



2012

FSF



Fort Sanders Fest 2012 Review

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/ Some people had an internship and ran coffee. We made our own and just drank it instead.

/ Executive Summary

/ The Vision

The “year-end” concert is nothing new, and that was a problem. For years the University of Tennessee and local area bars have been putting on stale concerts with profits as a bigger concern than the music. We wanted to bring the residents of the Fort Sanders community and it’s musicians together to celebrate music and art with the proceeds going to charity.

/ The Mission

To put on a student oriented festival with a fresh new vibe and to present our audience with new opportunities to come together and hear the talent of University of Tennessee [UT] students.

The Ad committee of Fort Sanders Fest [FSF] consisted of students brought together 6 months before the event date of April 28th, 2012. Originally planned as a simple backyard band party, the idea transformed into a full on music festival created for students, by students. The members of our committee had lived the college “party life” and wanted the festival to be our unique mark on Knoxville’s party scene, as it would represent the spiritual climax of all the partying we had done in college. Also, the committee wanted to make money for a local charity, Nourish International, a non-profit organization that benefits impoverished communities. This Review Book will serve as an examination of the failures and successes of FSF.

The largest obstacle to creating the festival was to separate FSF from the other events going on the weekend of April 28, 2012. There were several things that the festival had to be perceived as by the target market: it needed to be cool, it needed to be safe, and most importantly it had to be financially viable. To accomplish this, the committee stuck to our instincts, based on our personal involvement with the target market, to establish three major obstacles to overcome in creating a viable student festival.

1.

Legitimacy

2.

Safety

3.

Purchasing Decision



Celebration station.

/ Positioning

The **positioning** of the festival was created to address the three goals. Our first obstacle was to separate ourselves from the other events going on that weekend. The FSF advertising campaign would eventually be defined by our off-the-cuff humor, but the final creative campaign started with a our knowledge of the target market.

/ Demographic (18-24)

Our committee chose the 18-24 age bracket because it contains the majority of UTK students. Each member of our planning committee was also within the chosen target market. Here's what the data looks like:

Income \$15,000 or less

Education Currently enrolled or recently graduated from college

Employment 54% are employed

Household They live in college dorms or rent apartments

*US Census Bureau." Census Bureau Home page. Web 13 Mar. 2012. <<http://www.census.gov/>>.

/ Psychographic

The inhabitants of Knoxville's Fort Sanders neighborhood tend to have a certain unique mindset. The area is known for partying, where the start of each weekend is an opportunity to drink. As described in our original positioning strategy, "these are the people who would sacrifice food to party. Weekends are generally scheduled for partying. Social life revolves around alcohol and mingling with the opposite sex. They are susceptible to peer pressure." The key is if their friends do it, then our target will do it. They put priority in social events and have a need to be a part of something larger than themselves. Our Ad committee needed to take this social attitude and adapt it into a festival atmosphere without sacrificing safety and security.

Festival=Escape: Per our research, the target is in the "preparation phase" of his or her life and festivals offer an escape from daily and future responsibilities.*

*Taylor, Paul, Kim Parker, etc. Young, Underemployed, and Optimistic: Coming of Age in a Tough Economy. Issue brief. Pew Research Center, Feb. 2012. Web. 12 Mar.

/ Geographics

A defining characteristic of the target market was its geographic association with the Fort Sanders neighborhood. The neighborhood is defined by the large number of original Victorian-era houses that house the University of Tennessee's student population. It is a grungy, dirty neighborhood and would be considered a ghetto if not inhabited by students. The importance of the Fort Sander's environment should not be understated as it would form the basis of the style chosen for the campaign's look and feel because the campaign should mirror the environment.



/ Technographics

The target was an early adopter of social media sites; especially those on mobile devices. In order, to reach them, create an FSF community, and further our three advertising goals, we chose various social media sites: Twitter, Facebook, YouTube, and Tumblr. Traditional media is still influential to the target market, but most options exceeded our budget.

