponsors through the advertisements between videos• Get a prepayment discount on tickets for next year

Table 4: Level Up Fest Physical vs. Virtual Experience

Although some may think the virtual experience is the better deal, the amount of add-on experiences that the physical experience provides will prove to those who did not attend that they should attend in the future. We are also hoping that the virtual experience stirs conversation about the event that will bring awareness to it via social networks and top rated content.

Celebrity Endorsement Example: Tyler Blevins AKA “Ninja”

When it comes to promoting and developing the culture of esports, there is no one better person to look at than one of its biggest stars, Tyler Blevins, aka Ninja. He made the jump from casual gaming to amateur esports while he was in college and working a part time job at Noodles & Company. In fact, before 2018 he was “just another 20 something year old streaming on the Internet” (Webb). However, with the development of the first person shooter game Fortnite, Ninja took off to new heights.

This past March, he broke the record for most views from an individual stream on the Twitch with 635,000 viewers, almost doubling the previous record. Although Ninja already had 10 million subscribers to his Fortnite dominated channel, the main driver of new followers to the live stream was the inclusion of musical icon Drake, trending rapper Travis Scott, and well-known NFL wide receiver, Juju Smith-Schuster. This cross-promotional experience “unite[d] their large and passionate communities [and ignited a] cultural moment in terms of building awareness around the appeal of social video...”(Webb).

After this success, Ninja continued to utilize sponsorships to grow his brand. Today, he is quoted as making \$500,000 a month from streaming on Twitch, and \$3 million from sponsorships and endorsements, making his annual gross income over \$10 million dollars. In September of 2018, he was the first esports athlete to be featured on the cover of ESPN magazine. He continues to popularize his channel by reaching into more cross-promotional videos with celebrities such as Marshmello, Lil Yachty, and even Ellen Degeneres. By doing so, he not only engages with his fans, but also, a new group of individuals who may have not been esports enthusiasts beforehand. With each new

subscription, he gains not only \$2.50 from Twitch, but also, invaluable free promotion to a new audience and increased awareness for the esports community worldwide.

Promotional Budget:

As previously mentioned, the StuKent Software was utilized in order to create a realistic budget for the Level Up Fest promotional plan. In order to measure success, the StuKent software uses Cost per Thousand (CPM) and Cost per GRP (Gross Rating Point). GRP allows the person placing an advertisement to determine how many people have seen it. The software accounts for over two million people in the radius determined by Level Up Fest, with the specific sample size we want to target at two thousand of those. By using GRP the promotional team was able to calculate how much money should be allocated in order to have a significant reach to that market. In order to prepare the final promotional budget, the team looked at the Cost per GRP and multiplied it by the GRPs that were deemed most substantial. These were selected from a comparison of the channel performance ratings and possible awareness in a channel plot (Appendix B). The promotional schedule (below) shows the most effective channels and the ideal months that they would be utilized for Level Up Fest. They are divided in to red (budgeted for), green (owned), and blue (earned). The budget options follow.

Table 5: Desired Promotional Schedule:

	Price per GRP	August 2019	September 2019	October 2019	November 2019	December 2019	January 2020	February 2020	March 2020	April 2020
Broadcast : \$36,400										
Television ads in VOD	\$1,700									
Radio ads	\$1,100									
Print : \$0										
Newspaper ads										
Out of home : \$52,000										
Outdoor billboards and posters	\$600									
Outdoor video screen ads	\$600									
Public transportation ads	\$2,000									
Shopping mall ads	\$7,600									
Airport ads	\$5,400									
Digital : \$399,900										
Internet advertising desktop	\$8,900									
Personal social network ads										
Social network brand group/page										
Twitter										
Online newspaper ads	\$22,300									
Brand/company websites										
Microsites										
Video pre-roll desktop	\$25,700									
Online TV ads desktop	\$25,200									
Online games (sponsored) by brand										
PC or console game products / ads	\$178,900									
Steaming audio ads	\$1,100									
Mobile : \$412,000										
Internet advertising mobile	\$10,400									
Mobile search	\$15,700									
Video pre-roll mobile	\$25,700									
Online TV ads mobile	\$26,500									
Ads in mobile apps	\$24,700									
Direct : \$0										
Emails - subscribed										
Mobile messages										
Retail : \$0										
In-store ads										
Promotions and coupons - online										
Promotions on retailer website										
Influence : \$340,900										
Radio competitions/promotions	\$32,900									
Consumer opinion website/blogs										
Online brand content from friends										
Sports event sponsorship	\$14,200									
Event sponsorship										
Experiential brand events	\$5,000									
Complete Total: 1,243,200										

Budget Explained:

After determining the cost of each channel per GRP, the promotional team was able to come up with three different budgets that would be successful for Level Up Fest and the Level Up Fest Collegiate Tour. Two of these budgets involve no sponsorship value meaning that the event covers all of the cost. The last budget does include sponsorship trade value, which will be expanded on later.

Minimum Budget – Owned Without Trade: \$325,400 = 25 GRP

Media Outlet	Cost per GRP	Total Cost
Out of home billboards	\$600	7 x \$600 = \$4,200
Outdoor video	\$800	5 x \$800 = \$4,000
Shopping malls	\$7,600	4 x \$7,600 = \$30,400
Online magazine	\$22,300	2 x \$22,300 = \$44,600
Event sponsorship	\$14,200	16 x \$14,200 = \$227,200
Experiential event	\$5,000	3 x \$5,000 = \$15,000

Table 6: Minimum Promotional Budget Owned Without Trade

Maximum Budget – Owned Without Trade: \$413,200 = 39 GRP

Media Outlet	Cost per GRP	Total Cost
Tv ads in VOD	\$1,700	3 x \$1,700 = \$5,100
Out of home billboards	\$600	7 x \$600 = \$4,200
Outdoor video	\$800	5 x \$800 = \$4,000
Public transportation	\$2,000	4 x \$2,000 = \$8,000
Airport ads	\$2,700	2 x \$2,700 = \$5,400
Video preroll	\$25,700	3 x \$25,700 = \$77,100

Streaming audio	\$1,100	4 x \$1,100 = \$4,400
Mobile search	\$15,700	4 x \$15,700 = \$62,800
Event sponsorship	\$14,200	16 x \$14,200 = \$227,200
Experiential event	\$5,000	3 x \$5,000 = \$15,000

Table 7: Maximum Promotional Budget Owned Without Trade

Traded Budget: \$708,900 – 47 GRP

Media Outlet	Cost per GRP	Total Cost	Trade Partner
Tv ads in VOD	\$1,700	3 x \$1,700 = \$5,100	YouTube/Twitch
Radio ads	\$1,100	3 x \$1,100 = \$3,300	Sirius XM/Local
Public transportation	\$2,000	4 x \$2,000 = \$8,000	Expedia
Airport ads	\$2,700	2 x \$2,700 = \$5,400	Expedia/Airline
Internet ads	\$8,900	5 x \$8,900 = \$44,500	Google
Video preroll	\$25,700	3 x \$25,700 = \$77,100	Hulu/Netflix
Online Tv ads	\$25,200	2 x \$25,200 = \$50,400	YouTube
Stream audio	\$1,100	4 x \$1,100 = \$4,400	Spotify
Internet mobile	\$10,400	4 x \$10,400 = \$41,600	Google
Mobile search	\$15,700	4 x \$15,700 = \$62,800	Google
Video preroll mobile	\$25,700	4 x \$25,700 = \$102,800	YouTube/Twitch
Online Tv mobile	\$26,500	4 x \$26,500 = \$106,000	Cspire/ATNT
Ads in mobile aps	\$24,700	4 x \$24,700 = \$98,800	Related Game
Radio competition	\$32,900	3 x \$32,900 = \$98,700	Sirius XM/Local

Table 8: Traded Budget

Sponsorship Value:

Although any combination of the maximum and minimum budget each provide a large number of GRPs, one of the greatest opportunities for awareness is through promotion with event sponsors. The potential sponsors not only have large brand credibility and followings, but also, unique platforms that can directly reach our shared target audience. By utilizing our sponsorship partners, Level Up Fest can more than double the amount of GRPs on the promotional campaign. This partnership would be beneficial to the brands as well, as they could trade some of the monetary costs of sponsorship with their service (ex. Google sells Level Up Fest ads instead of paying full cash for sponsorship), knocking down their total costs. In the fourth column of the Trade Value Budget one can see the ideal sponsors for each media platform.

Overall Budget: \$752,900

In order to start a new live entertainment event a large amount of capital is needed. From the promotional budget one can see that just the promotional of an event, a critical factor in getting people to attend, can be very expensive. The other expensive part of an event is the actual production of the event itself. This can include lineup or programming, set up and take down, staffing, security, permits, insurance, catering, transportation, management, and much more. Depending on the time of year, the venue, the talent chosen to perform, the relationships the event has, and the history of the event, overall costs can shift. Below is listed the necessary additional costs in order to put on Level Up Fest in Nashville. However, this is NOT a final estimate, costs can pop up at any time along the way and an event has to be prepared to accept or deny those expenses.

Estimated Additional Production Costs: \$427,500

Necessity	Cost	Includes	Negotiate With
Venue	\$20,000	Parking & Amenities	Venue
Staff	\$5,000	Ticketing, Security, Janitorial	Venue
Wifi/Lan	\$5,000	High speed for competitions	Google or Venue
Professional Athletes	\$100,000+	For competition	Agency
Musical Artists	\$25,000+	For concert	Agency
Prize Pool	\$250,000	For incentive for tournament	Investors/Bank
Transporation	\$2,000	For running talent & crew	Hired Local
Stage Production	\$5,000	Staging, Lighting, Sound	Venue -Hired w/staff
Ticketing	\$500	Ticket scanning	Venue
Video Crew	\$10,000	For promotional ad video & on site video content creation	Hired Local or Venue
Catering	\$5,000+	For feeding staff & talent	Hired Local or Venue

Table 9: Estimated Additional Production Costs

These additional costs come from the event planning guide of the venue, which can include staffing, security, catering, parking, and utilities, as well as from personal experience working live music festival events in the past and having to build fan experiences through small demonstrative stage performances at multiple times. The prize pool estimate comes from an average of prize pools in esportsing tournaments across the world. The talent prices were provided by Gil Cunningham as real quoted prices for all of the talent from their talent agencies (team options in Appendix B).

Conclusion & Future Plans:

It is the researcher's belief that Level Up Fest and the coinciding Level Up Fest Collegiate Tour can be successful if marketed and produced in the way outlined in this thesis. As shown in the first several chapters of the paper, there is a lot of market research that suggests the consistent rise of esports popularity among those in the United States. In order to be profitable and recognizable, it is key that an event like this capitalize on the trend while it is still in infancy so that it can develop a loyal following for the esports community and the event itself. As the event continues to grow, it will then have enough legitimacy and capital to grow alongside esports, instead of behind it.

In order to make Level Up Fest 2020 a reality, the researcher would need a large investment of capital, as just explained in the budget. With the assistance of a production company, such as Neste Live! (formerly Neste Event Marketing before sale to Live Nation), or an esports management agency, such as Three Lions Management, the researcher could collaborate experience with creativity and put on an event. Another option that has already been discussed is to partner with a talent agency (preferred not to be named) in Nashville that has a history of investing and helping to produce new events such as this. In doing so, it is possible to alter or expand on certain aspects of the plan, such as the cities for the Level Up Collegiate Tour, or the length of the major event.

It is common knowledge by those in the event production industry that an event is not likely to break even in its first year, as confirmed in the interviews with Michael Thompson Jr. and Gil Cunningham. Thus, any profits from the event will be used to pay off any outstanding debt and then recycled in to planning and executing the event for the

next several years. On average, it takes 2-3 years before an event of this scale is profitable (move to budget).

Whatever the case, by April 2020 Level Up Fest could be an advertisement on your phone, your Hulu, or even your taxi from the airport, so look out world, it's time to Level Up.

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Appendix A: Interviews

An interview conducted with Gil Cunningham on September 18, 2018:

1. What do you believe is most powerful marketing tool when it comes to cultivating new clients to your roster?

We are a relationship based business. We build relationships with clients and vendors alike to build a reputation of being professional, honest and service oriented. Thus, networking and referrals are our two most productive avenues to build our business. Being able to understand your clients needs is imperative in order to do so. This makes consistent communication and listening key aspects of any business, especially one that involves as many facets as producing a live event.

2. What do you believe is the most powerful marketing tool when it comes to developing your clients in to artists?

The artist wants to have a rewarding experience when they book a concert for one of their clients. Thus, it's very important that the artist has a comfort level and know that he (she) is dealing with a professional talent buyer/producer and that the ultimate promoter is providing the best experience to the artist fans.

3. Do you believe that social media plays an essential role when it comes to developing a brand? How?

Yes. Social media is becoming a more important tool in developing our brand. We use social media to reach out and tell our story to clients and fans alike. Not only are we proudly promoting our clients' successes, but also, we are able to create a timeline of events that allow potential new clients to see the great span of potential our expertise can bring.

4. What other resources do you think are essential when it comes to marketing a brand such as the opening of a new venue, a fundraiser, and an artist?

“Brand is a known identity of a company in terms of what products and services they offer, but also, the essence of what the company stands for in terms of service and other emotional, non tangible consumer concerns. To brand something is when a company or person makes descriptive and evocative communications, subtle and overt statements that describe what the company stands for. For example, is the brand the most economical, does it stand for superior service, is it an environmental responsible provider of x,y,z service or product. Each communication is deliberate in evoking emotion in the receiver

to leave him/her with an essence of what the company or person stands for” Donna Antonucci.

