

# **MASTER MANAGEMENT**

## **MASTER'S FINAL WORK**

### **PROJECT**

#### **MARKETING PLAN FOR ECO UTOPIA: A 100% RENEWABLE ENERGY MUSIC FESTIVAL**

**TANGUY JEAN A. DELFORGE**

**JANUARY - 2025**



Lisbon School  
of Economics  
& Management  
Universidade de Lisboa

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**TANGUY JEAN A. DELFORGE**

**SUPERVISION:**  
**PROF. BERNARDO T. CHAGAS**

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## ABSTRACT

This project presents a marketing plan for Eco Utopia, a 100% renewable energy-powered music festival conceptualized by Utopia, an innovative events company. The plan's primary objective is to position Eco Utopia as a leader in sustainable entertainment, increasing its brand visibility while creating a meaningful environmental and social impact. Set in Portugal's iconic White Sand Mountains, Eco Utopia combines cutting-edge music experiences with a commitment to eco-friendly practices, catering to the growing demand for sustainable festivals.

To develop this marketing plan, a Pragmatic Research Philosophy was applied, supported by Action Research as the guiding methodology. A mixed-methods approach was used to gather both qualitative and quantitative data, a survey of potential attendees and interviews with organizers of leading eco-festivals such as Pohoda and Øyafestivalen. The findings revealed strong consumer interest in renewable energy initiatives, waste reduction, and transparent sustainability practices, alongside a willingness to pay a premium for eco-conscious experiences.

The insights gained informed the development of marketing strategies and marketing-mix tactics designed to increase awareness, create community engagement, and ensure long-term viability. By addressing key challenges, leveraging digital platforms, and forming strategic partnerships, this marketing plan provides a clear roadmap for achieving Eco Utopia's objectives and establishing it as a leader in the global festival industry.

**Keywords:** Marketing Plan, Music Festival, Sustainable, Renewable Energy

## RESUMO

Este projeto apresenta um plano de marketing para o Eco Utopia, um festival de música movido a energia 100% renovável, concebido pela Utopia, uma empresa de eventos inovadora. O principal objetivo do plano é posicionar o Eco Utopia como líder em entretenimento sustentável, aumentando a visibilidade da sua marca e, simultaneamente criar um impacto ambiental e social significativo. Situado nas icónicas Montanhas da Areia Branca, em Portugal, o Eco Utopia combina experiências musicais de vanguarda com um compromisso com práticas amigas do ambiente, indo ao encontro da crescente procura de festivais sustentáveis.

Para desenvolver este plano de marketing, foi aplicada uma Filosofia de Investigação Pragmática, apoiada pela Investigação-Ação como metodologia orientadora. Foi utilizada uma abordagem de métodos mistos para recolher dados qualitativos e quantitativos, incluindo inquéritos a potenciais participantes e entrevistas com organizadores de festivais ecológicos de referência, como o Pohoda e o Øyafestivalen. Os resultados revelaram um forte interesse dos consumidores em iniciativas de energias renováveis, redução de resíduos e práticas de sustentabilidade transparentes, juntamente com uma vontade de pagar um prémio por experiências com consciência ecológica.

Os conhecimentos adquiridos serviram de base para o desenvolvimento de estratégias de marketing e táticas de marketing-mix concebidas para aumentar a consciencialização, criar o envolvimento da comunidade e garantir a viabilidade a longo prazo. Ao abordar os principais desafios, alavancar plataformas digitais e formar parcerias estratégicas, este plano de marketing fornece um roteiro claro para alcançar os objectivos da Eco Utopia e estabelecê-la como líder na indústria global de festivais.

**Palavras-chave :** Marketing Plan, Music Festival, Sustainable, Renewable Energy

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## 1. Introduction

The music festival industry has grown far beyond traditional entertainment, evolving into a space where social impact and environmental consciousness are taking more and more importance (Packer & Ballantyne, 2011). Eco Utopia is a new initiative that embodies this shift, bringing together music, sustainability, and the community in an innovative festival format. This project is part of a broader effort to develop a comprehensive marketing strategy for Utopia, an innovative event company founded by Julio Gama and Tanguy Delforge. Utopia's mission is to create music festivals that blend entertainment with charitable contributions while promoting environmental sustainability. The main goal of this project is to increase Utopia's brand awareness and reinforce its unique positioning as a socially and environmentally conscious brand by hosting a festival in Portugal powered entirely by 100% renewable energy and supporting other sustainable practices in a festival.

The growing interest in sustainable events highlights a promising market opportunity for companies like Utopia. Research suggests that environmentally sustainable events not only minimize their environmental impact but also enhance brand image and customer loyalty, as attendees are increasingly motivated to support eco-conscious brands (Andersson & Getz, 2009). This aligns with Utopia's goal to organize fully renewable-energy-powered music festivals, exemplifying the company's dedication to sustainable practices. Utopia is distinguishable by its dual focus on environmental responsibility and community impact. Each event blends musical performances with initiatives that benefit local causes, setting it apart from conventional festival models. This approach reflects broader trends in the event management industry, where consumers (event goers) now prioritize sustainability, authenticity, and social impact in their event choices (Palma, 2023).

Utopia's operations have expanded internationally, with events held in Portugal, Italy, and the United States, emphasizing its global vision. With its diverse portfolio of locations and focus on sustainability, Utopia aims to position itself as a pioneer in the eco-friendly festival niche. The company's commitment to renewable energy and local contributions resonates with the increased consumer demand for sustainable tourism and eco-conscious event experiences (Han, 2021). This strategy also reflects Utopia's commitment to reducing its carbon footprint

and supporting sustainable development goals, an important consideration given the environmental impact of large-scale events.

Given the niche yet rapidly expanding market for sustainable events, this project will explore several key research questions that underpin Utopia's marketing strategy:

1. How can Eco Utopia grow its brand awareness locally and internationally as the first 100% renewable energy-powered festival in Portugal?
2. What marketing approaches can effectively communicate Utopia's unique blend of entertainment, sustainability, and social impact while attracting and retaining a loyal community?
3. How can Eco Utopia leverage digital platforms, influencers, and strategic partnerships to engage audiences and amplify its sustainability message?

By addressing these questions, the project aims to provide actionable insights that will strengthen Utopia's market position, foster brand loyalty, and contribute to a growing movement of eco-conscious events that align with modern consumer values.

## **2. Literature Review**

### *2.1 Marketing Plan Fundamentals*

Marketing planning involves a systematic and dynamic approach aimed at setting clear marketing objectives and formulating detailed plans for achieving them (Westwood, 2019). It encompasses the integration of all marketing components and procedures into one cohesive plan, ensuring that every element aligns with the company's goals and vision (Westwood, 2019). A marketing plan serves as a critical roadmap, guiding a company's efforts to engage its audience effectively and grow its brand presence (Westwood, 2019). In marketing planning, a distinction is often drawn between strategic and tactical plans (McDonald, 2007). Strategic plans are generally long-term, going from three to five years, and focus on broader goals and positioning (McDonald, 2007). In contrast, tactical plans are shorter-term, usually lasting one year or less, and focus on implementing specific actions to meet immediate objectives (McDonald, 2007).

Developing a marketing plan enables companies to align their activities with customer expectations and market demands. According to Kotler, Armstrong, and Opresnik (2018), marketing planning is instrumental in identifying market opportunities and tailoring efforts to meet these demands effectively. This process includes conducting a comprehensive analysis of the market environment, defining objectives, understanding the target audience, and allocating resources efficiently. A marketing plan provides a structured framework for decision-making and helps guide a company's actions based on both internal insights and external market trends (Kotler et al., 2018). Additionally, marketing plans enable to explore, evaluate and adjust current strategies. This process ensures that the company can respond to shifting market conditions and continually improve its approach (Westwood, 2019). Marketing plans are important because of their ability to coordinate various organizational elements such as action programs, resource allocation, and corporate culture toward a unified goal (Kotler et al., 2018).

## *2.2 Sustainable Tourism and Events*

Sustainable tourism is a growing field of interest and importance, especially as environmental concerns become more prominent globally (Gössling, Hall & Weaver, 2009). Sustainable tourism aims to balance the economic, environmental, and social impacts of tourism activities, ensuring that they contribute positively to the host communities while preserving resources for future generations (Gössling et al., 2009).

### *2.2.1 Sustainable Tourism Concepts and Frameworks*

As highlighted by Hall and Lew (2009), the concept of sustainable tourism focuses on responsible travel practices that aim to minimize environmental impacts while maximizing socio-economic benefits for local communities. This includes efforts to reduce waste, conserve water and energy, and engage in responsible sourcing. Eco-friendly festivals can support sustainable tourism by implementing practices such as waste reduction programs, renewable energy use, and local sourcing of food and materials. Research suggests that festivals and events that adopt sustainable practices can enhance their appeal to eco-conscious tourists and build loyalty among attendees who prioritize sustainability (Werner, Griesse & Bosse, 2020). Moreover, sustainable tourism frameworks provide a structure for integrating environmental practices into event management. For instance, the triple bottom line framework, which includes economic, social, and environmental pillars, is widely used to guide sustainability in tourism and events (Elkington, 1998).

### *2.2.2 Benefits of Sustainable Event Practices*

Adopting sustainable practices in event management has numerous advantages, including enhanced brand reputation, increased customer satisfaction, and potential cost savings (Mair & Laing, 2013). As attendees become more environmentally aware, they are likely to support events that reflect their values. Mair and Laing (2013) emphasize that environmentally responsible practices at festivals positively influence attendee satisfaction and can even justify premium ticket pricing. Sustainable practices such as using renewable energy sources, promoting low-impact transportation options, and reducing single-use plastics can enhance the festival's image and position it as a leader in eco-friendly events Mair and Laing (2013). Furthermore, research indicates that sustainability initiatives in events foster stronger community relationships, as local stakeholders often view these events as less disruptive and more beneficial than traditional, less sustainable events (Andersson & Getz, 2009).

### *2.2.3 The Role of Festivals in Promoting Sustainable Tourism*

Festivals like Eco Utopia have the potential to drive sustainable tourism by promoting environmentally friendly behavior among attendees and raising awareness about local sustainability issues. By creating a space that exemplifies sustainability, it can educate its audience on best practices and encourage them to adopt similar practices in their daily lives (Laing & Frost, 2010). This "demonstration effect" can have a lasting impact, as attendees take the values and habits they experience at the festival back to their own communities.

Research by Laing and Frost (2010) suggests that festivals can serve as platforms for raising environmental awareness, particularly when they incorporate educational elements, such as workshops on sustainable living or displays highlighting local environmental efforts. Integrating educational components on renewable energy, recycling, and other green practices would enhance its role as an advocate for sustainability.

## *2.3 Marketing for Sustainable Events*

Effective marketing for sustainable events is essential for attracting environmentally conscious audiences and establishing a credible eco-friendly brand. Marketing strategies for sustainable events emphasize transparency, authenticity, and a commitment to reducing environmental impacts, which are increasingly valued by modern consumers (Font & McCabe, 2017).

A key component of sustainable event marketing is to integrate educational elements. Research suggests that festivals promoting sustainability can enhance engagement by educating attendees about environmental issues (Laing & Frost, 2010). Targeting eco-conscious consumers, primarily Millennials and Gen Z, is crucial, as they prioritize ethical brands and experiences (Sheth, 2020). Social media platforms like Instagram and TikTok are effective channels for reaching these demographics, foster a community of engaged followers (Rezek, 2022). Partnerships with eco-conscious influencers can amplify this reach, helping the festival connect with a broader audience.

Collaborations with like-minded brands and organizations are another powerful tool. Partnering with sustainability-focused brands and local eco-friendly vendors not only strengthens Eco Utopia's image but also broadens its reach and credibility (Dangelico & Vocalelli, 2017). These partnerships allow for cross-promotional opportunities, enhancing the festival's appeal to consumers who prioritize sustainability. Measuring the impact of marketing efforts requires specific metrics beyond attendance, such as social media engagement, attendee feedback on sustainability practices, and environmental impact reduction (Mair & Laing, 2013).

#### *2.4 Renewable Energy in Event Production*

Incorporating renewable energy in event production is essential for reducing environmental impacts and attracting eco-conscious audiences. Events can benefit from using sustainable energy sources such as solar, wind, and bioenergy, which help minimize greenhouse gas emissions and resonate with attendee values. Utilizing renewable energy not only decreases the carbon footprint but could also potentially enhances the event's brand image by highlighting a strong commitment to sustainability.

Solar energy, for instance, is a highly practical and sustainable option, as solar panels could power stages, lighting, and vendor areas, particularly during daytime events (Jones, 2014). In areas with consistent wind, temporary wind turbines can supplement solar power, providing a diversified energy mix even though wind energy is less commonly used in events due to logistical challenges (Laing & Frost, 2010). Additionally, bioenergy, derived from organic waste, offers an eco-friendly alternative for powering generators while also contributing to waste reduction (Lee et al. 2019). Combining these renewable sources can help

Eco Utopia develop a reliable, fossil-free energy system that aligns with its green mission and strengthens its appeal among environmentally conscious attendees.

Nonetheless, implementing renewable energy comes with challenges like high initial costs and logistical issues. However, partnerships with renewable energy providers can offer solutions, providing equipment and expertise in exchange for visibility at the event (Raj & Musgrave, 2009; Laing & Frost, 2010).