Phones 49% of people ages 18-34 own smart phones

Mobile Internet 87% of smart phone owners use them to access the internet

Social Media and Technology in the U.S. Foodservice Industry: Trends and Opportunities for an emerging Market. Issue brief. Packaged facts, 2012. Print

These statistics were important because we would need to make our campaign accessible through mobile devices.

/ The Behavioristics

As written in our positioning statement, "This festival is the block party that these kids have always wanted." While the buying power of the chosen demographic is limited, they are willing to spend money for social reasons. Sharing is important to them, whether it is an online video or alcohol. This sharing also takes place past their immediate friends and their likes and dislikes expressed online as well. The target market's need for community was the main behavioristic attribute the committee wanted to employ in persuading ticket purchase and the sharing of our ads. However, our ads would need to make the target feel an obligation to share them within their friend circle.

/ Competition

/ Volapalooza

(Day Before) Friday April 27, 2012



As written on their Facebook,

“VOLAPALOOZA is an annual concert at the University of Tennessee, Knoxville, presented by the Central Program Council. It is the largest, most successful student-run event on campus, and it is held on the last day of spring semester classes as a way to celebrate the end of the school year.”

Described by students, “Volapalooza was getting worse.” It is run by the university, is the victim of its own success, and had lost the start up quality that had defined it in the beginning. Most importantly, it tried to appeal to all students while at the same time abiding by university guidelines. This meant no alcohol and no freedom. As mentioned earlier, festivals should represent an escape and Volapalooza had lost its escape-like quality.

Disassociating ourselves from Volapalooza was important in establishing FSF’s legitimacy. Volapalooza had several strengths: it was student-run, could pull major artists (**Three-six Mafia, Big Gigantic and Ziggy Marley**), and was an established annual event. Volapalooza also has the financial backing of the University of Tennessee, giving them more advertising dollars and access to major venues such as Thompson-Boling Arena. At the same time, it had several weaknesses: Volapalooza did not feature local artists, it was seen as a University-organized event (in a negative way), there was no alcohol (legally), and it charged admission for the first time in 2012. The biggest failure of Volapalooza was a perceived lack of authenticity and an over-arching sense of apathy from students regarding the concert series. In forming our U.S.P., Volapalooza’s strengths became its weaknesses. The backing from the University of Tennessee came with a no alcohol policy and increased security. Going to Volapalooza was not different than going to a football game or pep rally.

Pros	Cons
Student run	No local artists
Major artists	University association
Well-known	No alcohol
UT’s financial Backing	Charged admission for first time
Large Venues	Lack of authenticity

/ Exam Jam

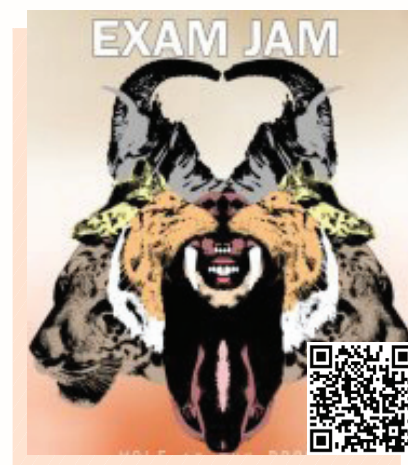
(That Night) Saturday April 28, 2012

As written on their Facebook,

“[Here] comes the FIFTH installation of WUTK’s EXAM JAM.

We (the members of WUTK’s music department and awesome staff) put together this fund-raiser at the end of each semester. We’ve yet to have a bad time.”

Exam Jam was a secondary competition. It was the same day and almost the same location as FSF. Exam Jam was scheduled for 11:00pm that night after the planned time limit of our festival. The response to Exam Jam was not as enthusiastic as past years. Mirroring this was their generally lackluster response on Facebook and plethora of desperate advertisements that grasped at grabbing student attention. Their ads were not as professionally done either.