5. Based on your experience, in your opinion what practices are detrimental when it comes to marketing a brand such as an the opening of a new venue, a fundraiser and an artist?

Not sending a consistent message. Not enough frequency in the message. Not reviewing the message and updating. The worst thing that can happen to your brand is to be set backwards because you did not take the time to communicate a consistent message.

6. Have you ever changed the way you market your business? Why? If so, how did it change?

I have not really put together a comprehensive marketing plan for the business. This is because our business has continued to grow by referrals mostly. However, with the company’s interests expanding and new partnerships in the works, it is definitely time for us to create a marketing plan and move forward.

7. What are some major challenges you have faced in marketing your own business, and that of your clients, and how did you overcome them?

In the past twenty years I have learned that it can be very tricky building the brand. We need to focus on building our brand as we expand in to our new deal with Live Nation Events. Our clients handle all their marketing themselves, however, it is helpful when we can help support them on our platforms as well.

An interview conducted with Kim Blevins on 29th of September 2018:

Survey Questions for Country Thunder Music Festivals

1. What do you believe is most powerful marketing tool when it comes to cultivating a premier experience for your guests?

Because of the world we live in today being so technologically driven, with social media we are able to target specific demographics, which can really help drive awareness about your brand to the right people. However, you can not discount the relationships you build with traditional advertisers such as radio, print, and tv. These outlets consistently create excitement from within, they talk about you and introduce you to the community you are putting the event on in. These partners are more likely to go above and beyond without additional costs because they want the event to continue to be successful as it drives more interest to their brand as well.

2. What do you believe is the most powerful marketing tool when it comes to developing event lovers into attendees at your festivals?

During the event is time key time to help build your brand because more eyes watch social media. We want to build the experience as opposed to just promoting the artists who will be performing that year. Social media also helps sell tickets during the show. If you were at the event and had a good time you promote with via word of mouth and social media and you are more likely to buy a ticket early.

3. Do you believe that social media plays an essential role when it comes to developing your brand? How?

Although social media plays an important role in developing our brand. It is much better to have a combination of traditional and new media if you are trying to build a new brand. You should use social media advertising before the event in order to let people know about it. Because people are immersed in the experience, during the event is a good time to use social media to push people places on site, such as buying tickets during the show. You want to build the experience as opposed to just hype for the artist.

We are just starting to get in live streaming. We do Facebook live press conference because we wanted to get on the cusp of that trend, and it is much easier now with almost all platforms offering some form of that service. Having a press conference is useful because if your fans and media partners can not come to the event they can watch it. It enhances the belief that the best advertising is word of mouth and having this online allows it to be spread as much as possible.

Another thing we do is run sponsored posts during the announcements. It is all about the frequency people see and hear your message that will encourage them to do what you want to do. We spread out our advertising online and old school to reach as many as possible. Even newspapers are somewhat relevant.

4. What other resources do you think are essential when it comes to marketing a brand such as pushing ticket sales or announcing a new festival?

Selling tickets and camping on site is key because people will base purchases off of emotion. We have an affordable ticket at 99\$ at US shows. At the Arizona festival people pre buy camping and that gives us operating capital to start working towards the next

year. Especially for newer events you want to get as much money in the bank as possible. There is an argument that spending on ticket during the event will reduce spending on site but we have found over the past 15 year that is not the case, and add on sales generate a lot more revenue for the event.

5. Based on your experience, in your opinion what practices are detrimental when it comes to marketing a brand such as pushing ticket sales or announcing a new festival?

You have to up front about anything negative. With outdoor festivals it can be weather, accidents, etc. but something is always going to happen. It is how you deal with those reactions that can ruin your market's perception of your brand. Some people strive to avoidance. Pilgrimage had an issue because they were a little too accessible by keeping people on site but still giving them free wifi so that the fans were able to blast them on social media. Be upfront and honest.

Do not put all your eggs in one basket. Our partners at IMG say that you should not be doing traditional advertising, the world is online. Online is great and it is cheap, but unless you live in the community the event is being held in you have no relationship with that community. You need a cheerleader and original source of interest there year round. Also, it would be detrimental to not be able to recognize the necessary balance between new and old tech.

6. Have you ever changed the way you market your business? Why? If so, how did it change?

In the past we have struggled with focusing more on the experience as opposed to artist. You pay so much for the artist and want them to be front and center. We want it to be recognizable. People come to see the artist. Finding that balance can be tricky but social media allows you to change that really quickly. '

7. What are some challenges you have faced in marketing your events, and how have you overcome them?

In the past it was more about the artist than it was about the event as a whole. I think that the experiential part of events has become to be the driving force of attendance. We want to create an opportunity for someone to see an up and coming or favorite artist and to enjoy the entire time being there. We want additional activities that people can use. Look

at Bonnaroo and Lollapalooza that is what they have done and they have created a community for those events.

This new festival in Florida is partnered with a national rodeo final and it gives a cache in the radio market and something for fans to do during the dead time of the festival. We want things that will entice people to come to the site all day. If you do not have programming that begins until 3 and you have a camping festival you want to drive people in there so they start spending money early.

We also partnered in arizona with a big camping group and they do line dancing all day long. We began to start programming a previous “dead area” of the grounds into an area where the group can teach line dancing lessons and even have a swing dance competition that brought thousands more people into the tent to watch that stuff.

The big thing when someone does not know who you are is to get your brand out there. Our formula is to announce the lineup, we do a christmas push, and come back heavily again in the spring. We want to work with our partners in the community to be our cheerleaders. We are working with the Children’s Hospital and they will be spearheading our marketing as they have many relationships in the area. The venue is excited as well so they will promote from their end and the Rodeo will also help with promotion. We want to show we are an established event system. The artist announcement is sort of a support with that right now, but moving forward is going to be important.

An interview with conducted with Andy Stanley on September 21, 2018:

Survey Questions for Three Lions Management

1. What do you believe is most powerful marketing tool when it comes to cultivating new clients to your roster?

There is no clear answer when it comes to marketing. Things in the industry have changed exponentially in the past 5 years. Social media (musicians are socially media driven) and DSP digital streaming platform for global have taken exposure to a whole new level. For an artist, you want to contact Spotify and get on their New Music Friday because it has data analytics of demographics based by city. Not only is it better

streaming, it gives you a better chance of knowing where the people who would go to your events are located.

2. What do you believe is the most powerful marketing tool when it comes to developing your clients in to a brand?

For an artist promoting their tour or an event advertising their lineup, the The Roadblock on Spotify is a great way to promote. Essentially, when someone opens their Spotify application, this big picture of an album or poster will pop up with call to action that users have to either click to go to or click out of. Either way, it allows for millions of people to see it before they can listen to music it.

It is important to remember that branding and marketing are totally separate. A manager should take care of the brand above all else. Know your clients interests so you can post to support brand. Do not license to non brand specific sponsors when you are trying to build a persona for you target market.

However, for a sporting tournament or event, non endemic brands are important because esports still needs exposure. Once the esports fan base is large and loyal enough to the experience, then you can cut down on the amount of non-endemic brands that you have sponsor the event or team.

3. Do you believe that social media plays an essential role when it comes to developing a brand? How?

(also my extended answer to 1)

It helps a lot for an act or event to be able to tell their story on social media. As management, you want to have specific budget for Facebook and Instagram that reaches your target market Social media makes it much simpler to reach those who share the interests associated with your brand. For example, for an artist who enjoys the outdoors, you would want to associate yourself only with brands related to that genuine aspect of their personality.

4. What other resources do you think are essential when it comes to marketing a brand such as the announcing of a new festival date, album, etc?

Live events are important so people can really connect. Everything else is secondary. Money is made on tour. Although tournaments are currently mainly online for esports, touring for esports can become as important as it is for an artist building their brand.

Streaming is better for exposure, it's a spoke in the wheel to generate interest, money, etc. which you can turn into sponsorship and endorsement dollars but most important for data analytics to create events in the hard areas. You have to dedicate a certain amount of time to Twitch to stream from there, so it can be a turn off for some content makers. It is important to know how those in your industry prefer to operate. Lolla brought gaming to the festival this past year and had a great experience with it. Eventually, when TV rights come, people will watch TV versus streaming accounts like Twitch. Mothers and businessmen are playing games and that's who people want to watch.

Forming bonds with modern day rock stars and legitimizing them as entertainment is going to be the new trend. The Ninja and Drake stream on Twitch not only broke records, but introduced a whole new group of people to the concept. It's a win win situation for both parties because of the double exposure, and it allows for these "celebrities" to be cross pollinated and seen as even more talented due to the business opportunities they can create together.

5. Based on your experience, in your opinion what practices are detrimental when it comes to marketing a brand such as the announcing of a new festival date, album, etc.?

I do not think there is one certain practice that is detrimental besides the obvious of not knowing your client or their industry. However I believe that environments can be most detrimental out of anything else. For example, many celebrities use bots on social media that show them as activate on platform all the time, whether by automatically liking or commenting on fan comments or others content, which can be bad. For starters, it can like things that are not brand specific, which leads away from the impression you wanted your brand to have. It can also like things that are offensive to your fans, and you do not have any control over it. Once a bot goes off of its algorium, it can be hard to get it back on track. On Pandora, you can start with your initial requests but after an hour or so it will end up far from what you originally wanted.

In the interest of esports events, because they are so new, we do not know exactly what works, so we are also not sure what is detrimental. That being said, we do know that

similar to any artist, tour, or festival, sponsorship is a key aspect of driving initial interest in the brand.

YouTube is still the number one platform for discovery in the world. People are more likely to remember a visual. Globally, we have shifted from radio culture to streaming culture. It takes \$2000 to get song to top 40 rotation, and that's in hope that it will make the top 10 where they continue to play it for free. So the only mistake you could really make with advertising is not utilizing the right platform, and in my opinion do not focus on radio.

6. Have you ever changed the way you market your business? Why? If so, how did it change?

Since I am in management I do not really market my own business like a traditional business would with newspapers, billboards, etc. For me, it am marketed through my clients. Whether or not I get new business is based on success of clients. Thus, my work speaks for itself. I also like to hold quality more than quantity, so I try to only invest my business in to projects I really believe in.

Recently, I have partnered with the WE ARE NATION, which is a merch company for esports. They have the contacts and experience with these type of events. As of right now, no one else is planning to do this to our scale. We are commission based so we do not make money unless the clients do. Eventually, we want to sell a winning format for these events on to other people. One of the most important things I have learned when it comes to selling to people is to play on their fear of missing out, because their competitor will have this if they do not.

With esports we have to be very diligent of where we put time and money. A big part is going to become city to city competition. Leagues are going to form and that will lead to tv rights. There is no geographical entity currently, and that could potentially cut down on the globalness. Will it be team driven or individually driven, we do not yet know. The new Black Ops Battle Royale will change streaming and be the first indicator. esports is constantly changing so you have to be careful how you spend your money and market it as it grows.

An interview with Ebie McFarland conducted on October 24, 2018:

1. What do you believe is most powerful marketing tool when it comes to cultivating new clients to your roster?

The relationships we've established with record labels, management companies, agents and publishers are incredibly valuable. We do not advertise, so delivering strategy and executing the PR plan in a timely manner helps breed more business. Good work attracts future great clients.

2. What do you believe is the most powerful marketing tool when it comes to developing your clients into artists?

Publicizing our bookings/media hits on social media as well as artist reciprocal support of posts are a daily marketing tool. The distribution of our press releases are the company's key industry and public-facing tools. Our curated media lists play a large role as knowing the audience and speaking to them is important for what we do as well as our clients' news.

3. Do you believe that social media plays an essential role when it comes to developing a brand? How?

Yes; it's a great multiplier. Striking the right tone is important though as it needs to feel intentional and timely. Ask yourself: is it urgent, is it interesting and is it important? If so, then it helps create a genuine buzz. People can feel when it's real vs manufactured.

4. What other resources do you think are essential when it comes to marketing a brand such as the opening of a new venue, a fundraiser, and an artist?

One-on-one outreach to media from a publicist on our team is essential so the right voice and context leads the conversation. The days of mass mailings and the phone ringing are over; everyone is overworked and therefore the research often suffers. It's up to the publicist to ensure the client's message is well thought-out and that there are visual assets to support that narrative as otherwise you run the risk of not maximizing an opportunity where it truly connects.

5. Based on your experience, in your opinion what practices are detrimental when it comes to marketing a brand such as an the opening of a new venue, a fundraiser and an artist?

Clear messaging, proper timing, and coordination with other departments; without that team communication and buy-in, the sense of timeliness is lost. The tone needs to be clear and timely from the beginning.

The right booking but at the wrong time could prohibit you from delivering a win for your client and you burn a play for down the road. You don't get two cover stories with the same publications multiple times, so it needs to be right from the beginning. And something that can be digestible and adopted by readers/viewers.

6. Have you ever changed the way you market your business? Why? If so, how did it change?

It's constantly changing. Opportunities are all around – whether it's speaking or presenting at an event or featuring a campaign in a trade magazine. For example: If we're in the middle of a campaign, we very rarely spotlight that in real time. It's much easier to get on the other side of the project before we can truly reflect on its success and use that model as catalyst for further marketing of our company. Even then, sometimes that is a 'whisper' campaign where we feed bottom-up vs. a top-down opportunity. The perception and actual availability to be accessible is key, too, in even if you're declining or switching how you communicate the business successes. Being available – via phone, responsive in a timely manner via email, present at events and function – is invaluable as again, those relationships are the strongest tools we have as publicists.