### *2.5 Trends in Music Festivals and Eco-Tourism*

The convergence of music festivals and eco-tourism has generated a new wave of event experiences that prioritise both entertainment and environmental consciousness. As mentioned in the above sections, music festivals have evolved beyond traditional formats to incorporate sustainable practices and eco-friendly values, responding to the growing demand for responsible tourism.. Research shows that eco-tourism and sustainable travel have seen substantial growth, with eco-conscious travellers preferring destinations and events that demonstrate a commitment to environmental protection and community involvement (Honey, 2008). By integrating eco-tourism principles, music festivals can attract these travellers who seek both cultural engagement and low-impact entertainment.

Moreover, the "leave no trace" ethos has become a hallmark of environmentally sustainable festivals, encouraging attendees to reduce their environmental footprint during events (Mair & Laing, 2012). By promoting such practices, festivals not only reduce waste and minimize their impact on the environment but also create a culture of environmental awareness among attendees. For Eco Utopia, adopting this sustainable approach aligns with its mission to lead in sustainable event practices while gathering a community of eco-conscious festival-goers. The rise of sustainable tourism reflects a broader shift towards experiences that provide both cultural and environmental value. As consumer awareness of environmental issues grows, tourism initiatives, including festivals that adopt sustainable practices, are increasingly likely to gain support from eco-conscious attendees and sponsors (Gössling et al., 2009).

### 3. Frame of Reference for the Marketing Plan

This section provides a structured approach to developing a marketing plan for Eco Utopia, grounded in conceptual and theoretical frameworks that emphasize sustainable marketing and event management.

#### 3.1 Conceptual and Theoretical Frameworks

The marketing plan for Eco Utopia draws upon two primary theoretical perspectives: *sustainable marketing* and *experiential marketing*. Sustainable marketing emphasizes the importance of aligning marketing strategies with environmental responsibility, which is crucial for Eco Utopia's commitment to a 100% renewable energy-powered eco-festival. This concept is supported by Elkington's (1998) *Triple Bottom Line* theory, which advocates for a balance between economic, environmental, and social outcomes. For Eco Utopia, this involves creating value not only for attendees but also for the environment and local communities.

Experiential marketing, on the other hand, focuses on engaging consumers through memorable and meaningful experiences (Pine & Gilmore, 2002). Music festivals are inherently experience-driven, but Eco Utopia aims to deepen this engagement by integrating eco-friendly practices and creating a community-oriented atmosphere. Table 1 presents the frame of reference for this marketing plan.

Table 1: Frame of Reference

Structure	Authors
History, Mission, Vision, Values	(Kotler, Armstrong, & Opresnik, 2018), (Westwood, 2019)
Current Marketing Situation	(Wood, 2017), (Kotler, Armstrong, & Opresnik, 2018), (Poniewaz, 2020)
<b>Internal Audit</b> Human Resources, Financial Resources, Partnerships, Product, Price, Promotion, Place.	(Wood, 2017), (Kotler, Armstrong, & Opresnik, 2018), (Poniewaz, 2020)
<b>External Audit</b> Macro Analysis: PESTLE (Political/Legal Factors, Economic Factors, Socio-cultural Factors, Technological Factors, Environmental Factors).	(Kotler, Armstrong, & Opresnik, 2018), (Ramly & Hussein, 2018), (Yüksel, 2012)
Micro Analysis: Competitive Analysis, Michael Porter's Five Forces Model, Critical Success Factors & Competitive Advantages	(Kotler, Armstrong, & Opresnik, 2018), (Westwood, 2019)
SWOT/TOWS Analysis	(Kotler, Armstrong, & Opresnik, 2018), (Kulshrestha & Puri, 2017), (Poniewaz, 2020), (Ramly & Hussein, 2018), (Westwood, 2019), (Wood, 2017)



Marketing Strategies	(Kotler, Armstrong, & Opresnik, 2018), (Luther, 2011), (Westwood, 2019), (Wood, 2017)
Segmentation, Targeting & Positioning	(Kotler, Armstrong, & Opresnik, 2018), (Luther, 2011), (Westwood, 2019), (Wood, 2017)
Marketing Objectives	(Kotler, Armstrong, & Opresnik, 2018), (Luther, 2011), (Westwood, 2019), (Wood, 2017)
Marketing Mix: Product, Price, Promotion, Place, Process, Physical Evidence	(Grönholm, 2012), (İşoraité, 2016), Kotler, Armstrong, & Opresnik, 2018), (Westwood, 2019), (Wood, 2017)
Planning, Implementation, and Control	(Kotler, Armstrong, & Opresnik, 2018), (Westwood, 2019), (Wood, 2017)

Source: own elaboration

## 4. Methodology

### 4.1 Objectives and Research Approach

To create a marketing plan for Eco Utopia, a sustainable music festival, taking place in the “White Sand Mountains” in Lisbon area (Portugal) and which will be powered by renewable energy, the primary objective is to attract an eco-conscious audience while establishing the festival as a leader in environmentally friendly events in Portugal and in turn internationally. This marketing plan aims to explore how Eco Utopia can best position itself in the competitive festival market in Portugal by leveraging sustainability as its unique selling point and promoting practices aligned with the values of its target audience.

The research is grounded in a Pragmatic Research Philosophy, which prioritizes practical, actionable outcomes over theoretical generalizations. Pragmatism emphasizes the use of mixed methods to address real-world challenges, allowing for a combination of qualitative insights and quantitative data to inform decisions (Saunders et al., 2019). This philosophy is particularly suited for Eco Utopia’s marketing plan, as it seeks to balance data-driven strategies with stakeholder-driven insights to create a marketing approach that is both efficient by targeting the right audience and actionable with clear steps on how to maximize impact and reach. To operationalize this philosophy, the study adopts Action Research as its primary research strategy. As explained by Saunders et al. (2019), Action Research involves investigating and assessing potential solutions to challenges within an organization while simultaneously improving and driving organizational change. Action Research is an ideal approach for Utopia as it allows the company to systematically explore and implement sustainable practices while driving meaningful change within its operations. Since Utopia has

not yet adopted sustainability initiatives, this iterative process enables the company to identify challenges, experiment with solutions, and evaluate their effectiveness in real-time. By continuously refining its strategies, Utopia can transition towards a more environmentally conscious model while aligning its practices with its mission to create impactful, socially and environmentally responsible events.

Additionally, this approach integrates the collection of primary data (surveys and interviews) and secondary data (reports and academic literature), allowing for a comprehensive understanding of the target market and sustainability trends. Through this integration of Pragmatic Research Philosophy and Action Research, the methodology ensures that the marketing plan for Eco Utopia is both evidence-based and tailored to its mission. This dual focus on practicality and collaboration aligns perfectly with Eco Utopia's commitment to innovation, sustainability, and community engagement.

#### *4.2 Data Collection Methods*

To develop a marketing plan for Eco Utopia, a mixed-methods approach was used, combining primary and secondary data collection method. An abductive approach guided the research process, combining theoretical insights with empirical findings to refine marketing strategies. According to Saunders et al. (2019), the abductive approach allows for a dynamic combination between data and theory, enabling researchers to address gaps in understanding and develop context-specific solutions.

##### *4.2.1 Primary Data Collection*

Quantitative data was collected through conducting online survey using Qualtrics, gathering valuable data from potential festival attendees. For Eco Utopia, the purpose of conducting surveys is to identify key demographics, covering questions such as age, gender, nationality and education level to define the target audience. Other questions were designed to understand the importance of sustainability practices in our respondent's daily life which was then followed by questions about their willingness to pay a higher ticket price for eco-conscious events. Finally, questions were asked about potential barriers to participation, to understand what would prevent them to attend festivals and eco-festivals. The survey questions were designed by using existing literature on sustainable event management (Mair & Laing, 2013)

and consumer behavior in eco-tourism (Font & McCabe, 2017) to assure alignment with established findings. These insights help in segmenting the target audience, tailoring marketing messages, and refining the festival's offerings to meet attendee expectations effectively. By capturing diverse perspectives, surveys provide a reliable foundation for data-driven decision-making. The abductive approach is particularly useful here, as survey findings will not only test existing theories about consumer behavior but also provide new insights that may require refining these theories.

Additionally, two semi-structured interviews with Marie Rosted Furseth (Head of Sustainability) and Food at the Øyafestivalen Festival and Ondrej Poláček (Production Manager) at Pohoda Festival complemented survey data by offering qualitative depth and context to the quantitative insights. These interviews were aimed to gather information on sustainability challenges and opportunities, audience engagement strategies, and best practices from similar eco-festivals. The purpose of this approach was to understand the practicalities of integrating renewable energy and sustainable practices into festival operations, as well as to explore how to engage festivalgoers effectively in these initiatives. By discussing with experienced event organizers, interviews provided a deeper understanding on how these festivals best engage with their customers and gain a strong position on the event market. These insights can then be used to inform the development of Eco Utopia's marketing strategies. According to Saunders et al. (2019), this method allows researchers to explore complex themes and uncover nuanced perspectives.

#### *4.2.2 Secondary Data Collection*

Secondary data collection for Eco Utopia utilized detailed reports from two renowned eco festivals: the Øyafestivalen and Green Gathering Festival. These reports provide comprehensive insights into the implementation of sustainable practices in large-scale events (Øyafestivalen, 2024; Green Gathering, 2023). Øyafestivalen's report emphasizes strategies for reducing carbon emissions, assuring inclusivity, and engaging local communities. While Green Gathering's analysis highlights the carbon impacts of different festival activities and their mitigation strategies. This approach enables Eco Utopia to draw on quantitative data and proven methodologies, guiding its efforts in adopting innovative sustainable practices. By analyzing these reports, Eco Utopia can ensure that its strategies are informed by industry-leading examples, aligning with its environmental goals and enhancing its appeal to eco-conscious audiences.

### *4.3. Analysis and Discussion of Results*

#### *4.3.1. Qualitative Study Results*

To collect qualitative data, two festival organizers from two different major Eco festivals were interviewed. The first interviewee was Ondrej Poláček from “Pohoda Festival” and the second interviewee was Marie Rosted Furseth from “Oyafestivalen”. Both accepted to do an online meeting during which topics such as festival logistical planning, audience segmentation and targeting, marketing strategies, and sustainability initiatives were discussed.

The first question in the interview (Appendix B) was about how the interviewee approaches planning and organizing the logistics of the festival, including venue selection, scheduling and coordination. This question is based on previous literature about event research and policy for planned events (Getz, 2007). The second question covered the topic of brand identity within the festival market, trying to understand how a festival can maintain a distinct identity in a competitive market. This question was inspired by literature that explores challenges and opportunities associated with staging green events (Laing & Frost, 2010). The third question was designed to understand what the key challenges are faced when organizing a festival and how those are overcome. This question was inspired from an article covering the topics of motivations, barriers and outcomes in staging green festivals (Mair & Laing, 2012). The fourth question was about aims to understand what the key audience segments for the eco-festival are and how they identify them. This question is based on literature that discusses the motives of visitors attending festival events (Crompton & McKay, 1997). The fifth question was about how to tailor the marketing and programming of the festival to appeal to different audience segments. The question was inspired from the literature about event research by Getz (2007). The sixth question covered the topic of engagement with festival-goers with sustainability initiatives which was inspired from the research done on staging green events by Laing and Frost (2010). The seventh question regarded the main challenges faced when implementing sustainable practices at the festival. The question was raised based on research about the role of sustainability-focused events conducted by Mair and Laing (2013). The eighth question explored how the festivals collaborate with sustainability experts, vendors and local communities to enhance the festival’s sustainability. This question was inspired from the research about challenges and opportunities associated with staging green events (Laing & Frost, 2010). Finally, the last question of the interview was about how those festivals measured

the success of their sustainability initiatives. This question was based on the literature about the role of sustainability-focused events (Mair & Laing, 2013).

Those themes and questions were chosen to gain valuable insights about strategic and operational aspects that are critical to the festival's success. The most valuable information gained from the discussion was about how the two festivals were able to gain a distinguished position in the market and use the right marketing techniques to attract their targeted audiences. To extract the data from the interviews and organize the different insights into topics that were discussed during the meeting, an AI tool called "Jamie AI" was used. It effectively recorded and summarized the meetings into notes. The organized transcriptions then made it easier to extract relevant information for further analysis which was used in the parts of the marketing plan. Rather than employing thematic analysis software, the data was manually reviewed and categorized based on the main topics discussed during the interviews. This method ensured that the analysis remained focused and aligned with the specific objectives of the project.

#### *4.3.2. Quantitative Study Results*

As the festival would take place in Portugal, the most valuable and accurate data that could be collected is from Portugal based individuals and more specifically from previous attendees from our last events in Lisbon. The online survey was sent to Utopia's founders' acquaintances based in Lisbon and previous event goers. Answers to the survey can be consulted in Appendix C. The survey collected 113 responses, providing insights into music festival attendees' preferences, behaviors, and opinions, particularly regarding sustainability. A majority (76%) reported attending festivals (Q1, Appendix A), with most (43%) attending two per year (Q2, Appendix A) and over 51 % spending between €101 and €300 on tickets (Q3, Appendix A). Non-attendees (Q1.2, Appendix A) cited lack of interest (64%), high ticket prices (52%), and overcrowding (32%) as primary barriers. Music was overwhelmingly the most valued activity at festivals (Q4, Appendix A), followed by food and drink options and art installations. Shopping stalls, workshops and outdoor activities were the least valued activities. High ticket prices, Lineup, and Lack of amenities emerged as significant the most barriers to ticket purchases (Q5, Appendix A).