Pros	Cons
Annual event	Not student run
Radio sponsor	Disinterest
Local artist	No unified message
For charity	No brand
Prizes	Seemed desperate

Convincing students to continue to ignore Exam Jam was important goal in forging our legitimacy. The Ad committee was worried that “event fatigue” would prevent our target demographic from viewing or wanting to view our ads if Exam Jam began to advertise. Its strengths were that it was an annual event and was a sponsored by a prominent radio station, giving them free radio advertising. They featured local artists, their proceeds went to a charity, and they were promising prizes to their guests. Their weaknesses were that it was not student run, students were

disinterested, and the event had no unified message or brand.

/ U.S.P.

/ Cultural Insight

Nothing epitomizes the grungy college lifestyle at the University of Tennessee like the hijinks that go on in the Fort Sanders neighborhood.

After establishing where we stood in comparison to our competitors by establishing their weakness and our brand assets, we defined the FSF brand and developed a U.S.P. to match.

Brand Assets

1. Authentic and cool
2. Student run
3. Proceeds going to charity
4. Close proximity to campus
5. Eating and drinking
6. Promotes local music



Unique
Selling
Proposition

Fort Sanders
Fest represents
Knoxville's student
party culture and
promotes local
music.

/ Positioning Statement

Now with a clearly defined U.S.P., the ad committee decided on two positioning statements to guide the creative of the FSF advertising campaign.

Primary FSF represents the biggest and most realistic student party culture.

Secondary FSF is student run and features local musical acts.*

*The second Positioning Statement was created to appeal to sponsors.

In our first advertising meeting, we knew the one thing that would separate us from Volapalooza, Exam Jam, and other events going on that weekend was the simple fact that Fort Sanders Fest was going to be wilder than anything else. Based on the positioning statement we decided on a tagline that illustrated these statements.

The tagline of the campaign was...

**This is a
F***ing Party.**

/ (F***ing) Ad Strategy

We were originally joking in the first advertising meeting about being the biggest party that Fort Sanders had ever seen. One member mentioned, “this should be a f***ing party.” The statement stuck as a tagline and the committee formed an entire campaign based on our positioning statement and tagline, “this is a f***ing party.” Despite our brand assets, we knew our student target market wanted to do three things at the end of the semester: **drink, party and passout** (not necessarily in that order). From that first meeting in March, we had 5 weeks to accomplish our goals of creating legitimacy, assuring safety, and influencing purchasing decision. But, most importantly we had to sell such a party.

/ Twitter

March 20 - April 28, 2012

The goal of the Twitter page was to keep the conversation on FSF active among followers and to be a constant reminder to visit the Facebook page, YouTube channel, and Tumblr. The tone of the conversation was meant to be witty/funny in nature so that the event had an aura of being a breath of fresh air alternative to other end of the year shows. Talking points often strayed from the subject of FSF to give the Twitter handle substance rather than make it simply an advertising platform.

The authenticity of the twitter page made it very effective. For our social media presence, we wanted to advertise without appearing as advertisers. At the onset, we loaded the twitter with followers by following as many relevant students as possible. Once this method was exhausted, the twitter became a vehicle for our stray thoughts with an emphasis on humor. It did not matter if it was offensive. Since defining our target market, we knew that a no holds barred conversational thread was essential to creating an FSF community. Our target responded in kind.



Example tweets:

“In 3 days, you will wake up from the S*** show called Fort Sanders Fest. Let’s have Waffle House’s largest hangover party.”

“Flash mob in presidential court tonight at 7:30. But you didn’t hear it from me.”

“Only 12 retweets left and I’ll reveal our secret headliner.”

More here:



Impact

390 tweets

246 followers

847 following

75 retweets

Impressions= 17,646

Day of: the hashtag #sawatFSF was created to keep mobile conversation going and to generate a place to consolidate new pictures of the event at every angle.

/ Facebook

March 4 - May 2012



The goal with the Facebook page as part of the social media was to serve as the main hub of activity for the festival. Until our website was active, the event page remained the ultimate destination for advertising and conversation.

Several of the advertising team members had thrown parties using Facebook. This was no different. The tone of the conversation on Facebook was meant to be outrageous and off-the-cuff. From the start, we were on a mission to be rebellious even to the point of angering some people. Compared to the twitter, talking points did not stray as much from the Festival, but catered to the possible and impossible requests of confirmed guests. We were very conscious of updating the Facebook often and responding to any requests or comments quickly.