7. What are some major challenges you have faced in marketing your own business, and that of your clients, and how did you overcome them?

Time. There's never enough of it to do everything we want. We've not completely mastered that challenge yet and I'm not sure we ever will!

It's hard to see opportunities come and go because you need to keep the focus on your clients vs the company at times, however I believe that things happen for a reason and chances are, things will be more opportune down the road when you do have time to

make those a priority as folks will see the work and effort that goes into making it look easy and like the clients are the singular focus.

An interview with Michael Thompson Jr. conducted on November 7, 2018:

1. Do you know what esports is? How would you define it?

Yes, I would define esports as competitive video gaming.

2. Are you aware that Ole Miss has an official esports team?

Yes, I am aware.

3. What would you define as sport? Do you consider video gaming a sport?

I would define sport as anything that is competitive. Video gaming falls into that category so I would consider esports a sport, just not a traditional one. It is very similar to NASCAR or golf, where several years ago people did not consider them to be professional athletes.

4. Ole Miss Esports has had conversations with the university regarding scholarships for players they recruit to come here. Do you think this will ever encompass an athletic scholarship, or only one from CME?

There are plenty of paths scholarship funding for this could take such as CME or alumni funding. However, I do not believe there would be a collective pushback from athletics for funding them.

5. More than 52% of esports fans think it should be considered an official college sport. Do you see this becoming an official sport on the Ole Miss campus?

I definitely see it being an official sport here at Ole Miss, but I could not put a specific timeline on it. I would anticipate sooner rather than later, but there are some organizational things that the sport needs to work out first.

6. What do you think has to happen with the NCAA for esports to be a collegiate sport?

I personally don't think it should be an NCAA sport because it doesn't fit the current model of that organization. I would see it being an athletic department sponsored sport such as Cheer and Dance. They compete against other schools at huge, nationalized, televised competitions, but they are recognized by another governing body, not the NCAA.

7. What do you think about the potential to bring in tournament money in the terms of thousands of dollars, would you then consider esports as an official sport?

I definitely think that the potential tournament money is a big factor in it becoming an official sport, yes.

8. Did you attend the Ole Miss Egg Bowl?

No, we were with football at Arkansas State that weekend, but we were involved in the organizational meetings.

9. Imagine that esports at Ole Miss is now considered an official sport. Do you think an event similar to baseball College World Series would be successful?

I think that it would be very successful. I don't think there is a bad time for this since it does not have an official "season" like traditional sports. Since the audience is non traditional, you don't really have to work about cannibalizing an existing audience experience. My favorite part about this is that it would open doors to people we don't currently have.

10. What ideas do you have for making the Esports Egg Bowl a more profitable event for the university and a more engaging event for traditional sports fans?

For any new event to be successful you have to get some reps under your belt. You have to produce it from the ground up, which with a first event is really difficult. It takes a couple a years for an event to really get tuned. So I think for sure this kind of event needs time to catch the wave of interest in esports. Then being able to capitalize on that growth

is key. I also think that similar to minor league baseball versus major league baseball, if you take the names off the back of the jerseys, you can't really tell a difference in the fan experience or quality of play. Thus, you should focus hard on fan engagement and experience at your event and organize it like it was professional.

11. Do you anticipate pushback by the administration for promoting a violent game (most likely featuring guns), even though many traditional sports are physically violent?

This topic was brought up last year in our meeting at the Esports Egg Bowl. This is something that the sport as a whole is going to have to address and deal with. Once it is collegiate recognized the logical next step is that it will go in to the high schools and maybe even middle schools. That is when the below rated M for mature comes in to play. I believe you are going to see game developers adapting their games so that all ages can play them, just different versions of them. For example, Fortnite is still a shooting game but in comparison to Call of Duty there is no blood or gore. Then you will have those who say that the mass shooting at the esports event in Florida is related to gun violence in the games, but I don't believe they are related. As a university, our job is to educate, and it does not stop at our students, so including violent related games can be a beginning in showing that they are not correlated with real life gun violence.

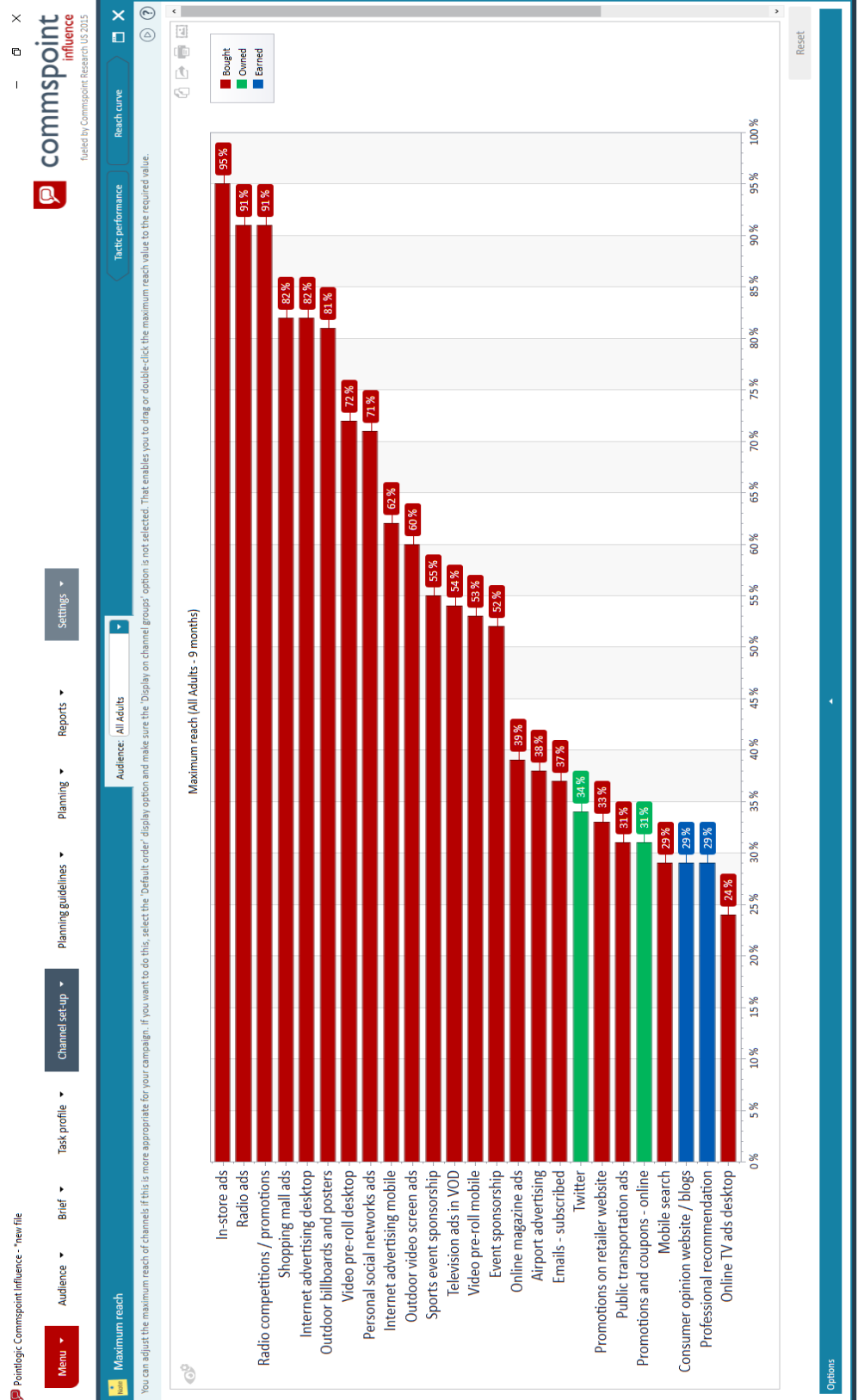
12. Have you ever or do you currently play video games?

I played a lot more when I was in college but my family currently has a Wii and I have a Playstation. We play mostly sports or competitive games. I have an 8, 6, and 3 year old so it doesn't get too intense.

13. Do you allow your children to play those games?

I allow my oldest to play Fortnite by himself or in Adventure mode but not against any other people. I think there is a time for that and he is not there yet. I also don't think that video gaming skills relate to social success because anyone can pick up a video game if they practice enough.

Appendix B: Commspoint Data



Menu ▾ Audience ▾ Brief ▾ Task profile ▾ Channel set-up ▾ Planning guidelines ▾ Reports ▾ Settings ▾

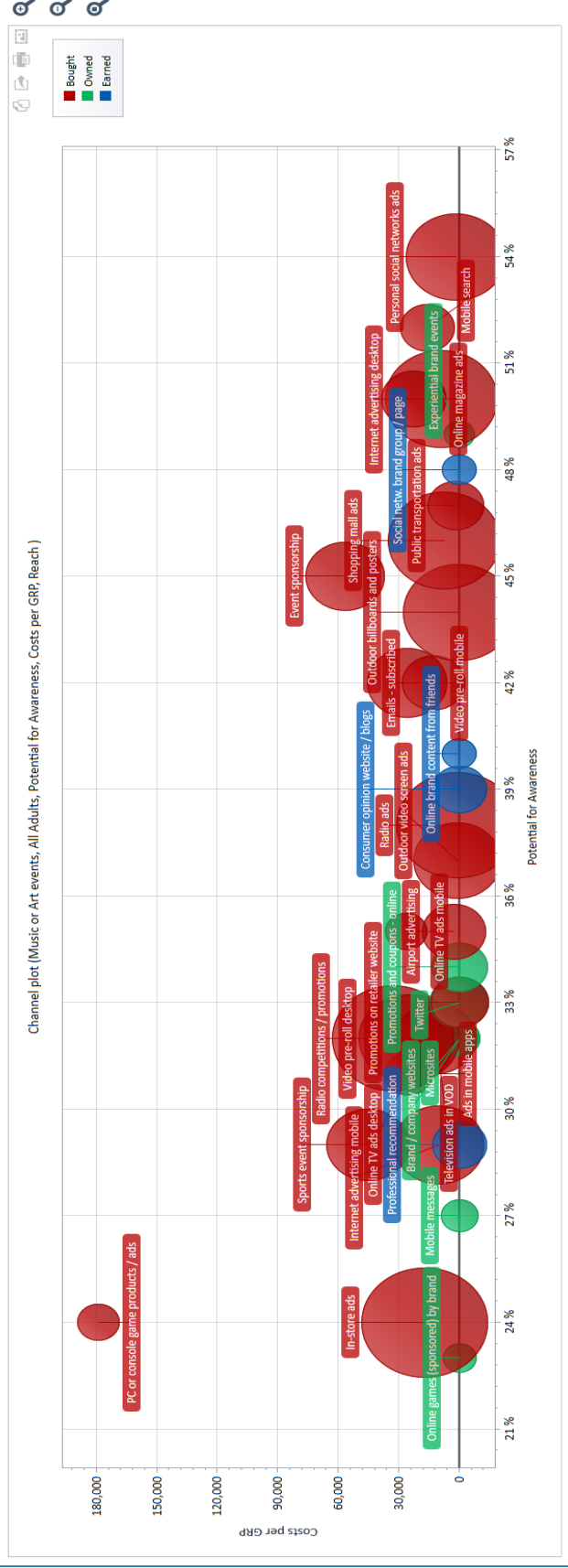
Channel plot

This plot allows you to map various channel metrics.

Audience: All Adults

Effect curve

Task summary



Options

Display

Horizontal axis: Potential for Awareness

Vertical axis: Costs per GRP

Bubble size: Reach

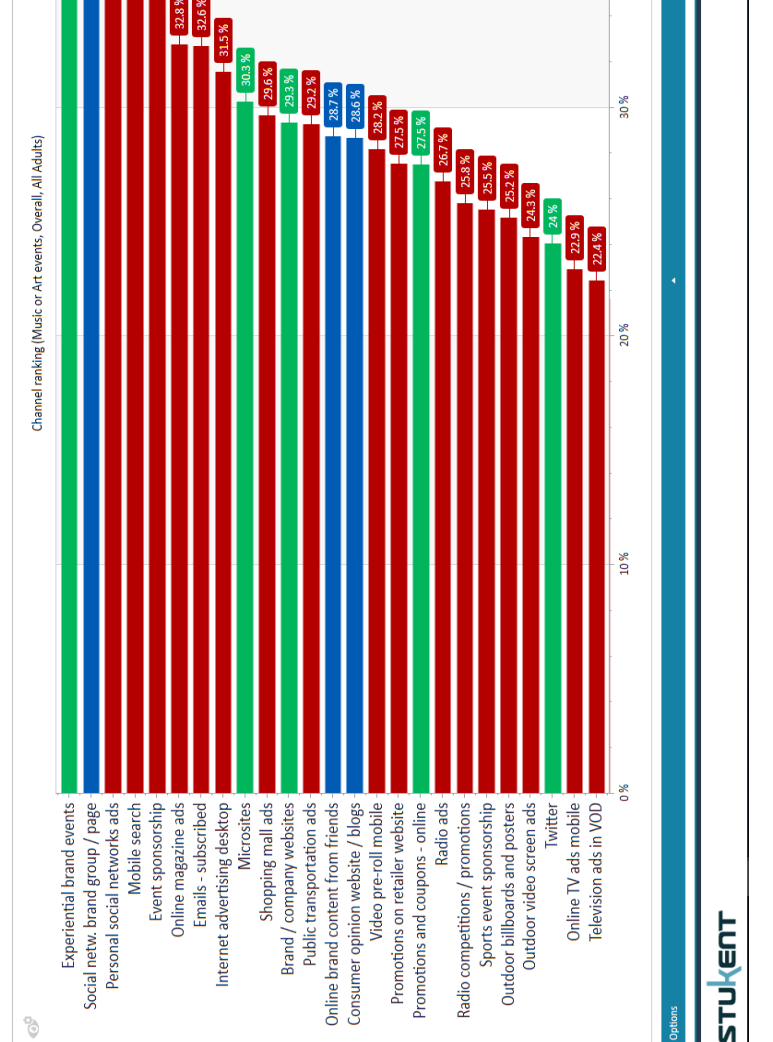
Arrange labels: Yes

Filter

Channels

The channel ranking tells you which channels score best for your campaign and selected target audience. It takes into account the selected product category, task profile, and tactic importance. The options allow you to also take into account reach and costs of channels.