Respondents also shared their financial situations concerning festival attendance (Q6, Appendix A). While 42% reported having some flexibility to spend, 23% prioritized

affordability, and 17% were on a tight budget, attending sparingly. A smaller proportion (16%) indicated they could spend freely without financial concerns. This distribution highlights varying levels of financial constraints among festivalgoers and the need for pricing strategies that cater to different budgets. Sustainability resonated strongly with respondents, both in their daily lives and festival preferences. When asked about the importance of environmental sustainability in their daily lives (Q7, Appendix A), 30% of respondents deemed it "very important," while 58% found it "slightly important." Only 12% expressed neutral or negative views on its significance. These responses underscore a growing emphasis on sustainability, which has also shown value in sustainability at music festivals, with 16% of respondents considered sustainability "very important," while 41% considered it "slightly important." (Q8, Appendix A) Practices like banning single-use plastics, providing refill stations, and using renewable energy were highly regarded. On the other hand, offering sustainable travel, transparent reporting and sustainability practices workshops were the least regarded. (Q9, Appendix A).

The respondents' willingness to pay more for festivals powered by renewable energy has also shown positive results, with 26% answering "definitely yes" and 47% answering "probably yes". Both combined leads to over 70% of respondents willing to pay more for festivals powered by renewable energy (Q10, Appendix A). A combined 82% of respondents rated sustainable practices, such as banning single-use plastics and offering plant-based food options, as either "Extremely Important" (33%) or "Somewhat Important" (49%) when deciding to attend a festival. (Q11, Appendix A) As shown in Q9, transparent reporting was not the highest-priority sustainability practice for respondents. However, Q12 (Appendix A) revealed that while 33% of respondents answered "Neutral," a significant 47% rated transparent reporting as "Very Important," with an additional 17% considering it "Extremely Important." This indicates that transparency in sustainability efforts holds considerable value for nearly two-thirds of attendees and should be incorporated into the festival's strategy to build trust and demonstrate commitment to environmental accountability. Although Q9 (Appendix A) showed that sustainable travel wasn't the most valued sustainability practice at music festivals amongst the other options, the results from Q13 (Appendix A) indicate that a significant majority of respondents (89%) are either "Extremely Likely" (38%) or "Somewhat Likely" (51%) to use public transport or carpooling to attend a festival. Demographically, the survey revealed a balanced gender distribution (53% female and 47% male) (Q1, Appendix A). The audience

was predominantly young (80% aged 21-30) (Q2, Appendix A), with high education levels (89%) (Q4, Appendix A), and a significant portion working full-time (56%) (Q5, Appendix A). Additionally, most respondents were single (65%) (Q6, Appendix A) and had no children (92%) (Q7, Appendix A).

#### *4.3.3. Secondary Data*

This study also draws on detailed reports from two leading eco festivals, such as Øyafestivalen and the Green Gathering (Øyafestivalen, 2024; Green Gathering, 2023). These reports provide insights about how they performed at past festivals, how they targeted their audience, previous surveys they conducted and about the practical implementation of sustainable practices at large-scale events. This complemented the findings from interviews with festival organizers. Øyafestivalen's Sustainability Strategy (2023–2030) emphasizes reducing carbon emissions and embedding sustainability into its cultural identity (Øyafestivalen, 2024). Those reports discuss how they implemented many green initiatives such renewable energy usage, climate justice workshops, and innovative waste reduction measures, for example reusable modules and eliminating single-use plastics. The Green Gathering's analysis offers valuable data on energy management and carbon footprint reduction. The festival is powered entirely by renewable energy, with detailed audits showing a peak solar capacity of 52 kW and a carbon footprint of just 146.13 tonnes of CO<sub>2</sub>e for 2023 (Green Gathering, 2023). The report mentions how audience and staff transport were identified as major contributors to lowering emissions, underscoring the need for strategies to promote eco-friendly travel. These insights are highly valuable for Eco Utopia's strategy, showing the importance to integrate renewable energy solutions and sustainable logistics.

## **5. Marketing Plan**

### *5.1 Mission, Vision, and Values of Utopia*

Utopia was born out of the simple yet profound idea of "making the world a better place, while partying." Its mission is to host impactful events that not only entertain but also give back to society by supporting local charities and creating community engagement. By integrating philanthropy into the event experience, Utopia offers attendees a unique opportunity to contribute meaningfully to causes they care about. This started with the event letting event

goers to vote for which charity they would like Utopia to donate to. The most voted charity would then receive 20% of the profits of each event. The long-term vision of Utopia is to emerge as a global leader in the sustainable events industry, redefining entertainment through an innovative approach that combines music, community, and environmental consciousness. Nonetheless this will require the event time as it is still considered a startup and still hosts small scale events for now with around 1000 attendees. Utopia strives to inspire change within the events sector by leading with authenticity, transparency, and sustainability. Its core values of community-building, societal contribution, and ethical responsibility underpin every decision and initiative.

### *5.2 Event History and Concept*

Since its inception in September 2022, Utopia has established itself as a distinctive player in the music events space, hosting over 15 successful editions across Belgium, the Netherlands, Portugal, Italy, and the United States. Each event is carefully curated to create an atmosphere that goes beyond music, fostering connections among attendees and between the audience and the artists. Utopia's innovative model integrates charitable giving into the ticketing process, enabling attendees to vote for the charity their event will support. This participatory approach empowers attendees to feel directly involved in the positive social impact of their experiences.

### *5.3 Key Stakeholders and Partnerships*

The success of Utopia is built on the collaboration of a diverse network of stakeholders and partnerships. The co-founders, Tanguy Delforge and Julio Gama, play a central role in steering the vision and operations of the company. Their team includes marketing and visual content experts, graphic designers, and event coordinators who bring a range of expertise to the table.

Key partnerships have also been instrumental in Utopia's growth. Collaborations with organizations, such as ESN and local charities, have expanded Utopia's reach and amplified its impact. While expanding to other countries, Utopia has created connections with local events, offering collab events with other locally based events in the different regions. The team's focus on creating strong relationships with venues and artists ensures that every event aligns with Utopia's values and vision. By prioritizing community engagement, transparency, and ethical practices, Utopia has cultivated a loyal audience and established itself as a trusted brand in the competitive music event industry. The company's commitment to strategic partnerships and



stakeholder collaboration continues to drive its mission of making a positive difference in the world through music and celebration.

#### *5.4. Analysis of the Current Situation*

##### *5.4.1 Internal Analysis*

###### *Financial Resources*

Utopia operates with a diverse funding model, which includes revenue from ticket sales, merchandise and consulting for other events and DJ booking fees. Since its inception in 2022 Utopia has generated over 100.000€ in revenue from ticket sales solely. Nonetheless, event production remains a high cost industry, meaning that Utopia has only been able to retain small a portion of those revenues as profits. In January of 2025, Utopia has received a small capital investment from private investors to allow the company to expand and host events in new locations.

###### *Human Resources*

Utopia's core team comprises event planners, marketing professionals, promoters, content producers (Videographer & Photographer) and logistics coordinators. All members are freelancers and working together as a team to organize and run each Utopia event. As Utopia expanded to different regions of the world, each location has regional managers that are in charge of the main operations for each event that is organized. In addition, Utopia has been working exclusively with a ticketing agency called "Go-Out". This ticketing agency provides the ticketing platform and software to manage ticket sales and finances related to ticket sales. Utopia works directly with an assigned support team from Go-Out.

###### *Technical Resources*

Digital platforms, including an interactive app (Go-Out) for attendees, aid in managing ticketing, engagement, and real-time feedback about demographics and collecting valuable data such as email address, phone number, age, gender. This collected data can then be used to effectively define a target audience. The contact details collected are used to create a data base which is in turn used to promote future events by sending announcements and early access to ticker releases. In addition, Utopia has previously worked with a Lisbon based private

company, UP Grupo, specialized in event and festival equipment supply. The company has a wide range of equipment for rent and a team of sound and light system professionals.

### *Network*

Utopia's network created over the years of hosting events in over 6 different countries enables them to leverage their connections to find the right venue, location, promoters and local artists. Furthermore, working with the renown ticketing platform "Go-Out" allowed Utopia to tap into a whole range of industry leaders such as venue owners, Dj bookers and local politicians. Utopia has also closely worked with Lisbon's biggest event promotion instagram page "This is Lisbon" that amounts over 135.000 followers.

### *5.4.2. External Analysis*

#### *5.4.2.1 Macro Environment (PESTLE Analysis)*

##### *Political Factors*

The Portuguese government actively supports cultural initiatives through programs such as the EEA Grants, which aim to strengthen cultural cooperation and promote social and economic development (EEA Grants Portugal, n.d.). This supportive environment makes Portugal an attractive location for cultural events like music festivals. However, organizing events in Portugal requires compliance with strict local regulations, including obtaining necessary permits and adhering to environmental impact assessments mandated by the Environmental Impact Assessment Regime (Decree-Law 151-B/2013), which evaluates projects likely to have significant environmental effects (Pereira, 2021). Additionally, event organizers must comply with Portugal's stringent noise control laws, as outlined in the General Regulation of Noise (Decree-Law No. 9/2007), designed to protect public health. Together, these frameworks ensure that cultural events operate within clear legal and environmental boundaries while contributing positively to local development (UNEP, 2007).

##### *Economic Factors*

Portugal's event industry has demonstrated significant growth, with live performances increasing from 41,388 sessions in 2022 to 42,792 in 2023, marking a 3.4% rise. Attendance also surged by 14.9%, reaching 17.1 million spectators in 2023. This generated €189.2 million in ticket revenues in Portugal (Instituto Nacional de Estatística [INE], 2023). This upward trend

underscores the sector's resilience and its vital role in the national economy. To further bolster this growth, the Portuguese government has reactivated the 'Portugal Events' programme with a €10 million budget for 2023 and 2024 (Turismo de Portugal, 2023). This initiative aims to support events that attract tourists and enhance regional assets, particularly favouring inland areas (Turismo de Portugal, 2023). According to Statista (2024), revenue in the live music ticket sales market in Portugal is projected to reach US\$98.99 million in 2025, reflecting a strong demand for live music experiences. The market is expected to grow at a compound annual growth rate (CAGR) of 3.55% between 2025 and 2029, culminating in a projected market volume of US\$113.80 million by 2029.

### *Social Factors*

Portugal's music festival landscape is experiencing significant growth, attracting both local and international audiences. Notably, events like Afro Nation Portugal have seen substantial attendance, with over 40,000 attendees from 140 countries in 2023, highlighting the country's appeal as a global festival destination (Sreenarong, 2025). In 2023, Portugal's resident population was estimated at 10,639,726 individuals, reflecting an increase of over 123,000 people from the previous year due to positive net migration offsetting a natural population decline (Instituto Nacional de Estatística [INE], 2023). The demographic structure reveals an aging trend, as highlighted by the aging ratio, which compares the elderly population (65 and over) to the young population (0 to 14 years old). This ratio increased from 184.4 elderly individuals per 100 young people in 2022 to 188.1 in 2023, further emphasizing the country's demographic shift. Similarly, the median age of the population rose to 47.1 years in 2023, up from 46.9 years in 2022 and 44.1 years in 2015, showcasing a steady rise over time (Instituto Nacional de Estatística [INE], 2023). These dynamics have profound implications for the music festival industry. With a growing aging population and a relatively small percentage of youth, festivals must adapt by catering to diverse age groups. Incorporating elements that appeal to older demographics, such as comfortable seating, quieter zones, or nostalgic music, alongside offerings for younger attendees, can help maintain broad appeal.

### *Technological Factors*

Technological advancements are significantly transforming Portugal's music festival industry, enhancing both operational efficiency and attendee experience. The integration of mobile applications has become prevalent, offering features such as real-time scheduling, interactive

maps, and personalized notifications, thereby enriching the festival-goer's experience. A study highlighted the increasing adoption of mobile apps in Portuguese music festivals, reflecting a trend towards digital engagement (Fonseca, Reis, Teixeira, & Peter, 2020). Portugal's commitment to renewable energy is significantly influencing its music festival industry, with technological advancements facilitating the integration of sustainable practices. In 2023, renewable sources accounted for 61% of the country's electricity consumption, underscoring a national shift towards cleaner energy (Lopes, 2024). This transition is mirrored in the festival sector, where major events are adopting renewable energy solutions to reduce their carbon footprint. For instance, Repsol has partnered with prominent music promoters to implement multi-energy solutions, including renewable fuels, in festivals such as Sonar Lisboa (Repsol, 2024). These initiatives not only align with Portugal's environmental goals but also showcase how technological integration of renewable energy can enhance the ecological responsibility of large-scale cultural events.

### *Legal Factors*

As previously noted, Portugal has a robust legal framework governing events, with significant emphasis on environmental compliance and noise regulations. Laws such as the Environmental Impact Assessment Regime (Decree-Law 151-B/2013) and the General Regulation on Noise (Decree-Law No. 9/2007) require festivals to minimize ecological and community impacts (Pereira, 2021; UNEP, 2007).

Additionally, Portugal's legal framework mandates that event organizers develop comprehensive contingency plans to address potential risks such as overcrowding and natural hazards. The Basic Law on Civil Protection outlines the responsibilities and structures for civil protection, emphasizing the importance of preparedness and emergency planning (Portuguese National Authority for Emergency and Civil Protection [ANEPC], 2023). According to the Portuguese National Authority for Emergency and Civil Protection, emergency plans are formal documents that define how various bodies and services should act to minimize the effects of serious accidents or disasters on lives, the economy, heritage, and the environment (Portuguese National Authority for Emergency and Civil Protection [ANEPC], 2023). These plans are designed to organize, guide, and standardize the necessary actions for response, ensuring they are simple, flexible, dynamic, precise, and suited to local features. They also anticipate scenarios that could lead to serious accidents or disasters, defining the organizational

structure and procedures for preparedness and enhancing response capacity during emergencies (Portuguese National Authority for Emergency and Civil Protection [ANEPC], 2023.).