The placement of our posts was mostly between the hours of 8:00am to 10:00am or between 10:00pm and 1:00pm since these were the times we got the most responses. The Facebook event page ran for the full 6 weeks of the campaign.

The most important aspect of the Facebook was that it was *the* FSF community. It was the only true FSF thread, and for those interested, it was a constant update to the festival's progress. In the beginning, we had to defend FSF's legitimacy. As a committee we were sure to keep an air of mystery surrounding our progress because we wanted our own community to defend us and answer questions. Our method's success was measured by the increases in confirmed guests.



Example Facebook comments:

"Hawwnnnh, it's gonna be like woodstock in the fort. no better place than the fort! who's coming, jimi and janis?"

"Sooo... is there a plan for the cops not to bust this?"

"I remember my freshman year when they closed down a few blocks for something like this and KPD filled the paddy wagon"



Impact
1,625 confirmed guests
5,474 invited
Over 300 comments
534 Likes
Impressions= 17,646

Day of: Pictures of the event being put together, pictures from the event, asking for tags on pictures day of , news coverage put on Facebook, band lists featured, transition to Facebook Page

/ Video

March 15 - April 10 2012

The Twitter and Facebook campaigns were integral in creating the FSF community, but they were not enough to fully reach our goals. We were getting several complaints and doubtful messages on both platforms. The committee recognized the need to expand the brand, to make FSF legitimate and real and to add a shareable visual element to the campaign. A video would accomplish these goals. We were aware that for our target market to pay attention to our ads, we would need to give them something such as a video that they could show their friends. It had to be great.

After conferring with two student directors, Grey Kieth and Logan Shillinglaw, we put together a three part video campaign highlighting the party-life of Fort Sanders in surreal style. The three videos were each themed after classical paintings to highlight the beauty beneath the dirt and grime found in Fort Sanders. They represented an expansion of our positioning statement and continuation of our tongue-in-cheek humor.

Teaser 1

(Released March 15, 2012)



The first video titled, "Fort Sanders Gothic," after the painting *American Gothic*, was a response to the number of doubts and questions regarding whether FSF was actually real.

The video was meant to be simple and serve as a teaser to the event. It was filmed in 15 minutes in front of a Fort Sanders' house. Posted on YouTube, "FSF Gothic" received a relatively small amount of views, but for the community we had already established, it served as proof that the festival was not just a faceless Facebook and Twitter page.

Impact
16 likes
6 comments
1,022 views from Facebook
2,097 views



It's short length and film style created the brand. While the video looked a step above an amateur video, the title sequence came off as amateurish. The committee chose the song, "Wild Thing" by Tone-Loc to further make the ad "loud" enough to excite the audience. We also attached the video to our twitter hashtag (#FSF). The video revealed no information on the festival.

Teaser 2

(Released March 29, 2012)

The second video titled, “Birth of the 40oz Venus,” after the Renaissance painting, *Birth of Venus*, served as an introduction to our twitter campaign and an extension of our visual branding.

The video was meant as a simple expansion of the FSF universe being created. The ad was the first representation of the humor associated with the FSF brand. It was filmed in an hour and posted on YouTube to receive 2,000 views within the first week. The large initial amount of views proved the effectiveness of our social media use in building excitement before each video.

The film’s humorous style and unexpected reveal was a continuation of the FSF style revealed in the first video. This video was slightly more professional, had the same outro, and used a tongue in cheek version of sex appeal. We also featured the @Fort Sanders Fest tag to bring more people to the twitter and links to the Facebook.



Impact

20 likes
4 comments
1,022 views from Facebook
3,645 views

Watch Here:



Informational Video

(Released April 10, 2012)



The third video was our only informational video released and was the defining ad of the campaign. It also introduced the website and online ticket site.

The other videos had been teasers. Instead of building excitement, the third video was meant to answer questions. The target thought the first videos were funny but continuously asked for information on it. Previously we ignored most questions, but it was time to release the entire project. For three days before the video launch, we built excitement on Facebook and Twitter. The goal of the informational video was to assure safety and to finally describe our positioning to the target.