Audience: All Adults



Product

On this screen you define important product/brand characteristics by answering the questions below. Moving the sliders will affect which channels are best suited for your campaign.

1 What is the purchase cycle of the product?

10 / 10 Annual+

Daily

2 What is the level of consumer involvement in the product category?

8 / 10 High

Low

3 Does the product need to be experienced more than any other product in the category?

8 / 10 Absolutely

Not at all

4 What is the current awareness level of the product?

1 / 10 Low (near 0%)

High (near 100%)

5 What is the brand status?

4 / 10 Leader / #1

Niche

6 How strong is the level of competitor advertising?

2 / 10 Very low

Very high

On this screen you answer questions to define your campaign. Moving the sliders will affect which channels are best suited for your campaign. Please keep in mind that this section has two pages.

What % of the planning target will buy in the category during the period of this campaign?

0% (no one)

100 / 100

100% (everyone)

To what extent do we value reaching all of the planning target?

Everyone in the target has some value

3 / 10

Only potential buyers in this campaign period are valuable

On this screen you answer questions to define your campaign. Moving the sliders will affect which channels are best suited for your campaign. Please keep in mind that this section has two pages.

1 What is the name of the campaign/project?

Level Up Festival

2 What category does this campaign resemble?

Music or Art events

3 What is the approximate duration of the campaign being planned?

9 months

4 How frequently do we want to deliver the message during the campaign duration?

Pulsing (50%)

5 Is the creative concept old or new?



6 Is the campaign message simple or complex?



7 How important is it to dominate effective channels?



8 What percentage of sales we are trying to influence is online?



9 How influential is the in-store experience?



Costs are automatically estimated based on your audience demographics and using the defaults from the 'Base costs template' screen. These are only rough approximations. If you want to manually set the costs, just click on the appropriate cell (GRP or CPM) and enter them.

Description	Group	Cost per GRP	Cost per thousand (CPM)
Outdoor billboards and posters	Out of home	\$ 600	\$ 3.22
Outdoor video screen ads	Out of home	\$ 800	\$ 4.30
Radio ads	Broadcast	\$ 1,100	\$ 5.91
Public transportation ads	Out of home	\$ 1,900	\$ 10.20
Personal social networks ads	Digital	\$ 2,000	\$ 10.74
Airport advertising	Out of home	\$ 2,700	\$ 14.50
Shopping mall ads	Out of home	\$ 7,600	\$ 40.82
Internet advertising desktop	Digital	\$ 8,500	\$ 47.80
Internet advertising mobile	Mobile	\$ 10,400	\$ 55.85
Television ads in VOD	Broadcast	\$ 11,700	\$ 62.83
Emails - subscribed	Direct	\$ 12,600	\$ 67.67
Mobile search	Mobile	\$ 15,700	\$ 84.32
In-store ads	Retail	\$ 17,400	\$ 93.45
Online magazine ads	Digital	\$ 22,300	\$ 119.76
Video pre-roll desktop	Digital	\$ 24,700	\$ 132.65
Ads in mobile apps	Mobile	\$ 24,700	\$ 132.65
Online TV ads desktop	Digital	\$ 25,200	\$ 135.33
Video pre-roll mobile	Mobile	\$ 25,700	\$ 138.02
Online TV ads mobile	Mobile	\$ 26,500	\$ 142.32
Radio competitions / promotions	Influence	\$ 32,900	\$ 176.69
Sports event sponsorship	Influence	\$ 45,600	\$ 244.89
Event sponsorship	Influence	\$ 56,800	\$ 305.04
PC or console game products / ads	Digital	\$ 178,500	\$ 960.77

You can only edit the costs for the specific buying unit (GRPs or impressions) applicable for the channel. You can change the buying unit in the Channel properties screen.

Estimated costs
Costs entered by the user

Set all
Reset all
Save to file
Load from file

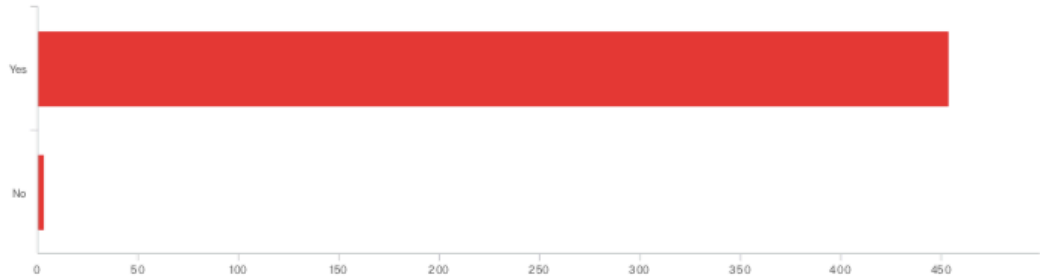
Appendix C: Survey Results

Default Report

Thesis Survey

March 26, 2019 11:18 AM MDT

Q1 - Do you currently attend the University of Mississippi?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Do you currently attend the University of Mississippi?	1.00	2.00	1.01	0.08	0.01	457

#	Field	Choice Count
1	Yes	99.34% 454
2	No	0.66% 3

457

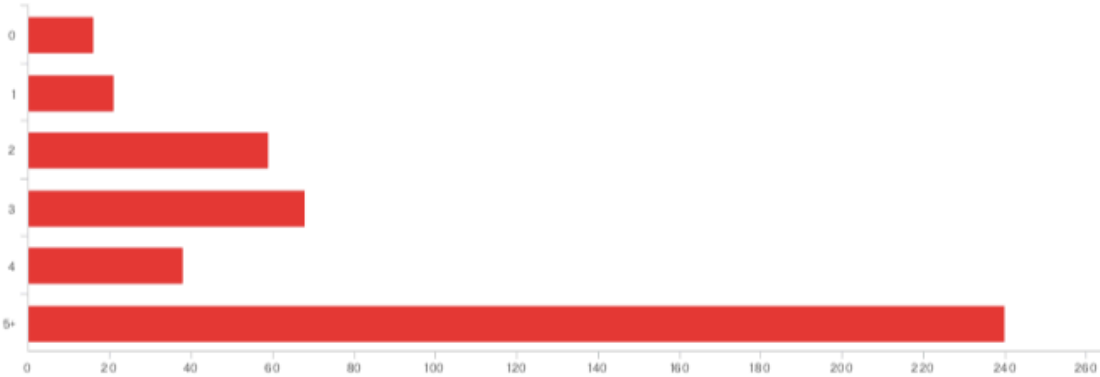
Showing rows 1 - 3 of 3

Q2 - What is your current age?

What is your current age?

22	21	19	19	18	22	20	18	22	20	21	22	22	20	20	19	20	21	23
20	21	21	21	21	22	20	19	20	20	21	20	20	21	21	18	20	19	20
21	20	21	20	19	20	21	21	19	20	22	21	20	21	20	34	21	26	22
21	20	21	20	21	21	19	21	20	19	20	19	20	21	21	20	20	19	25
21	21	21	21	20	21	21	21	34	21	30	21	18	25	20	21	22	19	23
21	20	19	21	18	20	22	22	20	18	21	21	21	21	20	20	21	23	21
22	20	19	22	21	21	19	22	21	20	21	20	20	20	20	22	21	23	20
2fun lolo	22	21	22	21	22	21	23	21	20	19	21	21	20	22	20	20	20	20
21	21	22	22	22	21	19	20	21	20	19	19	22	20	22	21	20	20	20
20	20	20	21	19	20	21	20	21	19	21	20	21	21	22	21	21	21	19
21	19	22	22	20	22	19	21	18	21	21	20	21	21	22	20	20	20	20
21	20	21	20	20	20	21	22	20	19	19	25	22	20	20	21	21	20	20
22	21	22	21	30	22	21	20	21	21	20	20	19	19	21	21	21	22	20
20	20	19	20	21	19	19	22	22	20	20	21	21	20	20	21	21	20	21
22	21	20	20	20	21	21	21	19	20	21	21	21	20	20	19	20	21	21
20	19	20	22	22	19	20	21	22	21	20	19	22	19	20	22	21	22	20
22	20	22	18	22	19	19	20	21	21	22	21	19	21	19	20	21	20	22
20	21	22	22	20	20	19	22	20	19	21	20	21	21	20	18	22	20	22
25	21	20	22	21	20	21	20	21	19	22	20	21	20	19	22	21	21	22
21	21	22	20	22	21	20	21	22	19	23	20	21	23	21	19	19	44	19
18	22	22	21	20	20	22	20	19	22	19	21	19	22	22	21	21	21	20
21	21	21	19	21	21	34	20	21	20	22	20	20	22	21	18	19	20	21
	21	19	19	22	21	20	20	21	20	21	20	21	21	21	22	19	20	22
	20	19	19	23	19	21	21	20	20	21	20	20	21	20	21	22	20	

Q3 - How many live entertainment events do you hope to attend this year? This includes festivals, fairs, concerts, comic cons, professional wrestling, and professional sporting events.



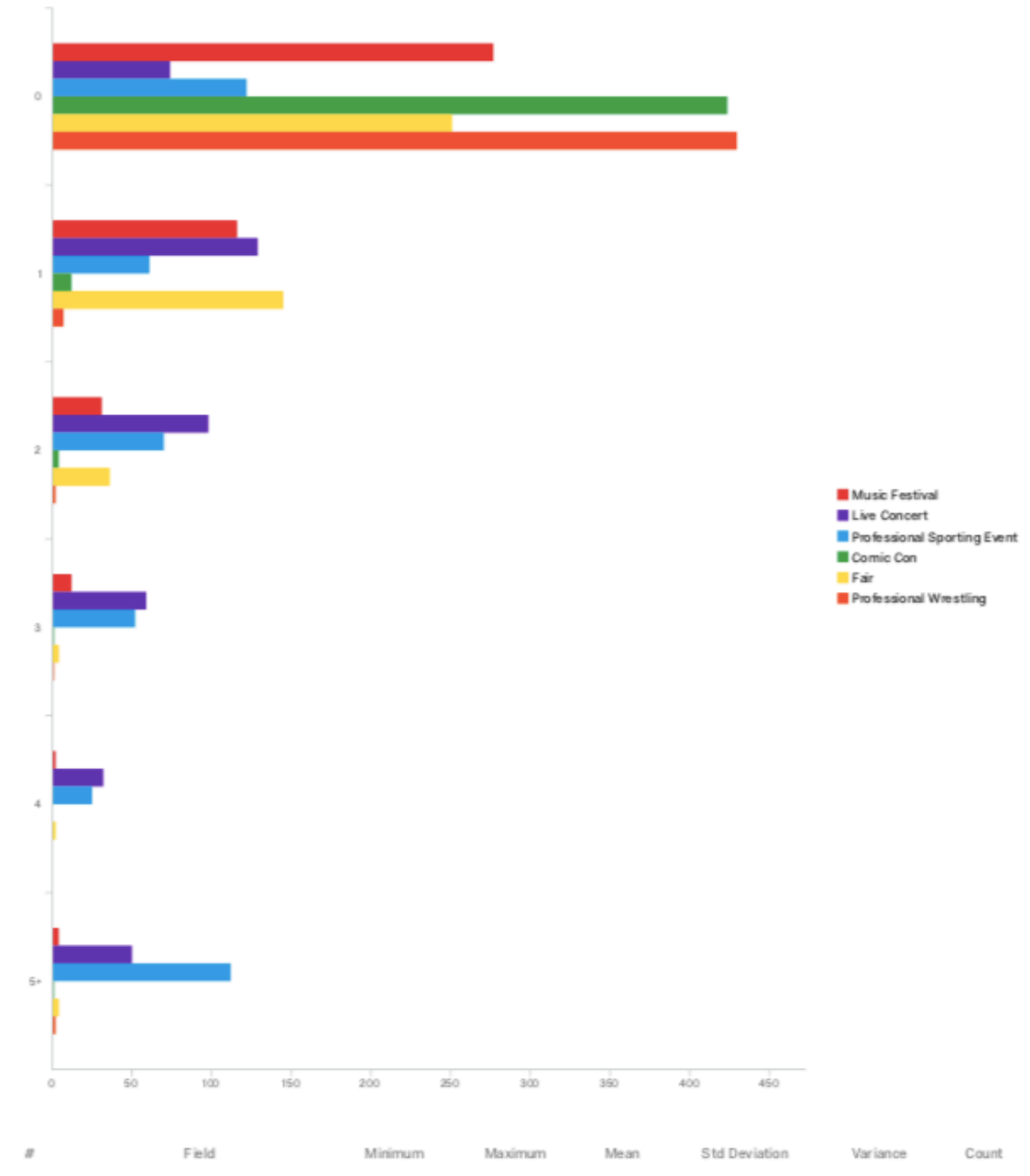
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How many live entertainment events do you hope to attend this year? This includes festivals, fairs, concerts, comic cons, professional wrestling, and professional sporting events.	1.00	6.00	4.83	1.49	2.21	442

#	Field	Choice Count
1	0	3.62% 16
2	1	4.75% 21
3	2	13.35% 59
4	3	15.38% 68
5	4	8.60% 38
6	5+	54.30% 240

442

Showing rows 1 - 7 of 7

Q4 - Of the live entertainment events you attended in the past year, how many did you attend in each category?