Furthermore, organizing events that involve the sale of alcoholic beverages requires obtaining specific licenses to ensure compliance with national regulations. The Directorate-General for Economic Activities (DGAE) oversees the authorization process for economic activities, including the sale of alcohol (Directorate-General for Economic Activities [DGAE], n.d.). Applications for such licenses must be submitted through the Balcão do Empreendedor (BDE), also known as the Entrepreneur's Desk, which serves as a centralized platform for business-related permits and licenses (Directorate-General for Economic Activities [DGAE], n.d.). In addition, ensuring that an event complies with local zoning and land-use regulations is a critical step in the planning process. This requires organizers to verify that the chosen venue adheres to municipal plans, including Municipal Master Plans, Detailed Plans, and Urbanization Plans. These plans define specific land-use parameters and territorial occupation models, ensuring that events are conducted within the framework of local development strategies and regulations (AICEP Portugal Global, n.d.).

Intellectual property laws are another consideration. Festivals must secure licenses for the public performance of music through organizations like the Sociedade Portuguesa de Autores (SPA), ensuring that artists and creators are appropriately compensated for their work (SPA, n.d.). Lastly, consumer protection laws in Portugal require transparent ticket pricing and refund policies. Organizers must clearly communicate terms and conditions to attendees, ensuring compliance with fair trade practices and reducing potential disputes (Direção-Geral do Consumidor, n.d.).

### *Environmental Factors*

Portugal is actively addressing environmental challenges through a combination of policy initiatives and sustainable practices. The country has made significant strides in renewable energy, with 71% of its electricity generated from renewable sources in 2024, reducing carbon dioxide emissions to levels not seen since 1990 (Constenla, 2025). This progress is attributed to consistent policies and renewable energy auctions initiated in 2005, leading to the closure of coal plants in 2021 (Constenla, 2025).

Despite these advancements, Portugal faces environmental challenges, including droughts, large fires, and rising global temperatures. In 2023, the country experienced severe wildfires that devastated over 72,000 hectares of forest and resulted in multiple fatalities (Morel, 2024). Additionally, Portugal is vulnerable to climate change impacts such as coastal erosion, floods, and heatwaves, necessitating further adaptation efforts (OECD, 2023). In response to these challenges, the Portuguese government is implementing measures to enhance environmental resilience. Plans include creating offshore wind clusters with a future capacity of around 10 gigawatts, aiming to attract investments and promote sustainable economic growth (Goncalves, 2025). Furthermore, Portugal has adopted the Portuguese Framework Climate Law in 2021, targeting carbon neutrality by 2050 and improved climate resilience (OECD, 2023).

#### 5.4.3. *Micro Analysis*

##### *Market Analysis*

Portugal's music festival market has experienced significant growth over the past decade, establishing the country as a premier destination for world-class events (TPN/Lusa, 2023). Notably, festivals like Afro Nation have attracted substantial international attention. In 2023, Afro Nation Portugal drew over 40,000 attendees from more than 140 countries, with over 90% of the audience coming from abroad (TPN/Lusa, 2023). Financially, major festivals have made significant contributions to the economy. In 2023, Rock in Rio generated a financial return of €83.8 million, while NOS Alive and Vodafone Paredes de Coura contributed €34.8 million and €21.7 million, respectively (Statista, 2024). Research indicates that there are over 200 music festivals annually in Portugal, contributing significantly to the economy, with a gross impact of €18 billion and attendance figures reaching 2.1 million (Trindade Barão, 2021). Despite these impressive figures, festivals also face increasing scrutiny regarding their environmental impact, particularly concerning waste generation, carbon emissions, and the ecological footprint of large gatherings (Trindade Barão, 2021).

To address these challenges, many festivals have implemented environmental sustainability (ES) initiatives. Common practices include the use of eco-friendly materials, energy-efficient infrastructure, and waste reduction measures. For example, the integration of eco cups, removal of single-use plastics, and tree-planting initiatives have become widespread.

Festivals like Boom Festival and NOS Alive have pioneered sustainability programs, combining environmental consciousness with community engagement (Trindade Barão, 2021).

### *Competitive Analysis*

As the festival is set to take place in Portugal, the competitive analysis focuses exclusively on festivals within the Portuguese market. Portugal hosts a diverse array of festivals, which will be categorized into two distinct groups: direct and indirect competitors. Direct competitors are festivals that align closely with Eco Utopia in terms of their emphasis on sustainability and/or offer similar genre of music. These festivals pose the most significant competition as they cater to audiences with overlapping interests. Indirect competitors, on the other hand, are festivals that differ significantly in their musical genres and concept. We will therefore solely focus on the direct competitors since they are most relevant to Eco Utopia's positioning.

The most significant direct competitor to Eco Utopia is YARD, the only other festival that has previously taken place at the White Sand Mountains. Over the years, YARD has gathered significant attention for hosting renowned House and Afro House DJs, establishing a strong and recognizable brand within Portugal. Their alignment with the same music genres as Eco Utopia makes them a key competitor. However, Eco Utopia stands apart through its strong commitment to sustainability, offering a unique and compelling differentiator. Followingly, Boom Festival is one of the most prominent direct competitors due to its strong emphasis on eco-friendly practices and its integration of art and music. The festival's use of onsite renewable energy systems and effective waste reduction measures has set a high standard for sustainability in the industry. However, Eco Utopia has an opportunity to stand out by focusing on house music, a genre not highlighted by Boom Festival, while maintaining a robust commitment to sustainable practices.

NOS Alive is another major player in Portugal's festival landscape. Renowned for its world-class music lineup and significant environmental initiatives, such as waste management programs and energy efficiency measures, NOS Alive benefits from its urban location near Lisbon, which ensures accessibility and attracts a wide audience (NOS Alive, n.d.). Eco Utopia, on the other hand, can create a niche by emphasizing its renewable energy use and targeting a specific audience passionate about house and electronic music, setting it apart from NOS Alive's broader appeal.

While Rock in Rio is not a direct competitor to Eco Utopia due to its focus on mainstream genres like rock and pop and its large-scale format, it remains a relevant player in Portugal's festival landscape (Rock In Rio, n.d). Its significant investments in sustainability, such as recycling programs and carbon offsetting, align with Eco Utopia's eco-conscious mission and could attract overlapping audiences. Additionally, Rock in Rio's strong brand recognition and established presence in Lisbon make it a major draw for media attention, sponsorships, and partnerships (Rock In Rio, n.d). Despite these challenges, Eco Utopia differentiates itself with its niche focus on House, Afro House, and Tech House, along with its intimate and community-driven festival experience (Rock In Rio, n.d).

Another direct competitor is Brunch Electronik, a notable event series in Portugal, primarily hosted in Lisbon, that could be considered a direct competitor to Eco Utopia due to its focus on electronic music genres such as House and Tech House (Brunch Electronik, n.d.). The festival features performances by high-profile DJs, including Amelie Lens, Adam Beyer, and Solomun, attracting a dedicated audience of electronic music enthusiasts (Brunch Electronik, n.d.). While Brunch Electronik is more urban-centric, taking place in locations like Tapada da Ajuda in Lisbon, it has made strides in sustainability. The festival has eliminated single-use plastics, planted over 1,195 trees in deforested areas of Spain and Portugal, and collected 2 tons of waste during annual volunteer cleanups on beaches and in the countryside (Brunch Electronik, n.d.). Despite these eco-friendly initiatives, Brunch Electronik's primary identity remains rooted in its urban setting and musical offerings. In contrast, Eco Utopia can differentiate itself by integrating sustainability more deeply into its core mission and festival experience, potentially appealing to a distinct segment of eco-conscious festival-goers.

### *Porter's Five Forces Model*

Figure 1 shows the Porter's Five Forces Model applied to current situation.

Figure 1: Porter's Five Forces Model





Source: Own Elaboration

### *Critical Success Factors & Competitive Advantages*

Table below shows the critical success factors for the Utopia.

Table 2: Critical Success Factors & Competitive Advantages

Success Factors	Competitive Advantages
Commitment to Sustainability	Eco Utopia prioritizes 100% renewable energy and zero-waste initiatives. This commitment attracts eco-conscious attendees and partners who align with sustainability values.

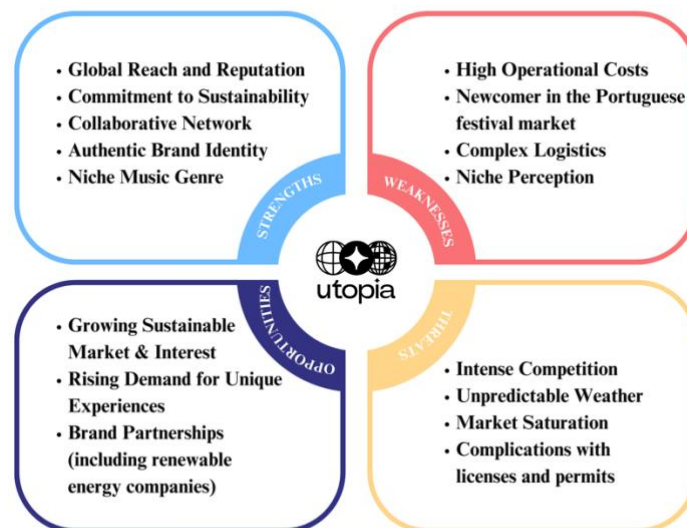
Immersive Natural Setting	The festival is set at The White Sand Mountains in Portugal, a unique and breathtaking location previously home to prestigious events like Yard. The natural beauty enhances the overall festival experience and creates a sense of harmony with nature.
Global and Local Collaboration	Hosting events in different countries gives Eco Utopia a strong international image, reflecting its global reach and cultural diversity. Collaborating with and inviting international artists enhances the festival's appeal by showcasing global talent.
Multi-Sensory Experience	Attendees are engaged through visually stunning installations and acoustic-rich performances, leaving them inspired and fully immersed in the Eco Utopia experience.
Proximity to Urban Areas	Conveniently located near urban hubs, the festival offers accessible transportation options, including shuttle buses, reducing travel emissions and enhancing attendee convenience.

Source: Own Elaboration

### 5.5. SWOT Analysis

Figure below shows the SWOT analysis.

Figure 2: SWOT Analysis



Source: Own Elaboration

### 5.6. TOWS Analysis

Table below shows the TOWS analysis.

Table 3: TOWS Analysis

	<b>Opportunities (O)</b>	<b>Threats (T)</b>
	<b><i>SO Strategies:</i></b>	<b><i>ST Strategies:</i></b>
<b>Strengths (S)</b>	Leverage global reach and international reputation to attract partnerships with global brands, including renewable energy providers and sustainable lifestyle companies.	Use authentic brand identity and commitment to sustainability to differentiate Eco Utopia from competitors in a saturated market.
	Expand into new regions, using niche music genres to tap into underserved markets that value unique cultural experiences.	Highlight sustainability efforts to create a loyal audience base that prioritizes eco-friendly values compared to what competition has to offer.
	Collaborate with eco-conscious brands to introduce innovative festival experiences and offer exclusive sponsorship opportunities.	
<b>Weaknesses (W)</b>	<b><i>WO Strategies:</i></b>	<b><i>WT Strategies:</i></b>
	Address high operational costs by forming brand partnerships and utilizing subsidies from governments or organizations promoting sustainable tourism.	Simplify complex logistics by investing in project management tools and strong partnerships with local suppliers.
	Use niche perception as an advantage by marketing Eco Utopia as an exclusive event for eco-conscious music lovers.	Minimize market saturation risks by focusing on unique experiences and offering pre- and post-festival digital engagement.
	Position Eco Utopia as an innovative newcomer in the Portuguese market, offering something fresh and exciting to attract attention.	

Source: Own Elaboration

## 5.7. Marketing Strategies

### 5.7.1. Core Strategy for Eco Utopia

Eco Utopia's marketing core strategy is to position the festival as a unique and purpose-driven experience, where entertainment and sustainability unite to inspire and engage. The marketing approach emphasizes the festival's standout features: a diverse music lineup, high-quality food, and immersive art, all presented within a framework of environmental consciousness. Campaigns focus on affordability and accessibility, highlighting tiered ticket pricing, transport options, and sustainable initiatives like renewable energy and zero-waste practices. Through

transparent communication of its sustainability impact and the creation of a vibrant online presence, Eco Utopia aims to build trust, a sense of community, and attract eco-conscious festival-goers who value meaningful, impactful experiences and are into House, Afro House and Tech House music.

### *5.7.2 Sustainable Marketing Strategy for Renewable Energy Events*

By blending data-driven insights from attendee surveys with lessons learned from industry pioneers like Pohoda Festival and Øyafestivalen, Eco Utopia aims to craft a marketing narrative that resonates with a growing audience of environmentally conscious festival-goers. Over 70% of our survey conducted respondents expressed a willingness to pay more for a festival powered by 100% renewable energy. This makes Eco Utopia's commitment to using solar, wind, and bioenergy an essential part of its story. Sharing behind-the-scenes glimpses of how renewable energy powers the festival through videos, social media posts, and even live demonstrations on-site can help attendees feel connected to the festival's mission.