Impact

37 likes
23 comments
1,100 views on release
5,113 views

Watch Here:



We had built an audience that was intrigued to see the video and wanted to continue the storyline from the first two videos. The FSF universe previewed in the first two videos was fully realized in the third; it included the characters from the other videos and closed on the FSF version of the *Last Supper*. At the end of the video, the tagline, “This is a F***ing party,” was used for the first time. A link to the ticket website along with the time, date, and place of the event were posted at the end of the video.



Conclusion

The videos defined the campaign and went viral around campus to establish a word-of-mouth spreading of the event. In short, FSF probably wouldn’t have happened without them.

/ Print

April 10 - April 28, 2012

After establishing a strictly online base, the committee recognized a need to grow new impressions within reality. We began a three poster print campaign to generate more intrigue and introduce the brand to high-traffic areas on campus. The print campaign would also serve as a reminder to the already reached target population to visit the tumblr and purchase tickets.

The **design** of the posters was purposefully simple. We did not want to overload the target market with information, but instead needed to be bold yet intriguing enough to stimulate a visit to our website. As we did not have much money to spend on printing, we stuck to mostly a black and white design. By having the posters be in a larger 11" by 17" format, the black space guides the eye to the sayings and down to the logo and website. The black and white incidentally highlighted the headlines featured on the posters as well. The headlines were a representation of the humor and creativity the campaign represented.

The print campaign also featured a **social media** tie in by mentioning to our twitter followers that anytime that the posters were seen to tweet something crazy @FortSandersFest.



The **placement** of the posters also played a role. They were placed them in high foot traffic locations around campus, in dorms and in bars. We also lined the festival grounds with the posters the day of.

Impact

The print campaign surpassed any of our initial expectations. The three different posters resonated very strongly with the target market and were very effective in stimulating word of mouth. Even if the target market did not visit the site, the sayings became embedded in party culture for months to come. The posters became a collegiate collector's item, and it was not uncommon to see a student take the posters down and put them in their own dorm rooms and apartments. The taking down of our posters by students proves the effectiveness of their design. The posters further proved our legitimacy and played into the guerilla campaign described on the next page.

GOATS ARE WEIRD.



GET WEIRDER.

When: This Saturday from 2-9pm
Where: 12th and Forest at the Hill
Tickets at <http://fortsandersfest.tumblr.com>

More than a kegger, and more than a local music festival. What are we? We're a f***ing party.

We're a f***ing party.
@FortSandersFest



We created several **handouts** to be thrown around the library and left at desks. They all featured quick tongue-in-cheek catch phrases that led the target to the website. These were designed as a quick companion pieces to our other ads and were given to anybody asking about the festival. The handouts were also given out at our ticket booth.



As one student put, "Can I get one of each poster!"

/ Guerilla

March - April 28, 2012

Another important facet of the campaign was our guerilla marketing titled **Jackets and Jorts**. It was the first promotion employed and was continued sporadically throughout the campaign's length. The "Jackets and Jorts" campaign was our way of bringing the characters of the FSF universe to reality. Its major purpose was to intrigue and to bring the target closer to ticket purchase by creating excitement surrounding the brand.



The most singular aspect of the campaign was the outfit: jorts (cut off jeans), a suit jacket, boots, RayBan Wayfarers, and a ghetto blaster (radio) playing Tone-LoC's "Wild Thing." A typical outing would include at least three members of the committee going to a high traffic, high-impact area such as the library, where we would walk through without saying a word and hold up a sign directing the audience to our social media.

In essence, the guerilla campaign was decidedly weird. The "Jackets and Jorts" was supposed to be weird enough to stimulate curiosity. The thought was that the people that would go visit our social media after seeing our guerilla campaign would be the type of people that would purchase a ticket. It was our simple way of establishing our niche market early on.

