

Summerfest '94

Broadcast Media After Action Report

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BACKGROUND

The Marketing Branch Chief was involved in all planning sessions for Summerfest, which started approximately six months before the event; however, the rest of the Marketing staff was not brought into the equation until June 20, at which point many of the details of the event had been determined and many agreements had been made by Commercial Sponsorship without consultation with marketing staff. This was particularly detrimental to the media planning because Marketing's expertise was not utilized in the negotiation of media coverage.

On June 20th we took over the responsibility for broadcast and print media exposure and procurement of vendors for Summerfest. Until this time, Commercial Sponsorship had been negotiating with the broadcast media for dollars for the event as well as free advertising.

Our main mission at this time (in reference to broadcast media) was to determine what had been promised to who, and to execute the agreements previously arranged by Commercial Sponsorship. The following pages summarize what we got from the broadcast media, what worked well, and what we could do better next time.

AGREEMENTS AND DELIVERY

Commercial Sponsorship had completed sponsorship agreements with KINT Channel 26/La Caliente Radio (Hispanic), KVIA Channel 7, Paragon Cable, and Y96/Power 102/Kool Oldies radio stations by the time marketing became involved. Following is a summary of the agreements and what we actually received:

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BROADCAST MEDIA COVERAGE: PROMISED VS. ACTUAL

	Ads (pre- recorded)	Live liners/ promos	Live remotes tckt stops	MC's for event	Cash
Y96/Power 102 (contract)	134	80	8	yes Saturday	\$10,000
Y96 (actual)	187 (+ 50 guitar party)	277 (+ 26 guitar party)	19	yes	\$10,000
KAMZ (contract)	224	280	1	yes Friday	\$0
*KAMZ (actual)	not avail but more than promised (estimated 296 +)	not avail but more than promised (estimated 450 +)	not avail but more than promised (estimat. 10-12)	yes	\$0
Paragon (contract)	no specs in contract	n/a	n/a	no	\$0
Paragon (actual) *	319 (spread over 10 channels)	n/a	n/a	no	\$0
KVIA (contract)	100	no spec in contract	1	no	\$0
KVIA (actual)	211 free 16 paid	not avail (estimated 10 +)	1	no	\$0
KINT (contract)	no specs in cntract	not mentioned in cntract	1	yes Sunday	\$10,000
KINT (actual)	238	not avail (estimated 10 +)	1	yes	\$10,000
La Caliente (contract)	no specs in cntract	no specs in cntract	no specs in cntrct	yes Sunday	\$0
*La Caliente (actual)	420	420	10	yes	\$0

* Final affidavits not available

(See Affidavits at Appendix C)

Overall media coverage was substantial, and in most cases the broadcast media delivered more than was required in the sponsorship agreements.

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WHAT WORKED

The El Paso broadcast media were very receptive to our event and supported it whole-heartedly. The TV stations were much easier to work with than expected; they were able to deliver production of ads within a very short time-frame, and did so without complaint. Even more surprising was the ease with which we got live interviews with the TV stations; all we had to do was call and set-up a time - it wasn't even necessary to "sell" the event!

After repairing the relationship with Channel 7 (due to a serious misunderstanding with sponsorship), the station was very supportive and the staff offered their assistance and know-how in planning for next year's Summerfest.

KINT, who was very responsive from the start, went above and beyond the call of duty by offering to translate our press release and fax it out to all the Juarez newspapers for us. Berthil Escobar also met with the El Paso Times for an article in their Spanish edition, and she wrote an article about Summerfest for one of the Mexican newspapers.

Radio stations were equally accommodating. When we had a change, they produced a new ad immediately. Better yet, the radio stations did a new pre-recorded ad every week - in addition to a heavy schedule of live mentions. KAMZ 93.1 and La Caliente were the best supporters of our cause, flooding the market with information starting a month before the event. KHEY/Power 102 didn't really saturate the airwaves until the week of the event.

Live broadcasts from the event were very useful in promoting the show as well as updating the public on gate traffic and ticket sales (made the media happy, too). KVIA's live sports broadcast with Lou Romano worked out very well; we were able to get him up on the stage before the event for an interview with the promoter.

Network Inc.'s involvement was crucial in both the advance planning of the event and the coordination of media during the event; without the assistance of their expertise, it is likely things would not have run as smoothly with the media.

The guitar promos were a success despite the lack of publicity; promotion planning was coordinated at the last minute. I think the success of these promos can be attributed to the fact that Marlboro ran the events, utilizing their expertise in running promo events.

The purchase of advertising on Channel 7 was a good idea, as it mended the relationship by showing our commitment to them; it also increased our visibility substantially because paid advertising guarantees prime advertising placement.

WHAT DIDN'T WORK

This being the first time we ever did anything on this scale, we discovered many things that didn't work. Following is a summary of things related to the broadcast media that could be done better next time.

We could have avoided a lot of confusion for El Pasoans if we had announced the concert through a press conference. For this to work, we would have to withhold the names of the groups playing until the press conference. In order to do that, we have to have the groups committed well in advance of the concert. We were not able to do this for Summerfest '94 because the groups were not locked-in until one month before the event (must commit at least three months before so we can start working with the media that far out).

Additionally, marketing should have been brought into the picture very early in the planning - at least four months out. Marketing was not involved in any of the event concept planning until the end of June when everything had already been finalized.

Of particular importance is the early involvement of marketing in the negotiation of media sponsorship/media buys. Marketing played no part in the selection of media sponsors and the negotiation of media coverage for Summerfest 94; marketing staff could have lent expertise in what was a good ad schedule and what was not. It was also difficult to pick up the pieces when sponsorship turned the media over to marketing because we had no idea of what had been said or done already.

Another problem was the fact that there were "too many chefs in the kitchen" when it came to working with the broadcast media. It was very difficult to try to arrange meetings and make agreements on coverage when other people were also calling and making arrangements. The media were very confused because they thought we were all working together, and that we knew what each other was doing - which was not the case.

The lack of a set advertising budget was another problem we encountered, and it added to the confusion and lack of bargaining power when negotiating with the broadcast media. Purchased advertising is a must in order to hit peak play times on TV and radio media; if you depend on donations only, you can't control when the ads run. Purchasing advertising also shows sponsors you are committed to them, and in return they will be more committed to you (and will show it by giving a lot more free air time). An example of this is Paragon cable's coverage. It looked great on paper, but when you broke the ad placement down over the 10 channels, we were only getting one ad a day per channel, and not during prime viewing hours. Had we purchased the advertising, we could have specified when and where the paid ads would run (and maybe even some of the freebies).

Promises of exclusivity for certain media sponsors also nearly proved to be a disastrous mistake. The "trio" stations (KHEY/Power 102/KOOL Oldies) were promised exclusivity as the only radio stations to advertise the event. This was a major mistake because those stations did not support the majority of the markets we were targeting for our rock and Tejano nights. KHEY was gracious enough to allow us to enlist the help of KAMZ 93.1 in promoting the Doobie Brothers and Foreigner. If exclusivity is offered, it must first be analyzed carefully to determine not only the markets targeted but also the "political implications" of such agreements.

Another lesson-learned is that we should put together a set sponsorship package outline before any negotiations are done; this would make the process much more fair to the prospective sponsors as well as making sponsorship negotiation a much more dependable, organized process. This way we would not be negotiating vip passes, etc. up until the day before the concert.

BROADCAST SUMMARY

Overall, the broadcast media coverage - in combination with print coverage and a great lineup of talent - made the event a great success. There were many problems throughout the planning process, but they were not "show-stoppers." DCA managed to pull together and put on "the festival of the year," and we should be proud of that - we can only be more successful next year!