Additionally, collaborations with renewable energy providers further enhance credibility, giving Eco Utopia an opportunity to highlight innovative solutions like hybrid energy systems or battery storage setups. Transparency is another critical pillar of Eco Utopia's strategy. One of the strongest takeaways from the survey was how much attendees value honesty, with nearly two-thirds ranking transparent reporting as highly important. Following Øyafestivalen's lead, Eco Utopia can create sustainability reports before and after the event, detailing waste reduction, energy savings, and carbon offsetting. This openness builds trust, showing attendees that the festival is serious about making a difference. Furthermore, Transportation is another powerful opportunity to reduce the festival's carbon footprint. Pohoda Festival demonstrated how effective partnerships with local transportation providers can be, offering shuttle buses and even dedicated train routes. Survey results showed a strong willingness among Eco Utopia attendees to embrace sustainable travel options like carpooling or public transport. Promoting these efforts through digital tools, like an app to coordinate shared rides, can make sustainable travel easy and appealing.

### *5.7.3 Brand Positioning Strategy*

As the first and only festival in Portugal to be 100% powered by renewable energy, Eco Utopia occupies a pioneering position in the market. This distinction not only sets it apart from

competitors but makes it a symbol of innovation and progress in the Portuguese cultural landscape. Eco Utopia positions itself as more than just a music festival, it's a movement. This focus defines Eco Utopia's brand and sets it apart in a crowded festival industry. What makes Eco Utopia truly unique is the way it turns sustainability into an immersive part of the experience, rather than a background feature where attendees aren't just there to observe; they're part of the story, part of the solution. Rather than trying to compete with bigger, mainstream festivals, Eco Utopia carves its niche by staying true to what makes it special. It's a place for people who don't just want to attend a festival, they want to belong to a movement. By focusing on the quality of its experience, the authenticity of its mission, and the shared values of its community, Eco Utopia doesn't just stand out; it stands for something. And that's a brand position that lasts.

### *5.8. Segmentation and Targeting*

#### *5.8.1 Segmentation*

The segmentation for Eco Utopia is informed by survey data and is categorized into four key dimensions: demographic, geographic, behavioural, and psychographic.

*Demographic Segmentation:* Eco Utopia's audience is predominantly young, with 70% of survey respondents aged between 18 and 35. This group includes a mix of university students and young professionals, many of whom have disposable income. Gender does not emerge as a significant factor.

*Geographic Segmentation:* The majority of attendees are urban dwellers, concentrated in major cities across Portugal and neighbouring European countries. Accessibility is a key factor, and geographic targeting ensures the festival can cater to both local audiences and international travellers

*Behavioural Segmentation:* Behavioural insights from the survey reveal three distinct patterns:

1. Sustainability Advocates: These individuals prioritize environmental initiatives, with many willing to pay more for a festival powered entirely by renewable energy.
2. Music Enthusiasts: This group attends festivals primarily for the lineup, seeking high-energy performances and opportunities to discover new artists.

3. **Social Explorers:** For these attendees, festivals are social hubs. They value immersive experiences, Instagrammable moments, and opportunities to connect with like-minded individuals.

*Psychographic Segmentation:* Eco Utopia's audience shares values rooted in sustainability, authenticity, and connection. They are forward-thinking, environmentally conscious, and driven by the desire to contribute to meaningful causes.

#### 5.8.2 Target Audience

The primary target group includes environmentally conscious Millennials and Gen Z individuals aged 18–35. These attendees are drawn to Eco Utopia's commitment to sustainability, with survey data revealing that over 60% rank eco-friendly initiatives as a deciding factor for attendance (Appendix C). They are digital natives who frequently engage with festival content on platforms like Instagram, TikTok, and YouTube, where they consume behind-the-scenes videos, artist announcements, and interactive campaigns (Rezek, 2022). The secondary target group consists of music lovers seeking diverse and high-quality lineups. They are equally engaged with the festival's entertainment aspects but may not prioritize sustainability as their primary motivation. Finally, Eco Utopia targets social media influencers, individuals who see festivals as opportunities to connect with others and immerse themselves in unique cultural environments. This group values experiences that are visually striking and shareable on social media, making Eco Utopia's breath-taking location and artistic programming especially appealing.

#### 5.9. Marketing Objectives

To establish Eco Utopia as a pioneering force in sustainable music festivals, we aim to create a strong brand identity that resonates with eco-conscious festival-goers and music enthusiasts. By positioning ourselves as a leading event that seamlessly blends entertainment with sustainability, we seek to cultivate a loyal community that shares our values and mission.

A key focus of our strategy is enhancing brand awareness and recognition across Portugal and neighboring European countries. We will track our progress by measuring social media reach, follower growth, and online engagement metrics within six months.

In the digital space, we aim to build an engaged and active online community by fostering meaningful interactions and leveraging influencer collaborations. To quantify this, our goal is to grow Eco Utopia's social media following to at least **50,000** followers within the first year while increasing engagement rates across platforms like Instagram, TikTok, and YouTube.

To strengthen our impact, we will forge meaningful partnerships with sustainability-focused brands and organizations that align with our vision. These collaborations will not only enhance the festival experience but also contribute to our financial sustainability. Our target is to secure at least five sponsorships, generating 20% of the festival's revenue through these strategic partnerships.

Finally, we are committed to encouraging sustainable transportation choices among our attendees by promoting eco-friendly travel options. By making public transport, carpooling, and shuttle services accessible and convenient, we aim to inspire behavioral change and reduce our environmental footprint. Our goal is to ensure that at least 70% of attendees opt for low-impact travel methods, measured through attendee surveys and transport ticket redemption data.

### *5.10. Marketing Mix*

#### *5.10.1 Product Strategy*

Eco Utopia is a festival concept designed to integrate sustainability with contemporary music culture. Located in the White Sand Mountains near Quinta do Conde, approximately 30 minutes south of Lisbon, the festival aims to establish a unique event that attracts both music enthusiasts and environmentally conscious attendees. Drawing inspiration from established events such as YARD, Eco Utopia seeks to leverage its natural setting to create an immersive experience while promoting ecological responsibility. The festival's infrastructure is designed to operate entirely on renewable energy sources, demonstrating the feasibility of sustainable event management within the entertainment industry. The curated lineup includes a diverse selection of House, Afro House, and Tech House artists, with special performances at sunrise and exclusive sets in designated areas of the venue, fostering a distinctive atmosphere for attendees. Furthermore, the event prioritizes sustainable food and beverage practices by sourcing products locally and implementing a waste reduction strategy through reusable and biodegradable packaging. By integrating these sustainability initiatives, Eco Utopia aligns

itself with broader environmental objectives while appealing to a growing segment of consumers who prioritize eco-conscious entertainment options.

Eco Utopia offers a variety of ticket packages to cater to diverse attendee preferences, ensuring a seamless and enjoyable festival experience:

- *Single-Day General Admission:* Access to all performances and festival areas for one day.
- *Single-Day General Admission + Shuttle:* Includes festival entry for one day and round-trip shuttle service from key locations in Lisbon to the White Sand Mountain venue.
- *Weekend General Admission:* Grants access to all festival activities across the entire weekend.
- *Weekend General Admission + Shuttle:* Combines weekend-long festival access with round-trip shuttle service from Lisbon.
- *Single-Day VIP Admission:* Offers all-day festival access, plus exclusive perks such as backstage entry, a private lounge, premium viewing areas, and complimentary food and beverages. Shuttle service from Lisbon is included.
- *Weekend VIP Admission:* Provides full weekend access with all VIP benefits, including backstage access, private lounge, premium viewing areas, complimentary food and beverages, and shuttle service from Lisbon.
- *Impact Ticket – Charity Contribution (Optional Add-On):* Eco Utopia offers attendees the option to make an additional 15% contribution on top of their ticket price to support a selected eco-conscious or community-focused charity. This optional donation can be added to any General Admission or VIP ticket, whether single-day or weekend. The proceeds will go directly to a cause chosen by the festival's community through Instagram polls, ensuring alignment with attendee values.

#### 5.10.2 Price Strategy

The ticket options are designed with care, making sure there's something for everyone, whether you're coming for a single day or the whole weekend. By remaining affordable, Eco Utopia ensures that everyone can find a way to join in and even make a bigger impact through optional charity contributions. Tickets will be sold in a dynamic three-phase pricing structure, where attendees are encouraged to secure their tickets early at lower rates, creating excitement and a sense of urgency. Additionally, shuttle-inclusive options are prioritized and offered at only a



small additional cost, promoting sustainable transportation to the festival while making the journey as seamless as the event itself. A detailed explanation of the ticket pricing strategy can be found in Appendix D. The ticket prices for Eco Utopia have been thoughtfully set based on a competitive analysis of similar premium festivals, particularly YARD, which offers a comparable experience in terms of high-quality music and an iconic venue. The slight difference in pricing reflects Eco Utopia's commitment to sustainability, which involves higher investment costs for renewable energy, eco-friendly infrastructure, and waste reduction initiatives.

### *5.10.3 Promotion Strategy*

The promotion strategy for Eco Utopia is designed to maximize awareness, attract the target audience, and position the festival as a leader in the sustainable event industry. By integrating digital marketing, influencer collaborations, and strategic media engagement, Eco Utopia ensures that its core values of sustainability, music, and community resonate with the right audience. Digital marketing plays a central role in reaching eco-conscious individuals, electronic music enthusiasts, and festival-goers seeking unique experiences. Paid advertisements on platforms such as Instagram, Facebook, and Google will target specific audience segments, including environmentally conscious consumers interested in sustainability and climate activism, electronic music fans who follow House, Afro House, and Tech House artists, frequent festival attendees who engage with similar events such as DGTL or Burning Man, and adventure seekers looking for distinctive outdoor experiences. To enhance visibility, search engine optimization (SEO) will be implemented to ensure that Eco Utopia appears prominently in searches related to sustainable music festivals. Additionally, retargeting campaigns will engage users who have interacted with Eco Utopia's online content but have not yet purchased tickets, reinforced awareness and encouraging conversions. Beyond digital marketing, influencer partnerships will serve as a key promotional tool. Collaborating with sustainability advocates, travel influencers, and electronic music artists will generate authentic content that resonates with potential attendees. These collaborations will feature behind-the-scenes festival preparations, artist interviews, and immersive first-person experiences to build anticipation and engagement. Strategic media engagement will further amplify the festival's reach. Press releases, interviews, and exclusive previews will be distributed to industry-leading publications such as Resident Advisor, Mixmag, and sustainability-focused media outlets.

Partnerships with eco-friendly brands and environmental organizations will strengthen the festival's positioning within the sustainability movement while expanding its audience base.

Influencer partnerships offer a powerful way to create excitement and build trust with Eco Utopia's audience. The festival will collaborate with influencers in music, sustainability, and lifestyle, inviting them to share their experiences through engaging content like behind-the-scenes footage, teasers, and live updates during the event. Collab posts and story reposting will amplify the festival's reach, while influencers' authentic endorsements will encourage their followers to join in. By tapping into influencers who align with its mission, Eco Utopia ensures that its message is not only heard but genuinely felt. Media engagement will complement these efforts, expanding the festival's reach through press coverage and features in key publications. Eco Utopia will distribute press releases that emphasize its groundbreaking use of renewable energy and its position as Portugal's first 100% renewable energy-powered festival. Inviting journalists and media outlets to cover the event will generate authentic, high-impact content that can be used for future promotions. Securing features in music blogs, sustainability-focused publications, and travel magazines will further enhance Eco Utopia's credibility and broaden its audience.

#### *5.10.4 Processes*

Eco Utopia will implement an efficient and user-friendly ticketing system to facilitate a smooth purchasing experience for attendees. The festival will utilize an intuitive online ticketing platform that enables users to browse ticket options, complete secure transactions, and receive digital tickets instantly. The platform will transparently display the three-phase pricing model, encouraging early purchases by emphasizing limited availability in each phase. To promote sustainable transportation, shuttle-inclusive ticket options will be strategically highlighted both on the ticketing page and within marketing materials to incentivize eco-friendly travel choices. Additionally, a ticket transfer feature will allow attendees to easily reassign their tickets if needed, ensuring greater flexibility. Furthermore, the check-in process at the festival venue will be designed to minimize wait times and reduce environmental impact. For example, QR-coded digital tickets will be used to streamline entry, eliminating the need for paper tickets and supporting Eco Utopia's sustainability commitments. To enhance the attendee experience, optional event updates and ticket reminders will be provided via email or SMS, ensuring that ticket holders remain informed about essential event details. Moreover, customer support is a

central component of the festival's operational strategy, aimed at providing a stress-free experience for attendees. A dedicated support team will be accessible through multiple channels, including email, live chat, and social media, to address ticket-related inquiries, shuttle logistics, and general event information. Response times will be optimized to ensure prompt assistance, thereby enhancing customer satisfaction. Additionally, a comprehensive FAQ section will be available on both the festival website and the ticketing platform, addressing common concerns such as ticket phases, transportation options, sustainability initiatives, and event policies. Lastly, social media will serve as an interactive engagement platform, enabling real-time updates and direct communication between the festival organizers and attendees. By integrating a streamlined ticketing process, an eco-conscious entry system, and a responsive customer support framework, Eco Utopia aims to create a smooth and sustainable festival experience while reinforcing its commitment to innovation and attendee satisfaction.