Impact

The guerilla marketing made the festival real and where we met a great response. The main question we would get was, "What is this?" to which we would not answer and instead point to the website. On every trip we would gain at least 10 followers on Twitter and the same in Facebook comments or confirmations. The interactions gathered response tweets or pictures of us on campus. In general, people that saw our guerilla campaign were interested since they had been a participant with our brand. Such people were most likely to purchase a ticket.



/ Ticket Booth

The Ad committee wanted to create an entire brand extending through the actual ticket purchase. Since the guerilla marketing and the videos had visually defined the brand, the ticket purchase needed to follow the same style and attitude created in earlier marketing efforts.

Our ticket booth mirrored the guerilla campaign by featuring loud party music, refuse from the Fort Sanders neighborhood such as solo cups and traffic cones, signs advertising our logo, and an iPad for ticket purchases. The booth was placed on the pedestrian walkway where the large majority of students walk between classes.

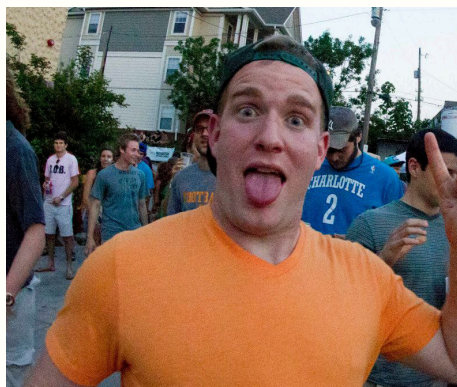
We felt that the purchasing of the tickets needed to be unique enough to bring people up to the booth. At the ticket booth we sold over 150 tickets the week before the festival. The ticket booth was not just sales but about bringing more of our marketing to the heart of campus.



Let's
Start
the
show...

Day of:

10



/ Campaign Evaluation

The FSF campaign accomplished our original goal of selling tickets. Our attendance reached the venue's maximum capacity as a result of capitalizing on the established market attracted to the FSF branding. Despite the campaign's overall success, there were a number of weak points.

The ad campaign ran for 5 weeks leading up to the festival. The following sections will act as an evaluation per advertising vehicle of the individual successes and failures throughout the campaign. Some vehicles are more quantitatively evaluated. Since much of the campaign was accomplished by stimulating word-of-mouth, the evaluation lends itself to qualitative methods. For this reason, a table of strengths and weaknesses has been included per section.



Facebook

Campaign Length (5 weeks)

Our entire ad campaign was born from the Facebook event page; it was our first contact with the not yet established, target market. Within the first 5 days of sending out the Facebook event invites, we amassed 300 confirmed guests on the event page. The continued response to our ads demanded a more professional center for our marketing and ticket sales, leading to the creation of the FSF Tumblr. To measure our advertising successes, we monitored the confirmed guest count on the event page. The guerilla, print, and video campaign created spikes in our guest count and stimulated conversation. The Facebook was our most important measurement tool.

Failures: The greatest failure of the Facebook campaign was not transferring the event page into an official Facebook Page afterwards. Once we had amassed 1,000 confirmed guests, the advertising team considered creating an official page. We did not because we were worried about two pages would be confusing and that this confusion would hurt our attendance. The Facebook Page was formed day following FSF and was sluggishly implemented. Thus there were 1,600 confirmed to the event yet only 85 likes recorded on the the Page after the event. Another issue is that Facebook changed their use policies to prohibit the ability to send mass messages to all confirmed and unconfirmed guests. This made direct communication with our guests difficult to accomplish. Instead, the committee was forced to individually update each guest.

The Good	The Fail
First contact	No page
Measureable	No event messages
Center of conversation	



Twitter

Campaign Length (4 weeks)

The @FortSandersFest twitter handle was very successful and was the most important social media vehicle used in creating an FSF community. While the number of followers was modest, with only 227 followers, it was very active and received many interactions throughout the campaign. There were a number of replies expressing excitement in attending as well as many repsones and retweets.

Failures: The failures of the Twitter campaign were inherent to Twitter itself. We were not able to track how effective our tweets were. Sometimes our tweets were so quirky and "out there" that, while it brought entertainment value to the brand, there was not enough information transmitted about the event itself.