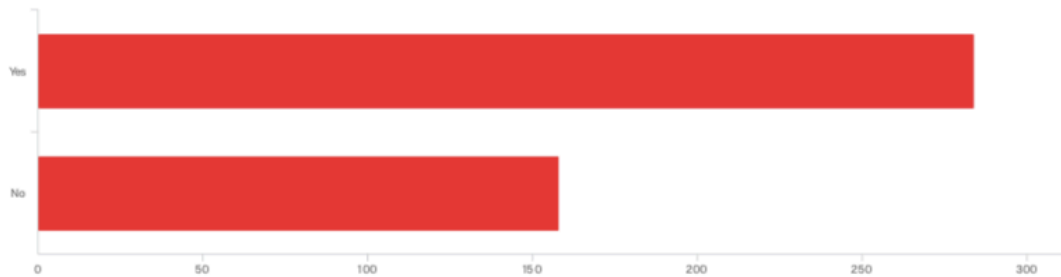


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Music Festival	1.00	6.00	1.55	0.89	0.79	442
2	Live Concert	1.00	6.00	2.99	1.55	2.40	442
3	Professional Sporting Event	1.00	6.00	3.30	1.94	3.78	442
4	Comic Con	1.00	6.00	1.06	0.37	0.14	442
5	Fair	1.00	6.00	1.58	0.83	0.70	442
6	Professional Wrestling	1.00	6.00	1.05	0.41	0.16	442

#	Field	0	1	2	3	4	5+	Total
1	Music Festival	62.67% 277	26.24% 116	7.01% 31	2.71% 12	0.45% 2	0.90% 4	442
2	Live Concert	16.74% 74	29.19% 129	22.17% 98	13.35% 59	7.24% 32	11.31% 50	442
3	Professional Sporting Event	27.60% 122	13.80% 61	15.84% 70	11.76% 52	5.66% 25	25.34% 112	442
4	Comic Con	95.93% 424	2.71% 12	0.90% 4	0.23% 1	0.00% 0	0.23% 1	442
5	Fair	56.79% 251	32.81% 145	8.14% 36	0.90% 4	0.45% 2	0.90% 4	442
6	Professional Wrestling	97.29% 430	1.58% 7	0.45% 2	0.23% 1	0.00% 0	0.45% 2	442

Showing rows 1 - 6 of 6

Q5 - Do you know what esports is?



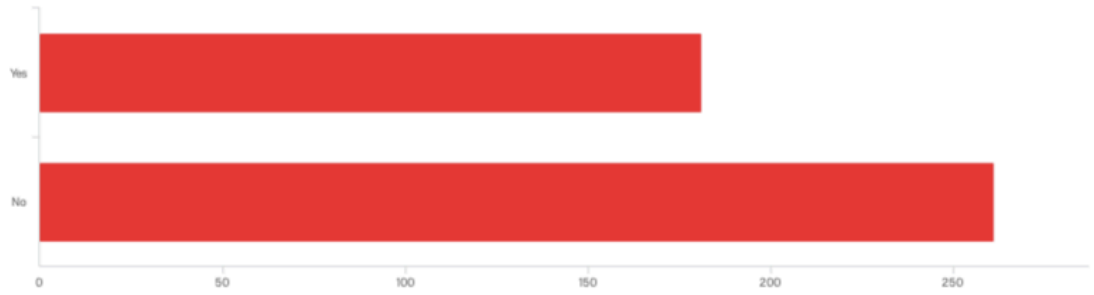
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Do you know what esports is?	1.00	2.00	1.36	0.48	0.23	442

#	Field	Choice Count
1	Yes	64.25% 284
2	No	35.75% 158

442

Showing rows 1 - 3 of 3

Q6 - Are you aware that Ole Miss has an officially recognized esports team?



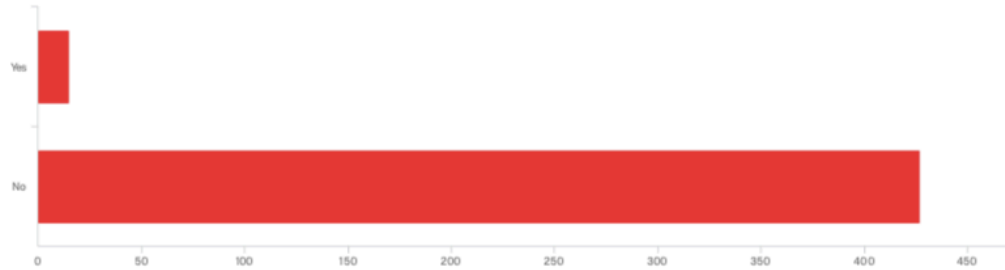
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Are you aware that Ole Miss has an officially recognized esports team?	1.00	2.00	1.59	0.49	0.24	442

#	Field	Choice Count
1	Yes	40.95% 181
2	No	59.05% 261

442

Showing rows 1 - 3 of 3

Q7 - Did you attend the Esports EggBowl at the Pavilion this past fall?



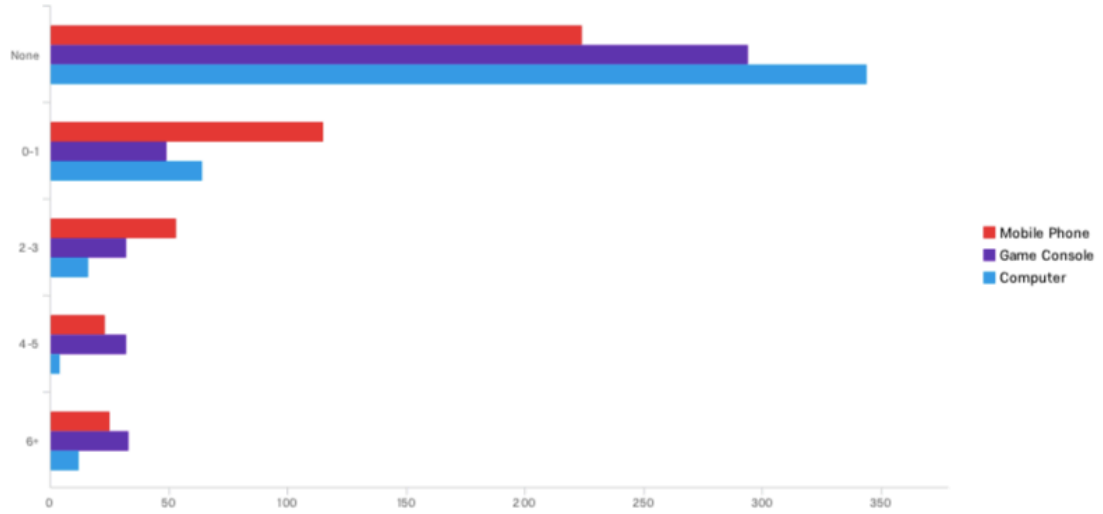
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Did you attend the Esports EggBowl at the Pavilion this past fall?	1.00	2.00	1.97	0.18	0.03	442

#	Field	Choice Count
1	Yes	3.39% 15
2	No	96.61% 427

442

Showing rows 1 - 3 of 3

Q8 - On average, how many hours a week do you play video games on each of these devices?

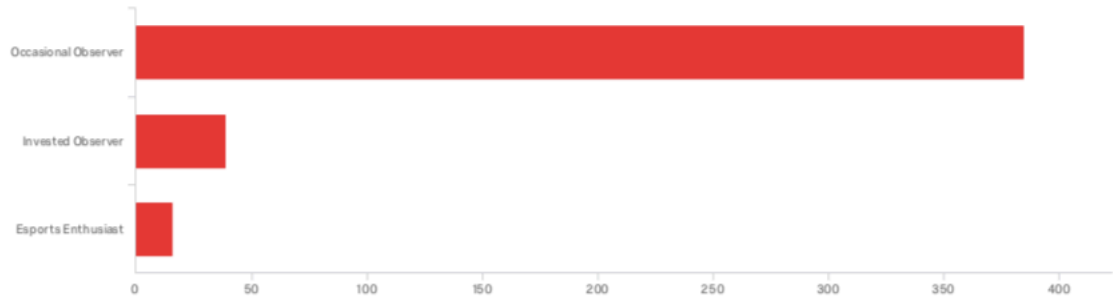


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Mobile Phone	1.00	5.00	1.89	1.16	1.34	440
2	Game Console	1.00	5.00	1.77	1.29	1.66	440
3	Computer	1.00	5.00	1.35	0.83	0.68	440

#	Field	None	0-1	2-3	4-5	6+	Total
1	Mobile Phone	50.91% 224	26.14% 115	12.05% 53	5.23% 23	5.68% 25	440
2	Game Console	66.82% 294	11.14% 49	7.27% 32	7.27% 32	7.50% 33	440
3	Computer	78.18% 344	14.55% 64	3.64% 16	0.91% 4	2.73% 12	440

Showing rows 1 - 3 of 3

Q9 - How would you classify yourself as being interested in video gaming, including esports?

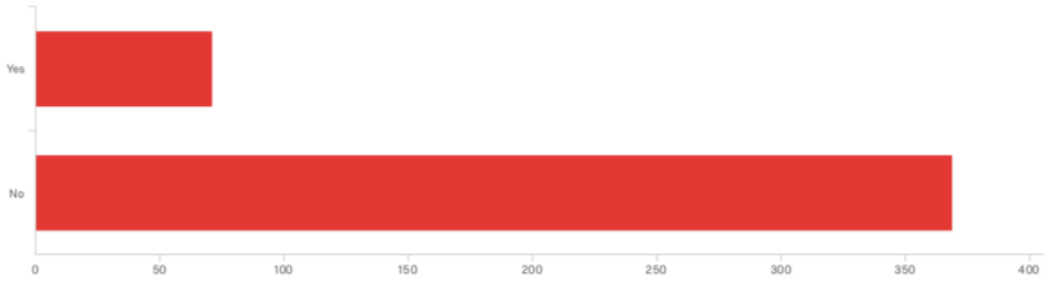


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How would you classify yourself as being interested in video gaming, including esports?	1.00	3.00	1.16	0.46	0.21	440

#	Field	Choice Count
1	Occasional Observer	87.50% 385
2	Invested Observer	8.86% 39
3	Esports Enthusiast	3.64% 16
		440

Showing rows 1 - 4 of 4

Q10 - Would you be discouraged to watch or attend an esports event because of the violence that is attributed to video games?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Would you be discouraged to watch or attend an esports event because of the violence that is attributed to video games?	1.00	2.00	1.84	0.37	0.14	440

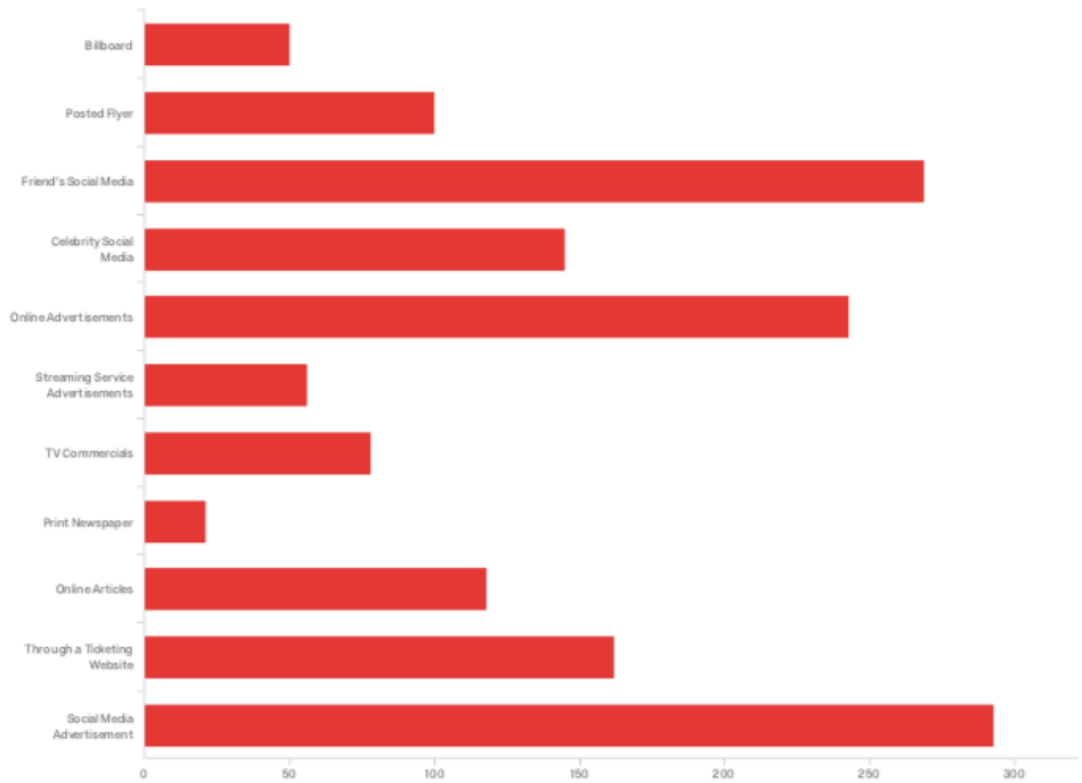
#	Field	Choice Count
1	Yes	16.14% 71
2	No	83.86% 369