#### *5.10.5 Physical Evidence*

Eco Utopia's branding will be powerful, cohesive and recognizable by blending its international aspect with its finely curated lineup of international DJ's and artistic decoration at the venue. The branding will feature a vibrant yet minimalistic design that incorporates earthy tones and natural elements. This visual theme will be carried across all touchpoints, including digital platforms, merchandise, tickets, and on-site art installations, ensuring consistency and creating a memorable brand experience. Key branding elements will include an iconic festival logo crafted from sustainable materials, and eco-friendly merchandise like reusable water bottles and organic cotton clothing. Banners, lighting, and stage designs will all reinforce the Eco Utopia identity, creating a unified visual landscape that attendees associate with the festival's mission. Additionally, to make the impact tangible, digital screens throughout the venue will display data about the festival's environmental achievements. These displays will highlight metrics such as the amount of CO2 emissions saved, plastic waste avoided, etc. compared to a conventional festival. This data will provide a powerful reminder to attendees of the positive impact of their participation, reinforcing the festival's role as a leader in sustainability.

#### *5.11. Planning & Implementation*

##### *5.11.1. Timetable and Action Plan for Marketing Activities*

*February 2025:* Create the festival's visual identity, including logos, color palettes, and templates for social media.

*March 2025:* Begin building the festival's online presence with teaser posts, introducing Eco Utopia's vision, location, and sustainability mission. Using these platforms to engage early followers.

*April 2025:* Distribute the first press releases to key media outlets, focusing on Eco Utopia's status as the first 100% renewable energy-powered festival in Portugal. Highlight the unique location and sustainability goals.

*May - June 2025:* Start creating engagement through interactive content like behind-the-scenes updates, polls, and discussions about the festival's mission. Use this time to grow a loyal following that feels connected to Eco Utopia's vision.

*July - October 2025:* Launch discounted Phase 1 tickets and promote them as limited-availability, early-bird options. This would create urgency through targeted social media posts and ads emphasizing the exclusive pricing and limited tickets. At the same time begin working with key influencers in music, sustainability, and lifestyle to generate an online buzz across platforms. Collaborate on teaser posts, stories, and collab reels to highlight Eco Utopia's vision and the festival experience. Simultaneously, we will optimize the festival website and ticketing platform for relevant keywords like "sustainable music festivals" and "eco-friendly events in Portugal." Ensure landing pages and blog content align with popular search queries to drive organic traffic. We will also produce and share videos showcasing the White Sand Mountains venue, renewable energy initiatives, and teaser clips from the artist lineup. Use these videos in ads and organic posts across platforms to maintain engagement and drive ticket sales.

*November 2025 - February 2026:* To sustain momentum and capitalize on growing interest, Eco Utopia will launch Phase 2 ticket sales, emphasizing the increasing demand and the benefits of securing tickets before Phase 3 prices come into effect. Targeted ad campaigns on Instagram, Facebook, and Google will support this effort. Simultaneously, the artist lineup will begin to unfold, creating a buzz among music lovers. Teaser posts, countdowns, and collaborative content with performing artists will amplify anticipation, making the lineup reveal a central part of the promotional strategy. These announcements will not only generate excitement but also provide additional touchpoints for engaging potential attendees.

*March - April 2026:* As Eco Utopia approaches its final phase of ticket sales, the focus will shift to creating a sense of urgency and excitement around the event. Phase 3 tickets will be

promoted with targeted campaigns that emphasize limited availability and foster FOMO (Fear Of Missing Out) among potential attendees, encouraging them to secure their spots before it's too late.

*April - July 2026:* In the final months leading up to the festival, Eco Utopia's promotional efforts will reach their peak, focusing on converting last-minute ticket buyers and building excitement for the event. Paid ad campaigns, retargeting efforts, and organic social media posts will be intensified to ensure the festival stays at the forefront of its audience's minds. These campaigns will emphasize the unique aspects of Eco Utopia, such as its breathtaking venue, sustainability focus, and world-class lineup, creating a strong incentive for undecided attendees to make their purchase. Local outreach will complement these efforts, with collaborations involving community organizations and media outlets to highlight the benefits of shuttle-inclusive tickets and promote sustainable travel options. Table 4 showcasing the Timeline can be found in Appendix E.

#### *5.11.2 Budget Overview*

The major expense categories reflect the festival's needs, from renewable infrastructure to artist bookings, and provide an overall estimate of costs. These estimates are purely based on my own understanding of the industry and should be seen as approximations rather than exact figures, subject to further refinement.

*Venue and Infrastructure (€600,000):* This category covers costs related to securing and preparing the White Sand Mountains venue. It includes stage construction, lighting, sound systems, DJ equipment, and the implementation of renewable energy solutions like solar panels.

*Artist Fees and Entertainment (€200,000):* Eco Utopia's lineup features top-tier artists. This estimate includes artist booking fees, transportation, and accommodations, as well as additional costs for unique performances such as dancers, and other performing artists.

*Marketing and Promotions (€300,000):* This budget allocation supports paid advertising campaigns, influencer partnerships, media outreach, and content production. It also includes costs for designing and maintaining the festival's website and ticketing platform.

*Logistics and Operations: (€100,000):* This category includes essential operational costs such as security, staffing, shuttle services and waste management.

*Merchandise and Branding: (€50,000):* This estimate includes the production of eco-friendly merchandise (e.g., reusable water bottles and organic clothing).

*Licenses and Permits (€10,000):* The cost of obtaining the necessary licenses and permits for hosting the event, such as music rights, public event licenses, and alcohol sales permits.

*Contingency Fund (€100,000):* To account for unexpected costs or last-minute changes, a contingency fund is allocated to ensure smooth operations and event execution.

*Alcohol and Beverage (€75,000):* This estimate covers the purchase of alcohol, drinks, and related supplies to stock the festival's bars.

Hosting Eco Utopia comes with significant costs, estimated at around €1.4 million. This figure reflects the investment required to deliver a truly groundbreaking and sustainable experience. Major expenses include the use of renewable energy solutions, artist fees for a top-tier lineup, and extensive marketing efforts to position Eco Utopia as a must-attend event. During interviews with Ondrej and Marie, the challenge of managing these high costs was highlighted, and the need for external funding was clear. To tackle that challenge, both interviewees shared the importance of seeking external financial support. To make the festival financially viable, Eco Utopia plans to secure support from government programs, local municipalities, and corporate sponsors.

## 6. Conclusions

Eco Utopia showcases a transformative vision for the music festival industry, combining entertainment with a commitment to sustainability. This marketing plan sets a clear roadmap to position the festival as a pioneer in Portugal and beyond, leveraging 100% renewable energy and eco-friendly practices to redefine the festival experience. By integrating sustainability into every aspect of its operations, Eco Utopia not only addresses the growing demand for

environmentally conscious events but also establishes itself as a leader in shaping the future of sustainable entertainment. The strategies outlined in this plan are designed to align with Utopia's long-term objectives: enhancing brand visibility, creating a loyal community of eco-conscious music lovers, and driving positive environmental and social impact. On top of providing attendees with an unforgettable experience, Eco Utopia aims to contribute to the local economy by partnering with regional businesses, creating job opportunities, and promoting sustainable tourism in Portugal. This dual focus on global impact and local engagement strengthens the festival's value proposition.

For a successful implementation of the marketing Utopia will have to closely monitor resource optimization due to the high investment cost of using renewable energy and remaining as sustainable as possible. Transparent communication will be an important part of Eco Utopia's strategy, by putting emphasis on sustainability reporting, partnerships, and social media engagement. Regular evaluation of key metrics such as audience satisfaction, sustainability goals, and brand reach will make sure that the festival remains well positioned and distinguished in the event industry. As sustainability continues to evolve within the music festival industry, Eco Utopia is uniquely positioned to stay ahead of emerging trends and set new benchmarks as no festivals within the same music genre are 100% sourced on renewable energy yet. By having a sense of community and purpose, Eco Utopia creates a festival experience that is not just about music but about being part of a movement for a better, more sustainable future. With this vision, the festival aims to inspire change and attract a growing audience of music lovers who share its commitment to making a meaningful impact.

### *6.1. Limitations of the Study*

While the empirical analysis provided valuable insights into festivalgoers' behaviors, preferences, and attitudes, several limitations should be noted. Firstly, the qualitative data relied on interviews with only international two festival organizers, which may not fully capture the diversity of perspectives within the industry. Although these interviews offered in-depth insights, a larger and more varied sample of organizers could have provided a broader understanding of strategies and challenges in eco-festival planning. In addition, both interviewees work for festivals outside of Portugal therefore their part of their insights may be country specific in the market they operate and not fully representative for Portugal.

For the quantitative data, the survey's sample size of 113 respondents, while sufficient for identifying trends, does not be fully representative of the entire population of festival attendees. The sample skewed heavily toward younger individuals aged 21-30 (80%) and those with higher education levels (89%), potentially limiting the generalizability of the findings to older or less-educated demographics. This skew may, in part, be due to the fact that part of the survey was distributed to previous attendees of Utopia events, which primarily attract a youthful, well-educated audience. Additionally, the survey was sent to attendees from our last events in Lisbon, which had a high proportion of international attendees. As a result, their responses may not be representative of the broader Portuguese audience. Due to the limited number of responses from Portugal-based respondents, we had to supplement the survey data by collecting answers from people outside Portugal, including friends and family based in Belgium. While these responses offer a broader perspective, they may not fully reflect the views of the Portuguese population. Future research could address these limitations by expanding the sample size, ensuring greater demographic diversity.

#### 4.2. Suggestions for Future



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## Appendices

### *Appendix A - Survey Transcription*

#### Section A

##### **Q1. Do you attend music festivals?**

- Yes
- No

**Skip Logic:** If the respondent answers "No", skip to **Q1.2. Why do you not attend music festivals?** If the respondent answers "Yes", proceed to **Q2. How many festivals do you typically attend per year?**

**Reference:** (Mair & Laing, 2012)

---

##### **Q1.2. Why do you not attend music festivals? (Select all that apply)**

- High ticket prices
- Lack of interest
- Limited access/transportation issues
- Crowds/overcrowding concerns
- Environmental concerns about the impact of festivals
- Other (please specify): \_\_\_\_\_

**Skip Logic:** Any answer selected brings the respondent to Section B

**Reference:** (Getz, 2007), (Toscani et al., 2024), (Laing & Frost, 2010).

---

##### **Q2. How many festivals do you typically attend per year?**

- 1
- 2
- 3
- 4
- 5 or more

**Reference:** (Getz, 2007)

---

##### **Q3. How much do you usually spend on tickets to attend a festival?**

- Less than €50
- €51–€100
- €101–€300
- €301–€500
- More than €500

**Reference:** (Crompton & McKay, 1997)

---

**Q4. What activities do you value most in a festival? (1 being most valued - 8 being least valued)**

1. Music (Genre, lineup)
2. Workshops (Educational)
3. Food & Drink
4. Art Installations/Exhibitions
5. Performances (e.g., dance, theater, or cultural shows)
6. Networking Opportunities
7. Outdoor Activities (e.g., yoga, sports, or nature walks)
8. Shopping Stalls (e.g., merchandise, artisan goods)

**Reference:** (Laing & Frost, 2010)

---

**Q5. What factors would prevent you from buying a ticket for a festival? (Rank in order from most significant being 1, and 6 least significant)**

1. High ticket prices
2. Travel distance
3. Lack of amenities (e.g., camping site, food & drink options, accessibility, etc.)
4. Scheduling conflicts (e.g., work obligations, seasonal timing, other events)
5. Lineup (artists announced)
6. Other (please specify): \_\_\_\_\_

**Reference:** (Toscani et al., 2024)

---

**Q6. How would you describe your financial situation in relation to attending festivals?**

- I am on a tight budget and attend festivals sparingly.
- I prioritize affordability when choosing festivals.
- I have some flexibility to spend on festivals and related expenses.
- I can freely spend on festivals without financial concerns.
- Prefer not to say.

(Perron-Brault et al., 2020)

---

**Q7. How important is environmental sustainability in your daily life?**

- Very important
- Slightly important
- Neutral
- Slightly unimportant
- Not at all important



**Reference:** (Mair & Laing, 2013)

---

**Q8. How important is sustainability when choosing a music festival?**

- Very important
- Slightly important
- Neutral
- Slightly unimportant
- Not at all important

**Skip Logic:** If "Not at all important" is selected, skip to section B.

**Reference:** (Mair & Laing, 2013)

---

**Q9. What sustainability practices do you value most in a festival? (1 being most valued - 8 being least valued)**

1. Banning single-use plastics
2. Offering plant-based or locally sourced food options
3. Providing water refill stations
4. Using renewable energy (e.g., solar, wind, bioenergy)
5. Implementing waste sorting and recycling systems
6. Promoting sustainable travel options (e.g., public transport, carpooling)
7. Transparent reporting on the festival's environmental impact
8. Encouraging attendees to adopt sustainable practices through workshops or education

**Reference:** (Laing & Frost, 2010)

---

**Q10. Are you willing to pay more for a festival that uses 100% renewable energy?**

- Definitely yes
- Probably yes
- Neutral
- Probably not
- Definitely not

**Reference:** (Dodds & Joppe, 2005)

---

**Q11. How important are sustainable practices, such as banning single-use plastics and offering plant-based food options, when deciding to attend a festival?**

- Extremely important
- Somewhat important
- Neither important nor unimportant



- Somewhat unimportant
- Extremely unimportant

**Reference:** (Mair & Laing, 2013)

---

**Q12. How important is it for festivals to provide transparent reporting on their sustainability impact?**

- Extremely important
- Very important
- Neutral
- Slightly unimportant
- Not at all important

**Reference:** (Mair & Laing, 2012)

---

**Q13. How likely are you to use public transport or carpooling to attend a festival?**

- Extremely likely
- Somewhat likely
- Neither likely nor unlikely
- Somewhat unlikely
- Extremely unlikely

**Reference:** Laing & Frost (2010) in *How green was my festival: Exploring challenges and opportunities associated with staging green events* highlight the significant role of transport in a festival's environmental footprint. Encouraging sustainable travel options like public transport or carpooling can reduce emissions and align with eco-conscious objectives.