The Good	The Fail
High interaction	Not measureable
Community	Not informational



Video

Campaign Length (4 weeks)

The creation of three videos played a vital role in establishing the identity of the festival. Amassing over 9,000 views in total, they reached a much larger population than any of our other methods. The second and third video went viral and became popular throughout our network and beyond. They also were the major influence in the audience's purchasing decision. This was discovered by talking with festival goers at the ticket gate the day-of. In one on one interviews, almost all guests mentioned seeing the videos before purchasing a ticket. While difficult to prove quantitatively, the videos created the FSF style and brought its community together.

The Good	The Fail
Large views	Slow
Went Viral	Masculine appeal
Influential	
Community	

Failures: Most video problems were failures in creative execution. The informational video did not live up to our original script and ad design. It was originally planned to be faster paced and more of a call to action. Another failure of the videos was that they were not as appealing to women as we wanted. This was mostly as a result of not having any women on the ad committee.

Print

Campaign Length (3 weeks)

One of the easiest recognizable successes was the print campaign. We had a great response to the posters. A majority of the posters themselves were torn down because of students trying to keep them as collector's items. The headline "This is a F***ing Party" even became a common saying around campus. The posters, like any good poster or billboard, was the creative summation of our entire campaign.

Failures: The problems with the print campaign were minimal. However, it was the most expensive part of our entire campaign. Its effectiveness was somewhat unmeasurable and our print sponsor (UTK Print Shop) pulled their support because of the University's dry campus policy. Also, there was originally supposed to be two rounds of posters, but we did not have time to run the second batch.

The Good	The Fail
Collectibles	Not measureable
Creative	Cost money
Impactful	No second round

Guerilla/Ticket Booth

Campaign Length (4 weeks)

The guerilla marketing campaign was successful as well. It was impactful and important in convincing people to interact with our social media. The last part of our integrated marketing strategy was the ticket-buying table on pedestrian walkway, a widely-used thoroughfare in the heart of UTK's campus. The purpose of this was to increase the Fort Sanders Fest brand, even to the purchase point, and it worked. Many ticket purchasers were curious enough to approach the booth or they recognized our image from the videos before buying a ticket.

Failures: The guerilla campaign ran into several problems. The reach of the guerilla campaign was not high, and our signs should have provided more information about the festival. The ticket booth had no discernable problems.

The Good	The Fail
Impactful	Small reach
Interactive	Not informational
Placement	

/ Conclusion

The Fort Sanders Fest Advertising campaign was originally planned to be much larger and more interactive than was carried out. Considering our time limits and the amount of other event related planning that needed to happen, it was a huge success. In hindsight, there were a large number of mistakes throughout the campaign. The biggest mistake was not following up immediately with our attendees after the event and extending the community throughout the year. Currently, we are in the process of building our community from FSF 2012, and hosting FSF 2013 with a larger, more involved, and more diverse student audience.

Our advertisements accomplished all of the goals that we set out to accomplish. We became a legitimate threat to other events happening at the same time, even to the point of absorbing Exam Jam as our after party. We made the festival safe considering the neighborhood to the point of persuading 800 people to purchase tickets to a festival they had previously never heard of. We created a brand that will last for years and exposed bands with small followings to an appreciative student population. We created a memorable experience that defined our target's end of the school year. It started with a simple idea, a need for something new, and a niche market. Our mission in the Advertising committee was to bring that idea to the market. We took that idea and grew it into a full brand complete with characters and its own surreal universe.

The entire festival could have been simpler, the advertisements themselves could have been simple. Each member of the Ad committee could have done without the extra stress. Nonetheless, it was not just advertisements that we built, we built a brand out of nothing but by recognizing a pre-existing need. Plus, we thought it would be cool. There was not much reason to do it now, looking back. **So, why we did we do it?** We kind of just did it to do it.

Thanks. Stay weird.





FORT SANDERS FEST

Book design by Paris Wade

Written by Paris Wade & Daniel Clark

Edited by Caitlin Shu, Nick Schneider & Daniel Clark

For more info

Visit the website at: <http://fortsandersfest.tumblr.com>