440

Showing rows 1 - 3 of 3

Q11 - Of the live entertainment events that you have attended or wish to attend, how did

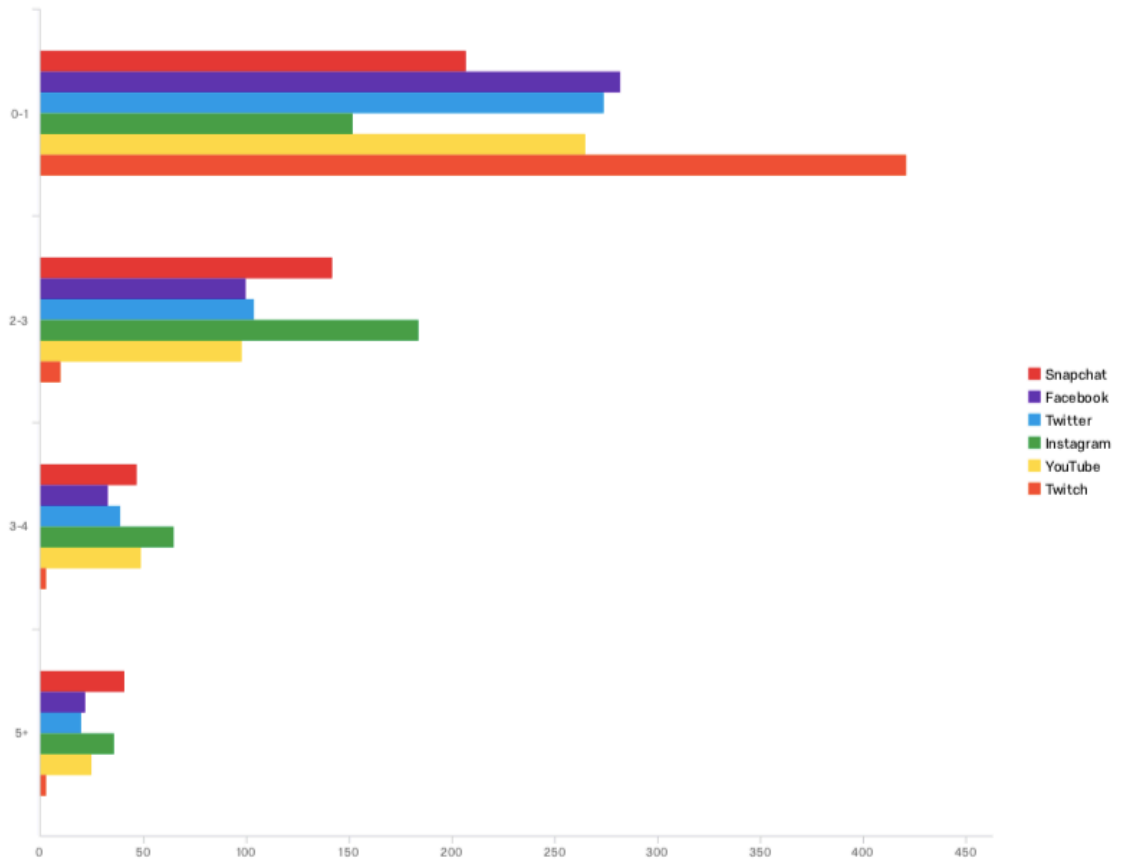
you learn about the event? (Select all that apply)



#	Field	Choice Count
1	Billboard	3.26% 50
2	Posted Flyer	6.51% 100
3	Friend's Social Media	17.52% 269
4	Celebrity Social Media	9.45% 145
5	Online Advertisements	15.83% 243
6	Streaming Service Advertisements	3.65% 56
7	TV Commercials	5.08% 78
8	Print Newspaper	1.37% 21
9	Online Articles	7.69% 118
#	Field	Choice Count
10	Through a Ticketing Website	10.55% 162
11	Social Media Advertisement	19.09% 293
		1535

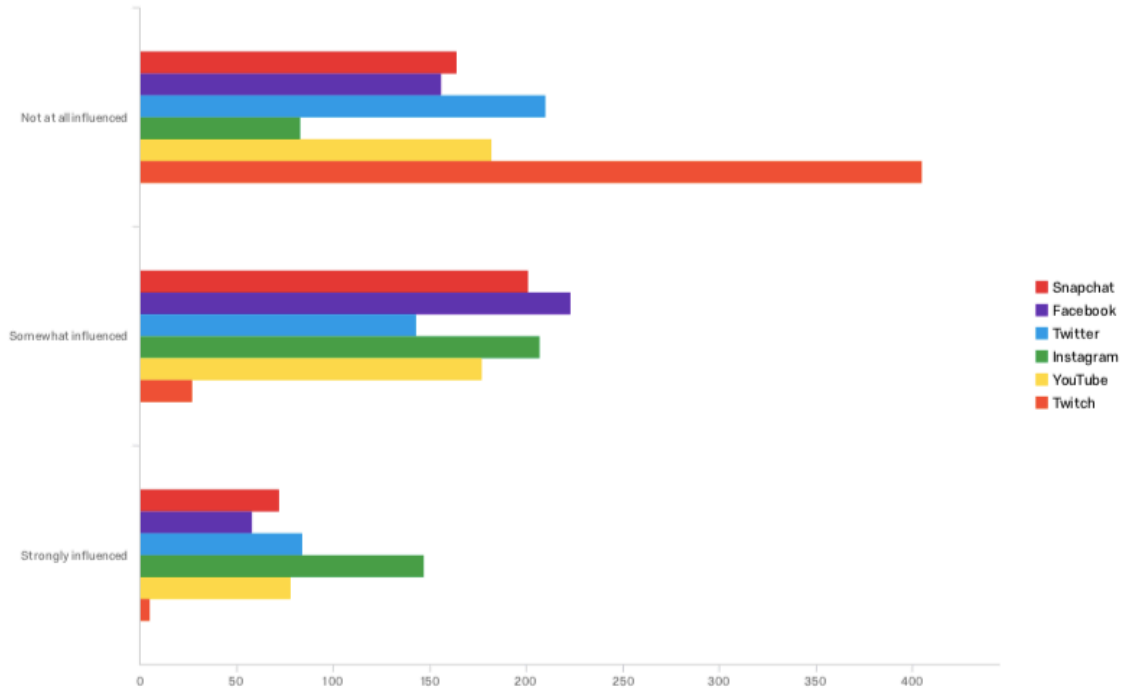
Showing rows 1 - 12 of 12

Q12 - How many hours a day do you utilize each of these social medias?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Snapchat	1.00	4.00	1.82	0.96	0.92	437
2	Facebook	1.00	4.00	1.53	0.84	0.70	437
3	Twitter	1.00	4.00	1.55	0.84	0.70	437
4	Instagram	1.00	4.00	1.97	0.91	0.82	437
5	YouTube	1.00	4.00	1.62	0.90	0.80	437
6	Twitch	1.00	4.00	1.06	0.33	0.11	437

Q13 - Rank how influenced you are by each form of social media from not at all influenced to strongly influenced.

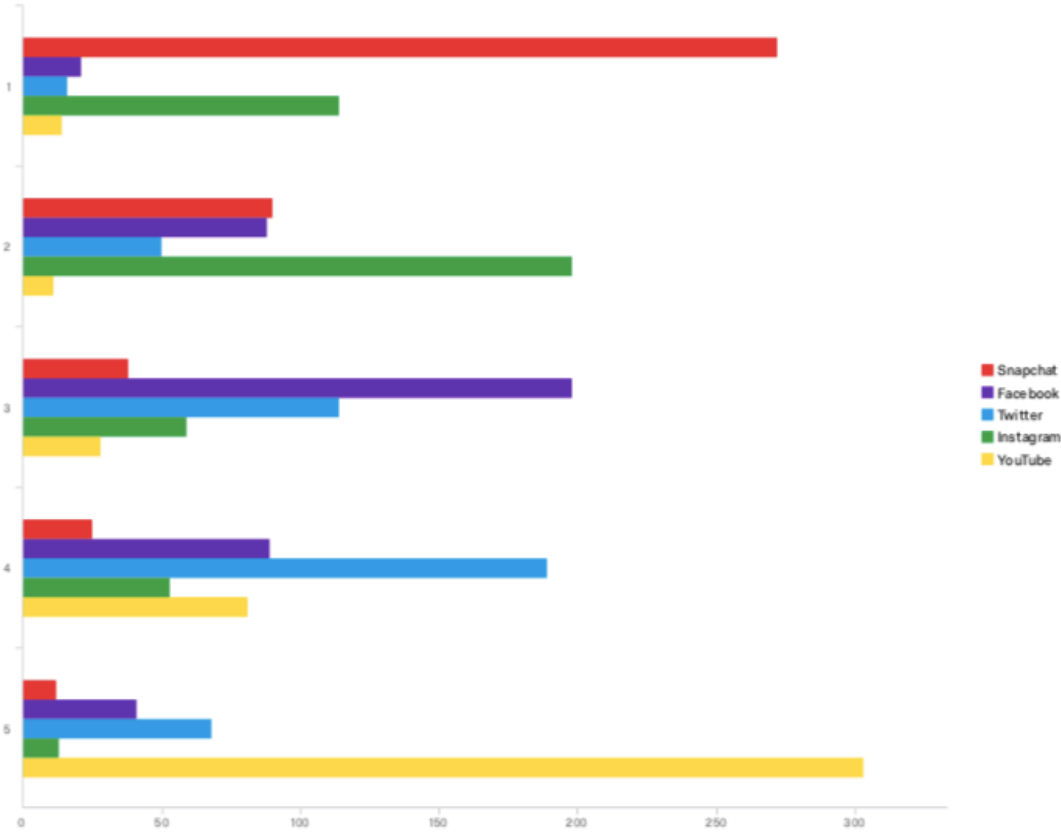


#	Field	#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
2	Facebook	1	Snapchat	1.00	3.00	1.79	0.70	0.50	437
3	Twitter	2	Facebook	1.00	3.00	1.78	0.66	0.44	437
4	Instagram	3	Twitter	1.00	3.00	1.71	0.77	0.59	437
5	YouTube	4	Instagram	1.00	3.00	2.15	0.71	0.50	437
6	Twitch	5	YouTube	1.00	3.00	1.76	0.73	0.54	437
		6	Twitch	1.00	3.00	1.08	0.32	0.10	437

#	Field	Not at all influenced	Somewhat influenced	Strongly influenced	Total
1	Snapchat	37.53% 164	46.00% 201	16.48% 72	437
2	Facebook	35.70% 156	51.03% 223	13.27% 58	437
3	Twitter	48.05% 210	32.72% 143	19.22% 84	437
4	Instagram	18.99% 83	47.37% 207	33.64% 147	437
5	YouTube	41.65% 182	40.50% 177	17.85% 78	437
6	Twitch	92.68% 405	6.18% 27	1.14% 5	437

Q14 - Once you attend an event, what social media platform are you most likely to use?

(1 = most likely, 5 = least likely)

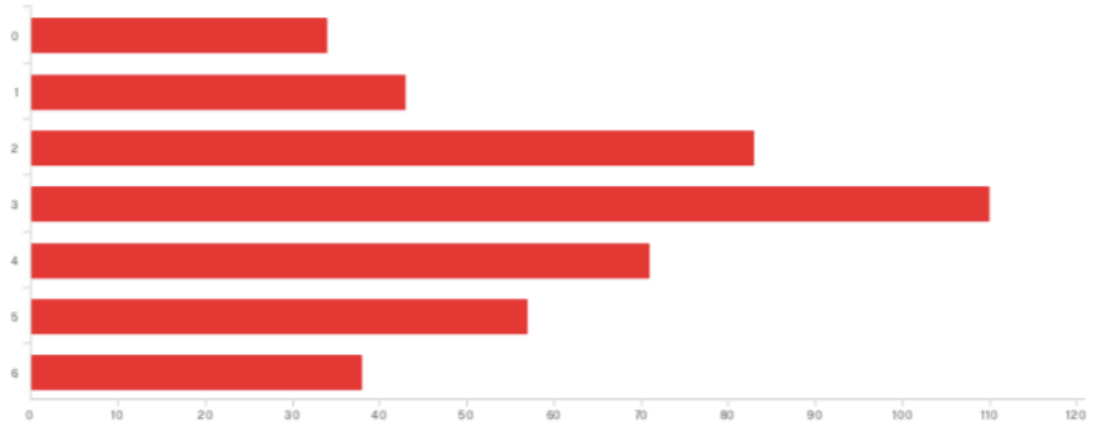


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Snapchat	1.00	5.00	1.66	1.03	1.07	437
2	Facebook	1.00	5.00	3.09	0.98	0.96	437
3	Twitter	1.00	5.00	3.56	1.00	1.01	437
4	Instagram	1.00	5.00	2.21	1.05	1.11	437
5	YouTube	1.00	5.00	4.48	0.96	0.91	437

#	Field	1	2	3	4	5	Total
1	Snapchat	62.24% 272	20.59% 90	8.70% 38	5.72% 25	2.75% 12	437
2	Facebook	4.81% 21	20.14% 88	45.31% 198	20.37% 89	9.38% 41	437
3	Twitter	3.66% 16	11.44% 50	26.09% 114	43.25% 189	15.56% 68	437
4	Instagram	26.09% 114	45.31% 198	13.50% 59	12.13% 53	2.97% 13	437
5	YouTube	3.20% 14	2.52% 11	6.41% 28	18.54% 81	69.34% 303	437

Showing rows 1 - 5 of 5

Q15 - On a scale from 0-10, how likely are you to attend an event that is promoted by some sort of influencer, athlete, or celebrity?