---

## **Section B: Demographics**

**Q1** What is your gender?

- Male
- Female
- Non-binary
- Prefer not to say
- Other (please specify): \_\_\_\_\_

**Reference:** (Perron-Brault et al., 2020), (Veal, 2018)

**Q2** What is your age group?

- Less than 18
- 18–20
- 21–30
- 31–40
- 41–50

- 51–60
- More than 60

**Reference:** (Perron-Brault et al., 2020), (Veal, 2018)

**Q3** What is your nationality? (Option to write, dropdown or open field)

- \_\_\_\_\_

**Reference:** (Perron-Brault et al., 2020)

**Q4** What is the highest level of education you have completed?

- Primary school
- High school
- Higher education (e.g., university degree)
- Other (please specify): \_\_\_\_\_

**Reference:** (Veal, 2018)

**Q5** What is your occupation?

- Student
- Part-Time employee
- Full Time Employee
- Self-employed
- Unemployed

**Reference:** (Perron-Brault et al., 2020)

**Q6** What is your marital status?

- Married
- Civil Partnership
- Living Together
- Single
- Divorced
- Widowed

**Reference:** (Perron-Brault et al., 2020)

**Q7** How many children do you have?

- None
- One
- Two
- Three or more

**Reference:** (Perron-Brault et al., 2020)

*Appendix B – Interview questions*

**Question:** *How do you approach planning and organizing the logistics of a festival, including venue selection, scheduling, and vendor coordination?*

**Reference:** (Getz, 2007)

**Question:** *How do you ensure that your festival maintains a distinct identity and stands out in a competitive market?*

**Reference:** (Laing & Frost, 2010)

**Question:** *What are the key challenges you face when organizing a festival, and how do you overcome them?*

**Reference:** Mair & Laing (2012)

**Question:** *What are the key audience segments for your festival, and how do you identify them?*

**Reference:** (Crompton & McKay, 1997)

**Question:** *How do you tailor your marketing and programming to appeal to different audience segments?*

**Reference:** (Getz, 2007)

**Question:** *How do you engage festival-goers with sustainability initiatives?*

**Reference:** (Laing & Frost, 2010)

**Question:** *What are the main challenges you face when implementing sustainable practices at your festival?*

**Reference:** (Mair & Laing, 2013)

**Question:** *How do you collaborate with sustainability experts, vendors, and local communities to enhance your festival's sustainability?*

**Reference:** (Laing & Frost, 2010)

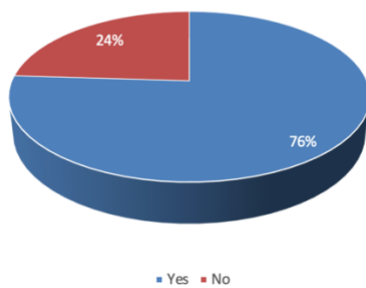
**Question:** *How do you measure the success of your sustainability initiatives?*

**Reference:** (Mair & Laing, 2013)

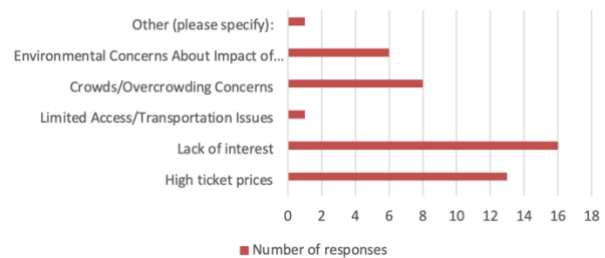
## Appendix C – Survey Answers

### Section A

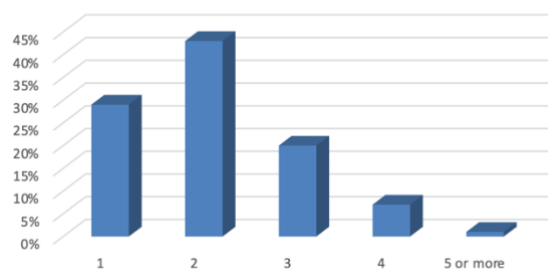
Q1 - Do you attend music festivals?



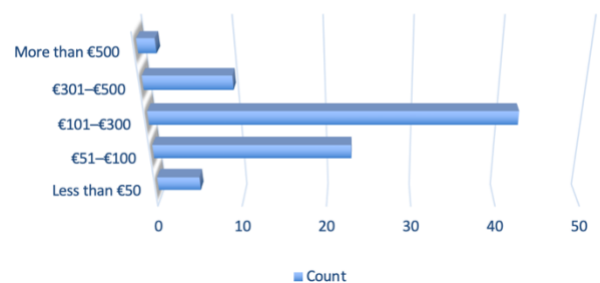
Q1.2 - Why do you not attend festivals? - Selected Choice

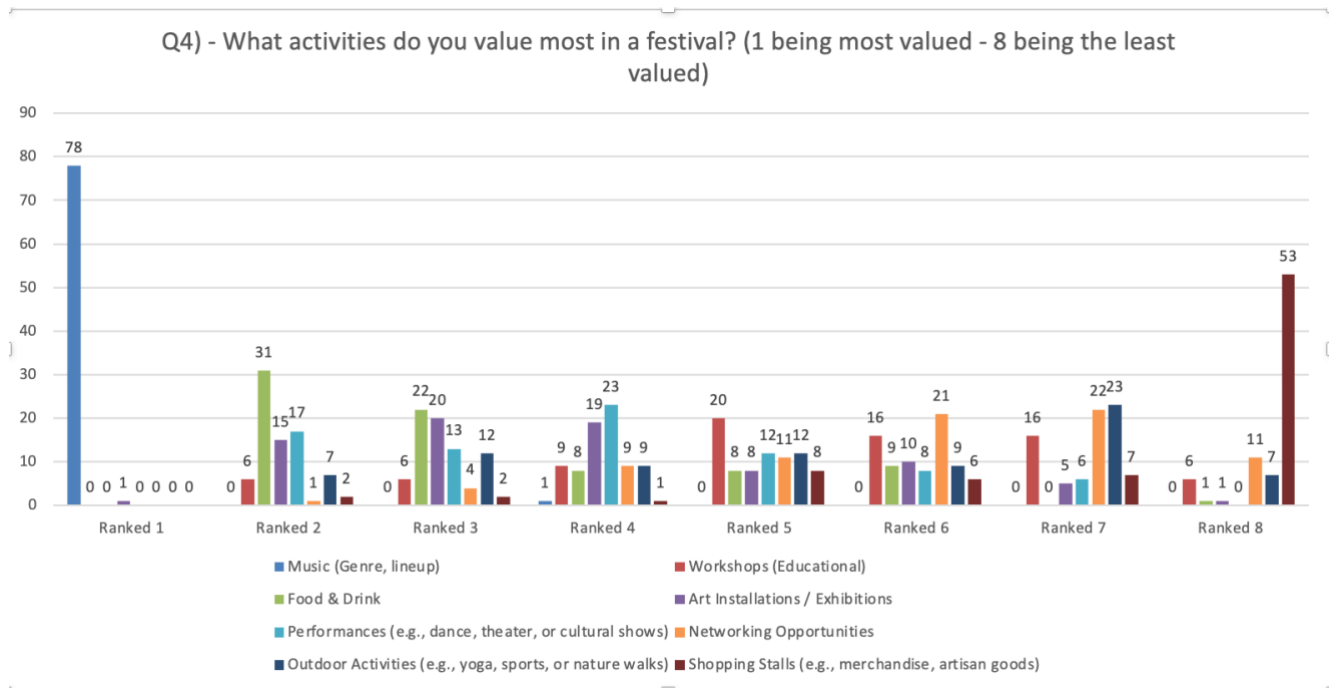


Q2 - How many festivals do you typically attend per year?

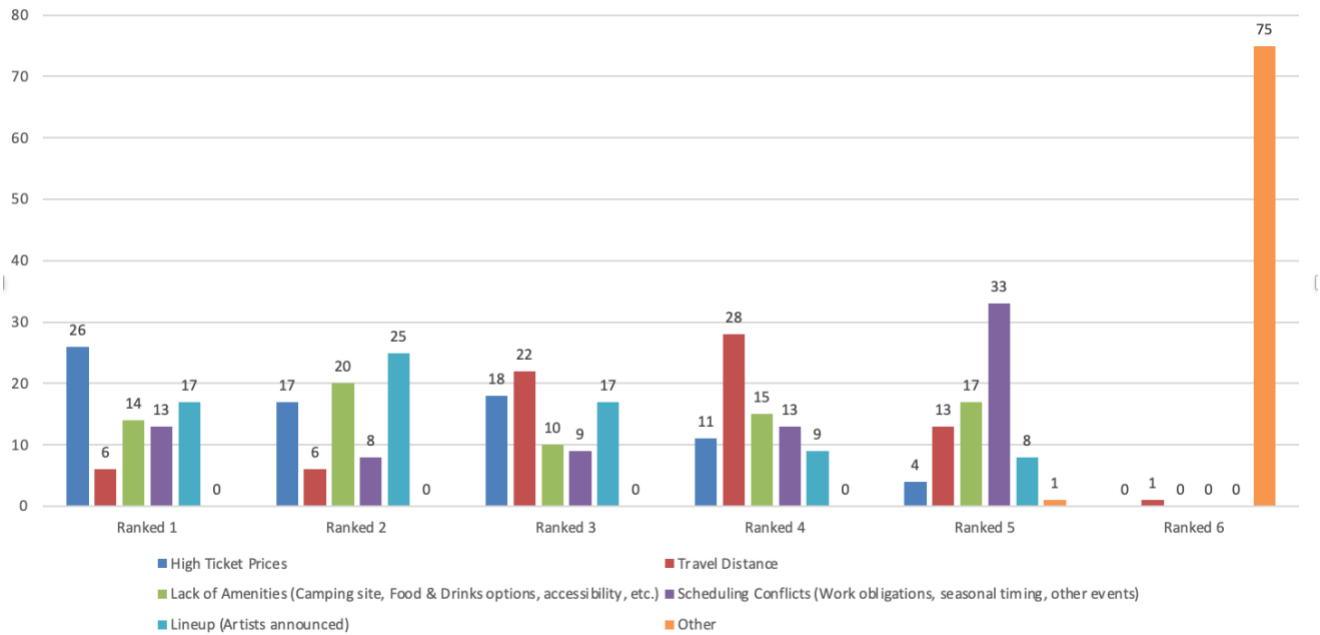


Q3 - How much do you usually spend on tickets to attend a festival?

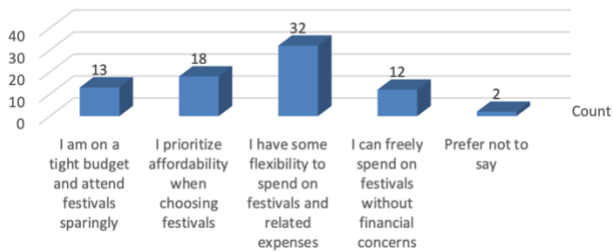




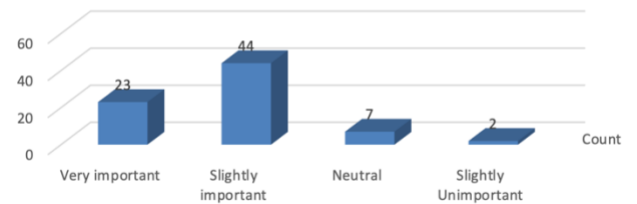
Q5) - What factors would prevent from buying a ticket for a festival? (Rank in order from most significant being 1, and 6 least significant)



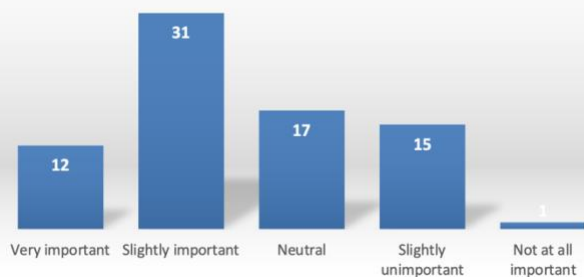
Q6 - How would you describe your financial situation in relation to attending festivals?