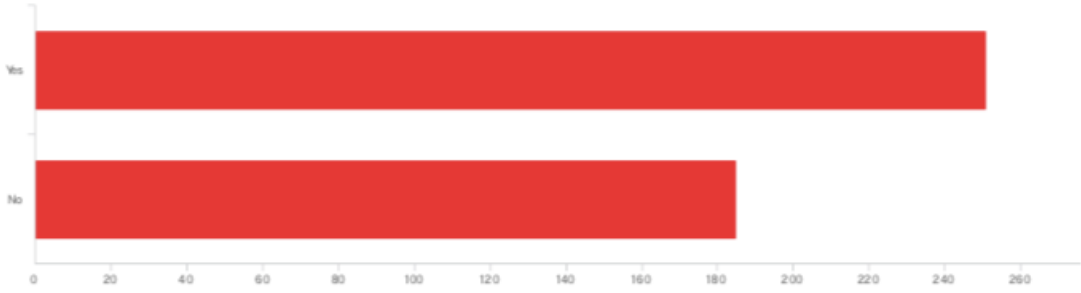


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	On a scale from 0-10, how likely are you to attend an event that is promoted by some sort of influencer, athlete, or celebrity?	1.00	7.00	4.06	1.66	2.75	436

#	Field	Choice Count
1	0	7.80% 34
2	1	9.86% 43
3	2	19.04% 83
4	3	25.23% 110
5	4	16.28% 71
6	5	13.07% 57
7	6	8.72% 38
		436

Showing rows 1 - 8 of 8

Q16 - Have you ever tried a product or attended an event due to celebrity influence?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Have you ever tried a product or attended an event due to celebrity influence?	1.00	2.00	1.42	0.49	0.24	436

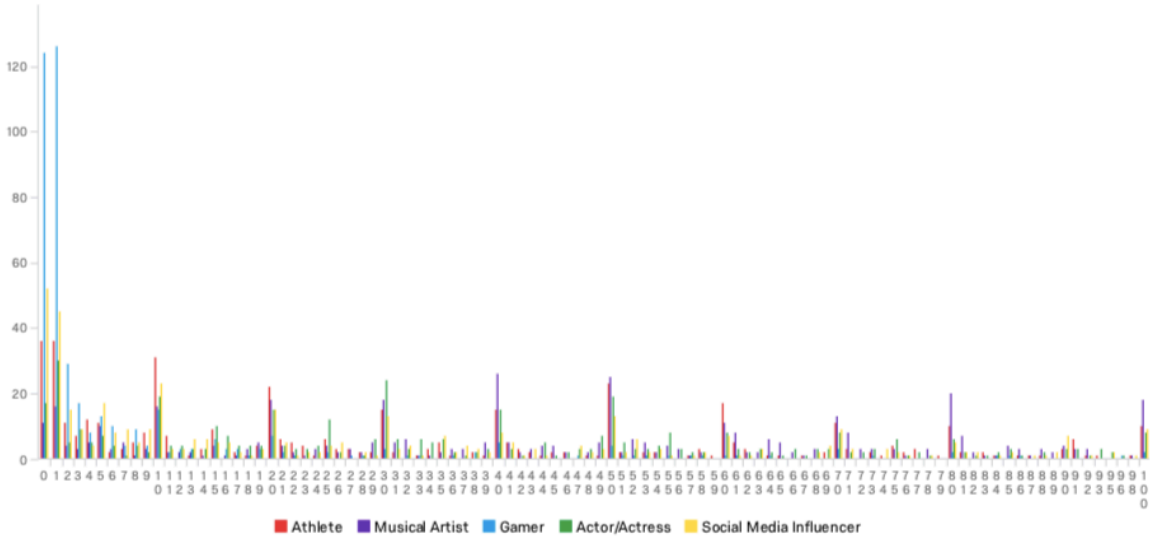
#	Field	Choice Count
1	Yes	57.57% 251
2	No	42.43% 185

436

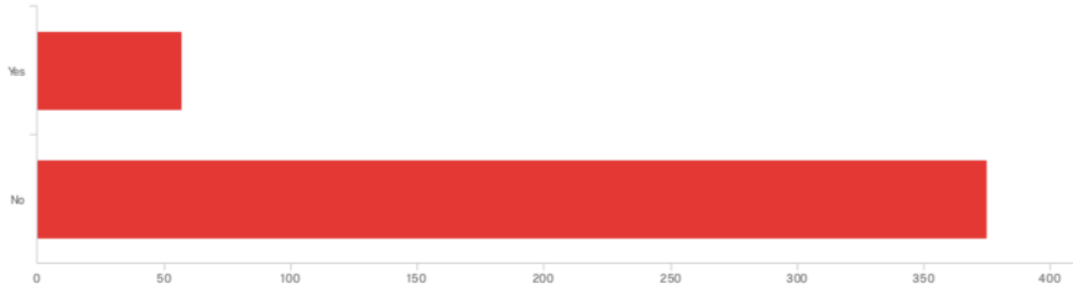
Showing rows 1 - 3 of 3

Q17 - How much are you influenced by each area of celebrity?

#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Athlete	0.00	100.00	31.42	28.96	838.68	436
2	Musical Artist	0.00	100.00	44.42	28.56	815.39	436
3	Gamer	0.00	100.00	8.18	17.22	296.38	436
4	Actor/Actress	0.00	100.00	35.73	27.25	742.38	436
5	Social Media Influencer	0.00	100.00	27.03	28.53	813.71	436



Q18 - When it comes to live entertainment events, is there a brand you trust more than others?



1 When it comes to live entertainment events, is there a brand you trust more than others? - Selected Choice 1.00 2.00 1.87 0.34 0.11 432

#	Field	Choice Count
1	Yes	13.19% 57
2	No	86.81% 375

432

Showing rows 1 - 3 of 3

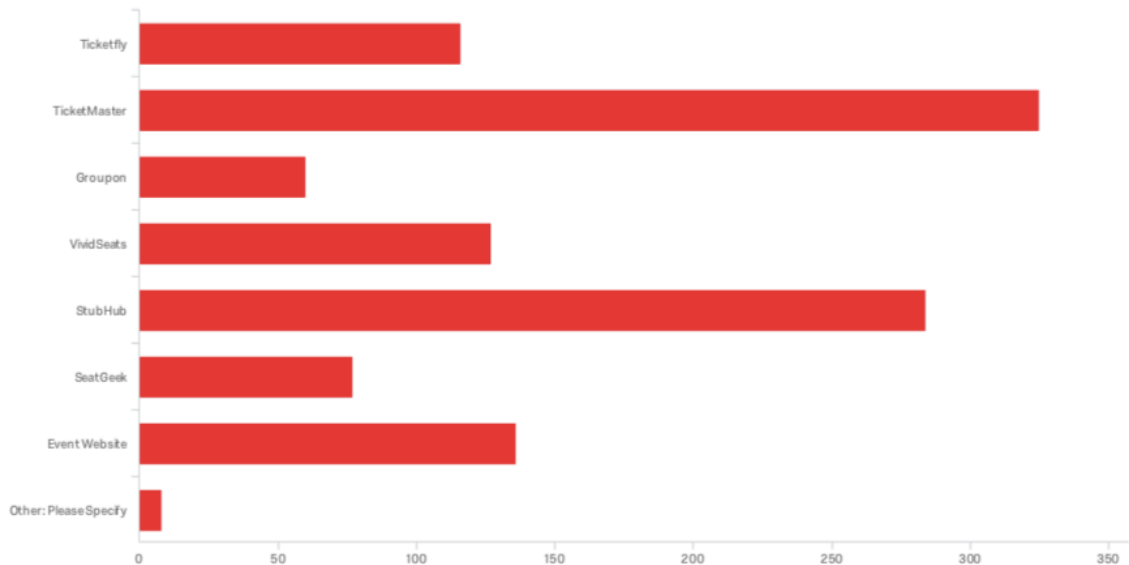
Q18_1_TEXT - Yes

Q18_1_TEXT - Yes	Ticket fly and ticket master	twitch	
Yes	NFL	StubHub	
Stubhub	certified ticket sites	Ticketmaster	ESPN
Stubhub	ticketmaster, stubhub	Ticketmaster	CocaCola (for drinks, I don't trust unlabeled cups)
stuv\bhub	Livenation	Ole Miss Sports	Insomniac
Sporting events	vivid seats	Live nation	
ticketmaster	live nation	ticketmaster	
anything but Fyre	Twitich	LiveNation	
	Ticketmaster	LiveNation	
	NFL	ticketmaster	
	I trust anime blues for convent	ticketmaster	
	Wide spread Panic	ticketmaster	
		E! Entertainment	

Q19 - What are the main reasons you might decide to not attend a live entertainment event? (1=main reason, 6=not as important)

#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Not interested in the type of event	0.00	100.00	58.82	39.82	1585.35	432
2	Not interested in the performance lineup	0.00	100.00	58.25	35.45	1256.74	432
3	Ticket price is too expensive	0.00	100.00	58.20	33.30	1108.80	432
4	Getting to the event is either too difficult or expensive	0.00	100.00	49.49	32.42	1051.07	432
5	Work conflict	0.00	100.00	38.35	33.52	1123.55	432
6	Difficult location (too far away, too expensive, etc.)	0.00	100.00	56.48	32.86	1080.04	432

Q20 - When it comes to getting tickets for events, where are you most likely to purchase them? (Select all that apply)



#	Field	Choice Count
1	Ticketfly	10.24% 116
2	TicketMaster	28.68% 325
3	Groupon	5.30% 60
4	VividSeats	11.21% 127
5	StubHub	25.07% 284
6	SeatGeek	6.80% 77
7	Event Website	12.00% 136
8	Other: Please Specify	0.71% 8

1133

Showing rows 1 - 9 of 9

craigslist

From the event website

Gametime

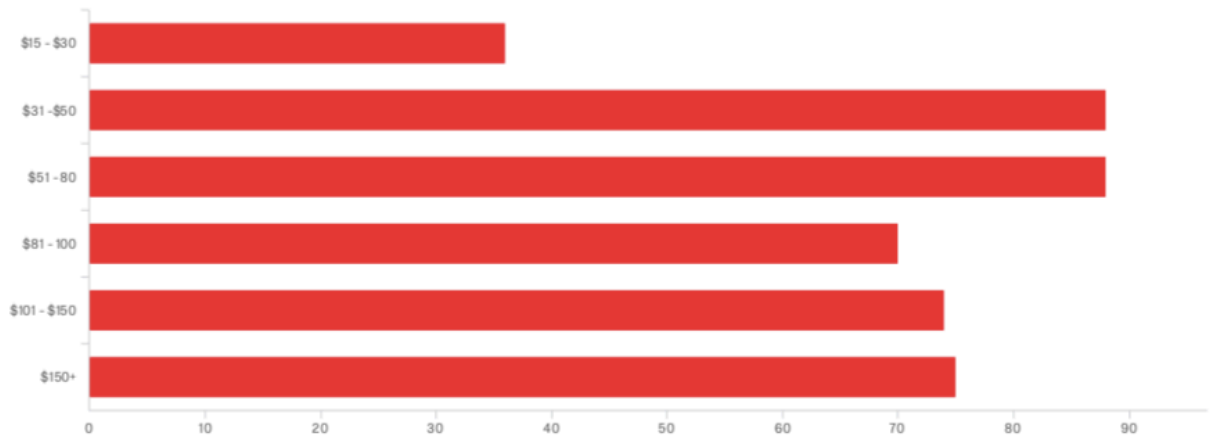
Gametime

Gametime

Eventbrite

Box office

Q21 - How much are you willing to pay to attend an event?

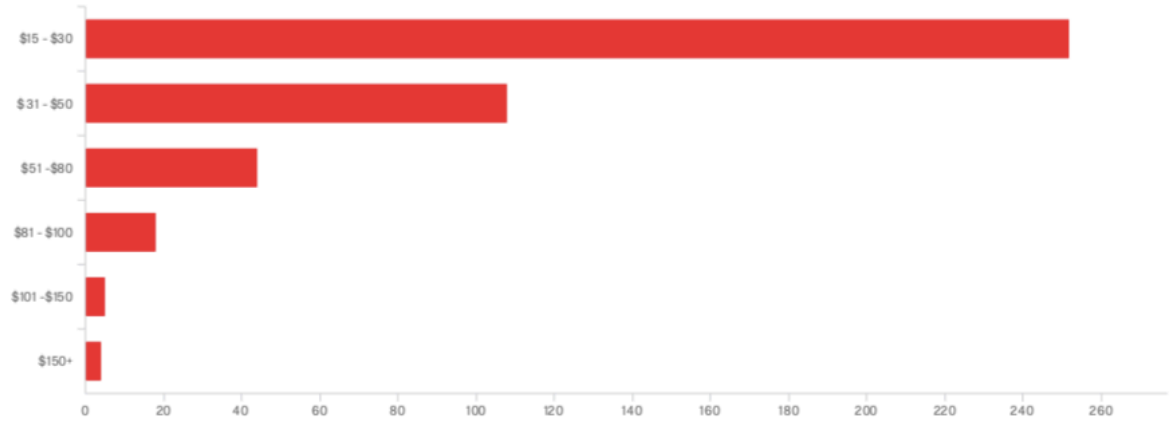


#	Field	Choice Count
1	\$15 - \$30	8.35% 36
2	\$31 - \$50	20.42% 88
3	\$51 - 80	20.42% 88
4	\$81 - 100	16.24% 70
5	\$101 - \$150	17.17% 74
6	\$150+	17.40% 75

431

Showing rows 1 - 7 of 7

Q22 - How much are you willing to pay on ancillary items during the event?