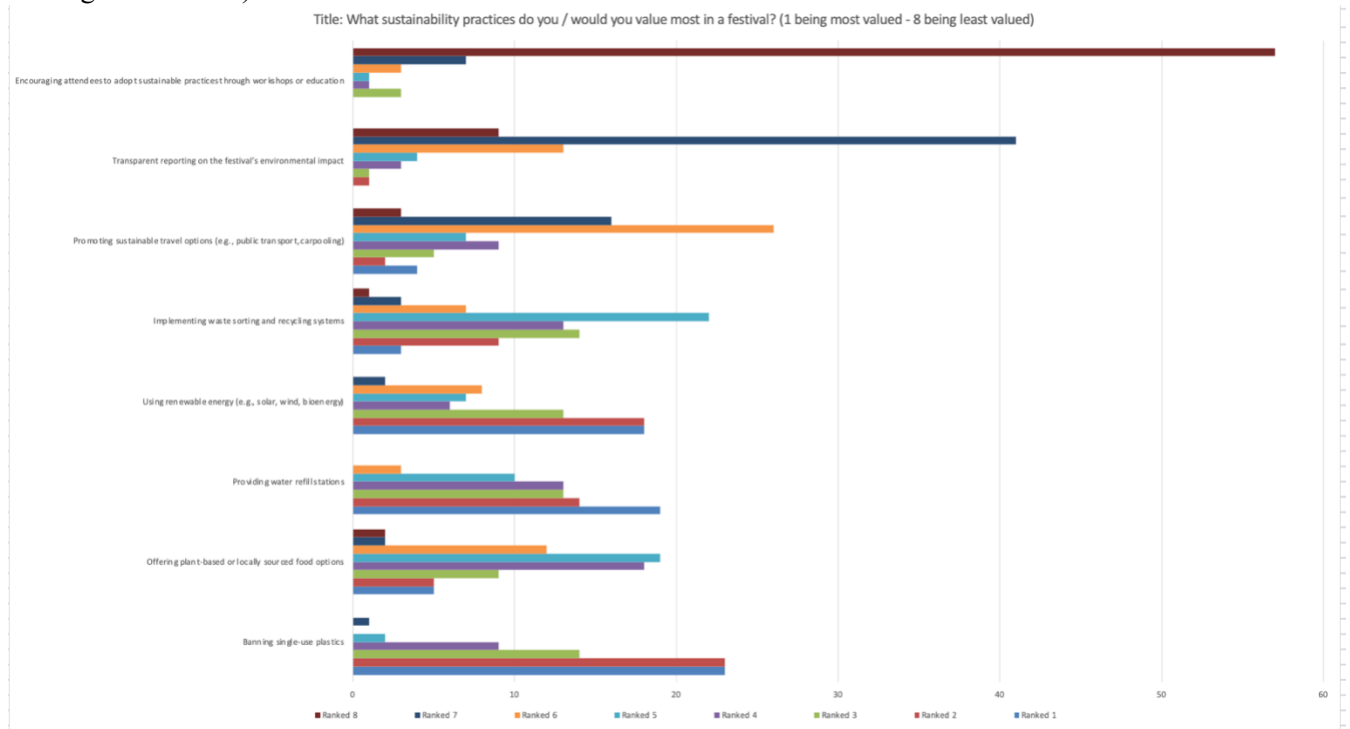
Q7 - How important is environmental sustainability in your daily life?



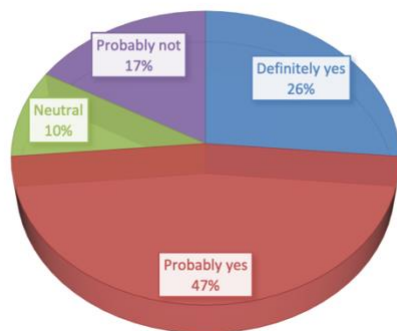
Q8 - How important is sustainability when choosing a music festival?



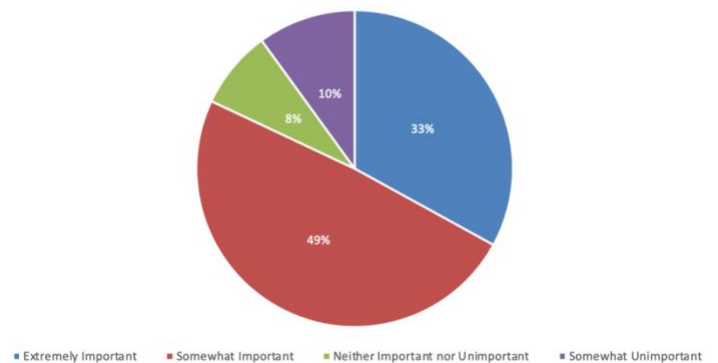
Q9 - What sustainability practices do you / would you value most in a festival? (1 being most valued - 8 being least valued)



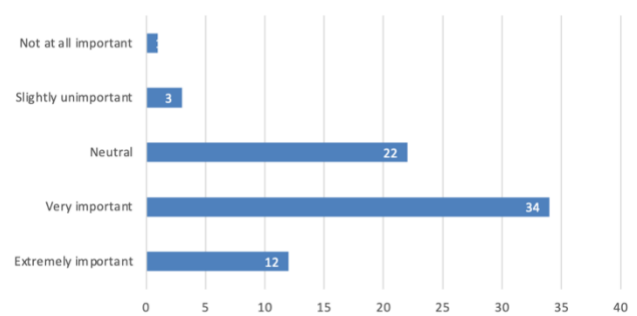
Q10 - ARE YOU WILLING TO PAY MORE FOR A FESTIVAL THAT USES 100% RENEWABLE ENERGY?



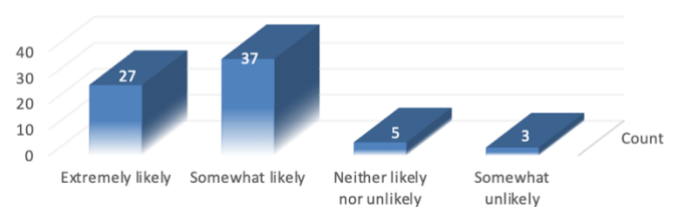
Q11 - How important are sustainable practices, such as banning single-use plastics and offering plant-based food options, when deciding to attend a festival?



Q12 - How important is it for festivals to provide transparent reporting on their sustainability impact?

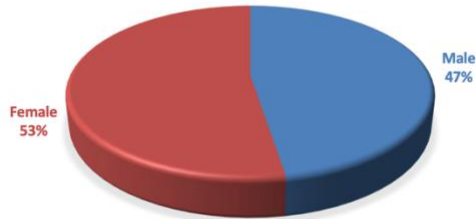


Q13 - HOW LIKELY ARE YOU TO USE PUBLIC TRANSPORT OR CARPOOLING TO ATTEND A FESTIVAL?

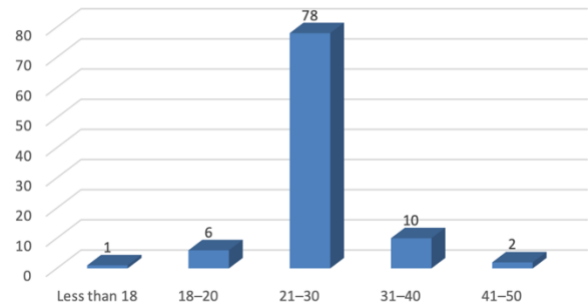


## Section B

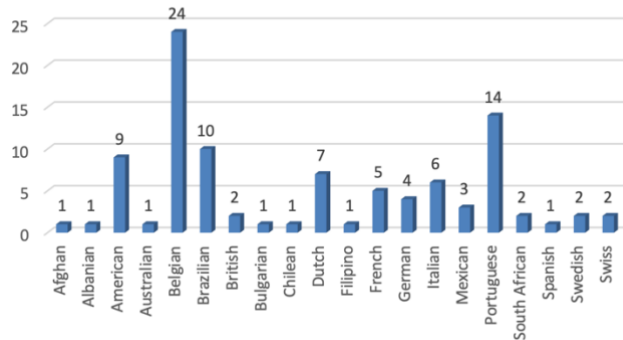
Q1 - WHAT IS YOUR GENDER?



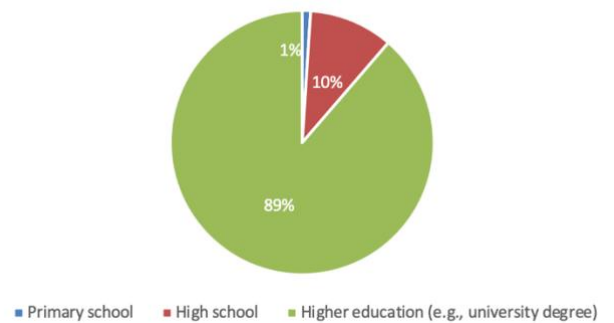
Q2 - What is your age group?



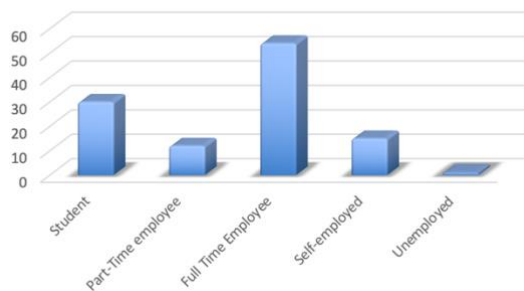
Q3 - What is your nationality?



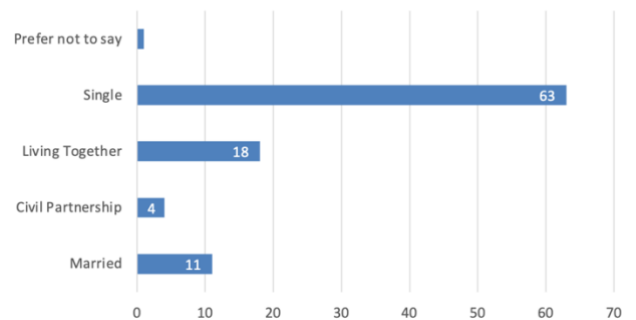
Q4 - What is the highest level of education you have completed?



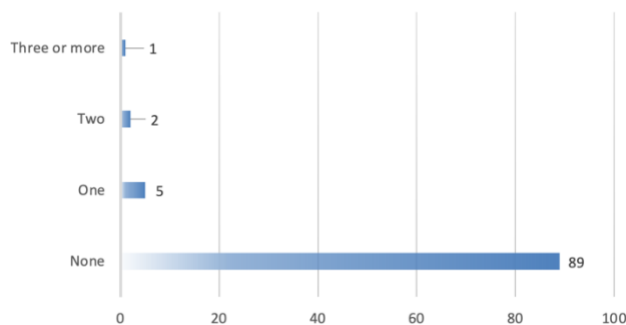
Q5 - What is your occupation?



Q6 - What is your marital status?



Q7 - HOW MANY CHILDREN DO YOU HAVE?





### *Appendix D – Tickets Price Strategy*

#### 1. Single-Day General Admission

- Total Allocation (Per Day): 1,600 tickets
  - Saturday Phase 1: 400 tickets (€75)
  - Saturday Phase 2: 600 tickets (€80)
  - Saturday Phase 3: 600 tickets (€85)
  - Sunday Phase 1: 400 tickets (€75)
  - Sunday Phase 2: 600 tickets (€80)
  - Sunday Phase 3: 600 tickets (€85)

#### 2. Single-Day General Admission + Shuttle

- Total Allocation (Per Day): 2,400 tickets
  - Saturday Phase 1: 600 tickets (€80)
  - Saturday Phase 2: 900 tickets (€85)
  - Saturday Phase 3: 900 tickets (€90)
  - Sunday Phase 1: 600 tickets (€80)
  - Sunday Phase 2: 900 tickets (€85)
  - Sunday Phase 3: 900 tickets (€90)

#### 3. Weekend General Admission

- Total Allocation (Per Weekend): 1,200 tickets
  - Phase 1: 300 tickets (€140)
  - Phase 2: 450 tickets (€150)
  - Phase 3: 450 tickets (€160)

#### 4. Weekend General Admission + Shuttle

- Total Allocation (Per Weekend): 2,000 tickets
  - Phase 1: 500 tickets (€150)
  - Phase 2: 750 tickets (€160)
  - Phase 3: 750 tickets (€170)

#### 5. Single-Day VIP Admission

- Total Allocation (Per Day): 150 tickets
  - Saturday Phase 1: 30 tickets (€160)
  - Saturday Phase 2: 45 tickets (€170)
  - Saturday Phase 3: 75 tickets (€180)
  - Sunday Phase 1: 30 tickets (€160)
  - Sunday Phase 2: 45 tickets (€170)
  - Sunday Phase 3: 75 tickets (€180)

## 6. Weekend VIP Admission

- Total Allocation (Per Weekend): 350 tickets
  - Phase 1: 58 tickets (€320)
  - Phase 2: 117 tickets (€340)
  - Phase 3: 175 tickets (€350)

### Total Allocation Summary (Per Day)

- Main Areas Capacity: 8,000 attendees
  - General Admission (No Shuttle): 1,600 tickets
  - General Admission + Shuttle: 2,400 tickets
- Backstage Capacity: 500 attendees
  - VIP (Single-Day + Weekend Combined): 500 tickets

## Appendix E – Timetable

Table 4: Timeline

Strategy	Actions	2025												2026							
		F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J		
product	Create visual identity (logos, color palette, templates)																				
	Create interactive content (polls, behind-the-scenes)																				
	Create & Post Teaser videos, influencer content																				
	Artist lineup reveal																				
price	Start Phase 1 ticket sales																				
	Start 2 ticket sales																				
	Start 3 ticket sales																				
Communication	Press releases to media																				
	Build audience engagement																				
	SEO optimization, social ads																				
	Teaser campaigns, countdowns																				
	Final promo push, last-minute buyers																				
People	Community outreach, partnerships																				
	Work with influencers																				
	Local collabs (media, organizations)																				
Process	Optimize ticketing platform & SEO																				
	Ad campaigns (IG, FB, Google)																				
Physical Evidence	Retargeting campaigns, sustainability messaging																				
	Create Video content (venue, energy, artists)																				
	Lineup announcements, collabs																				
	Highlight venue, sustainability aspects reveal																				

Source: Own Source