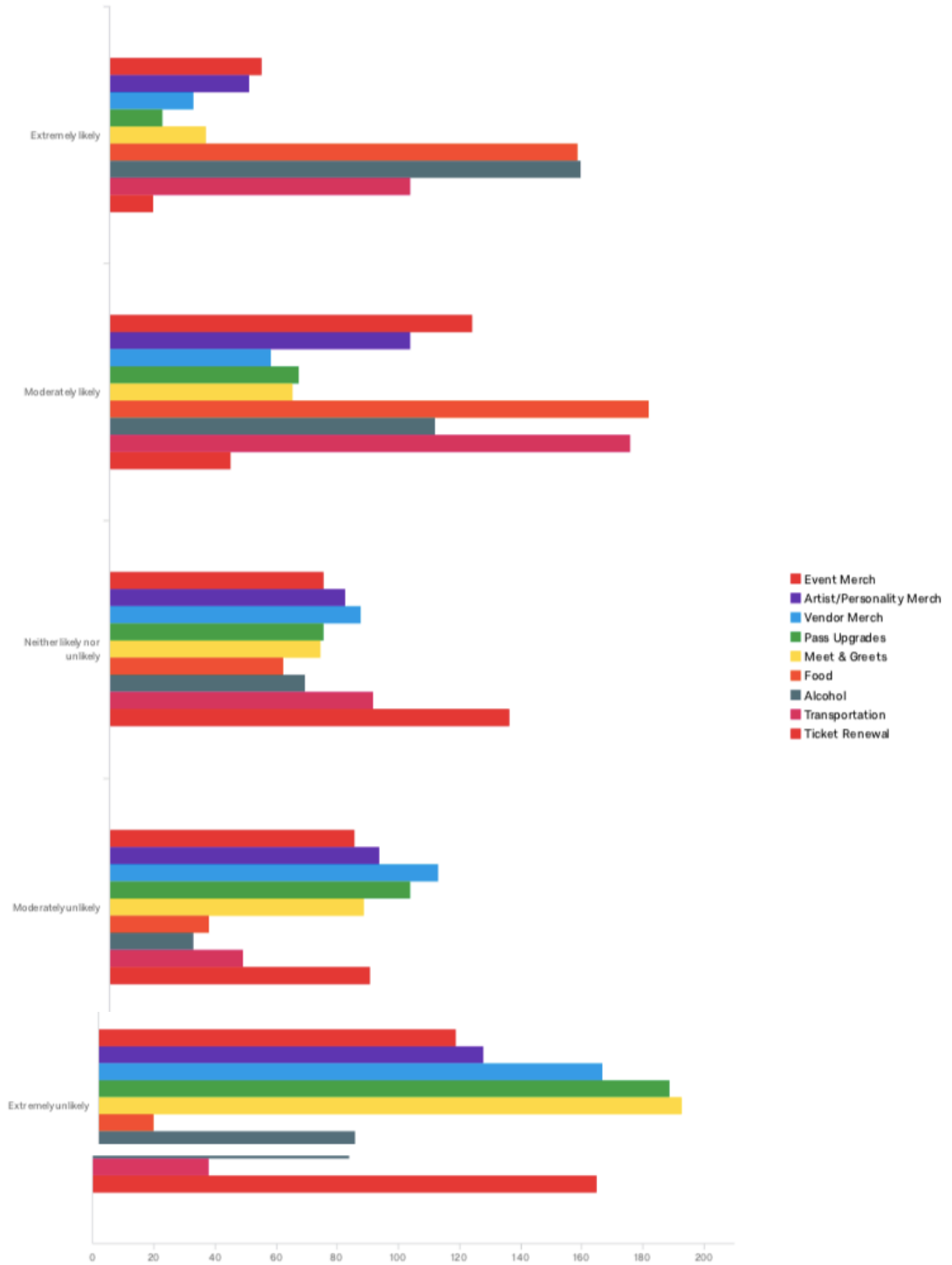
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How much are you willing to pay on ancillary items during the event?	1.00	6.00	1.67	1.00	1.00	431

#	Field	Choice Count
1	\$15 - \$30	58.47% 252
2	\$ 31 - \$50	25.06% 108
3	\$51 - \$80	10.21% 44
4	\$81 - \$100	4.18% 18
5	\$101 - \$150	1.16% 5
6	\$150+	0.93% 4

431

Showing rows 1 - 7 of 7

Q23 - How likely are you to spend money on these items during an event?



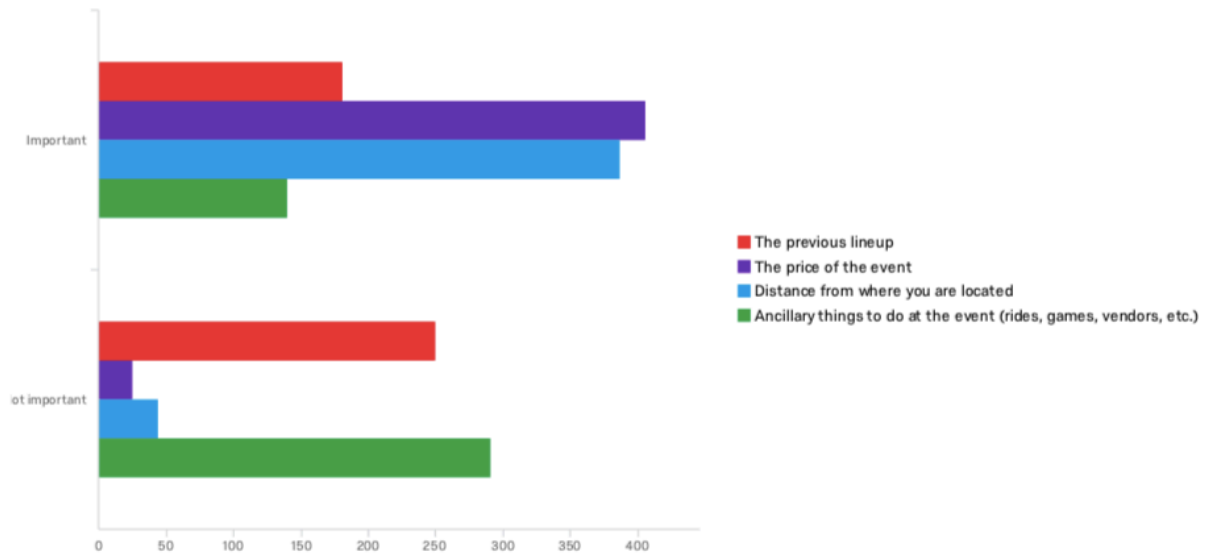
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Event Merch	1.00	5.00	3.23	1.39	1.94	431
2	Artist/Personality Merch	1.00	5.00	3.35	1.37	1.89	431
3	Vendor Merch	1.00	5.00	3.77	1.25	1.56	431
4	Pass Upgrades	1.00	5.00	3.87	1.22	1.50	431
5	Meet & Greet	1.00	5.00	3.80	1.32	1.75	431
6	Food	1.00	5.00	2.05	1.07	1.15	431
7	Alcohol	1.00	5.00	2.50	1.50	2.25	431
8	Transportation	1.00	5.00	2.44	1.19	1.42	431
9	Ticket Renewal	1.00	5.00	3.81	1.14	1.30	431

#	Field	Extremely likely	Moderately likely	Neither likely nor unlikely	Moderately unlikely	Extremely unlikely	Total
1	Event Merch	11.37% 49	27.15% 117	16.01% 69	18.33% 79	27.15% 117	431
2	Artist/Personality Merch	10.44% 45	22.51% 97	17.63% 76	20.19% 87	29.23% 126	431
3	Vendor Merch	6.26% 27	12.06% 52	18.79% 81	24.59% 106	38.28% 165	431
4	Pass Upgrades	3.94% 17	14.15% 61	16.01% 69	22.51% 97	43.39% 187	431
5	Meet & Greet	7.19% 31	13.69% 59	15.78% 68	19.03% 82	44.32% 191	431
6	Food	35.03% 151	40.37% 174	12.99% 56	7.42% 32	4.18% 18	431
7	Alcohol	35.27% 152	24.36% 105	14.62% 63	6.26% 27	19.49% 84	431
8	Transportation	22.51% 97	38.98% 168	19.72% 85	9.98% 43	8.82% 38	431
9	Ticket Renewal	3.25% 14	9.05% 39	29.93% 129	19.49% 84	38.28% 165	431

Showing rows 1 - 9 of 9

Q24#1 - How important are these factors when it comes to attending an even the next

year? - Click to write Column 1

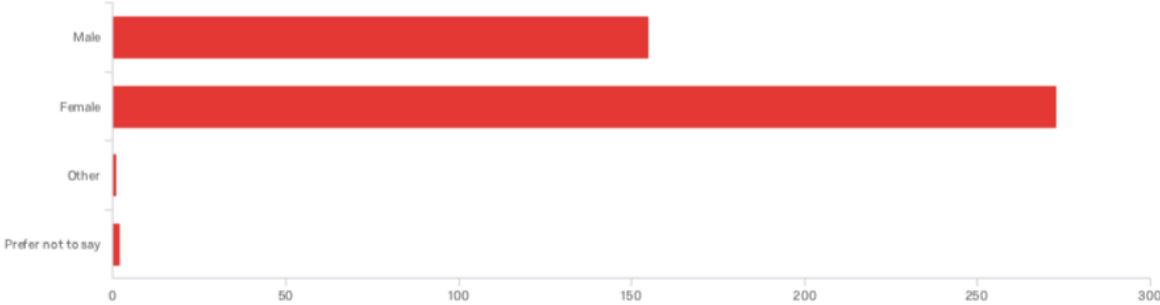


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The previous lineup	1.00	2.00	1.58	0.49	0.24	431
2	The price of the event	1.00	2.00	1.06	0.23	0.05	431
3	Distance from where you are located	1.00	2.00	1.10	0.30	0.09	431
4	Ancillary things to do at the event (rides, games, vendors, etc.)	1.00	2.00	1.68	0.47	0.22	431

#	Field	Important	Not important	Total
1	The previous lineup	42.00% 181	58.00% 250	431
2	The price of the event	94.20% 406	5.80% 25	431
3	Distance from where you are located	89.79% 387	10.21% 44	431
4	Ancillary things to do at the event (rides, games, vendors, etc.)	32.48% 140	67.52% 291	431

Showing rows 1 - 4 of 4

Q25 - What is you gender?



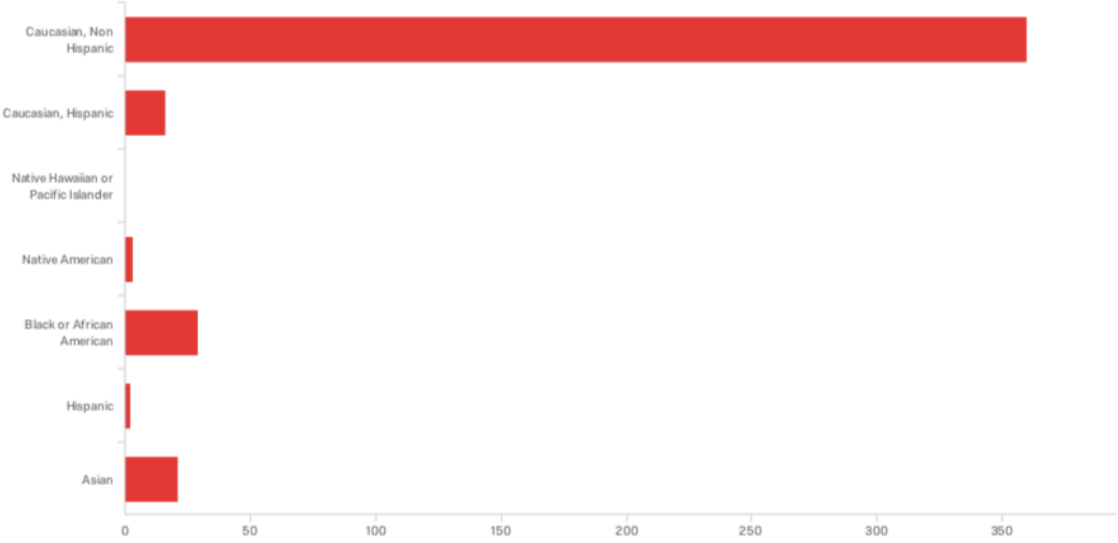
#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is you gender?	1.00	4.00	1.65	0.51	0.26	431

#	Field	Choice Count
1	Male	35.96% 155
2	Female	63.34% 273
3	Other	0.23% 1
4	Prefer not to say	0.46% 2

431

Showing rows 1 - 5 of 5

Q26 - What is your race?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your race?	1.00	7.00	1.64	1.62	2.63	431

#	Field	Choice Count
1	Caucasian, Non Hispanic	83.53% 360
2	Caucasian, Hispanic	3.71% 16
3	Native Hawaiian or Pacific Islander	0.00% 0
4	Native American	0.70% 3
5	Black or African American	6.73% 29
6	Hispanic	0.46% 2
7	Asian	4.87% 21
		431

Showing rows 1 - 8 of 8