

**RISK MANAGEMENT PLAN TOWARDS
RESILIENCE FOR XPRESSEVENTS RY: THE
CASE STUDY OF K-POP DANCE COVER
COMPETITIONS**

Abstract

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Abstract		
<p>The objective of the research is to build a suggested risk management plan for XpressEvents Ry. In general, the plan includes the approach method, and the tools necessary for the identification, assessment, and action plans. Besides exploring potential risk, opportunities are included. Strategies and action plans for both risks and opportunities are presented. With both risks and opportunities identified, the organization is able to realize their capability in managing threats and opportunities in the future. Hence, XpressEvents Ry could adapt better in the future when disturbing events such as the epidemic occur.</p> <p>The theoretical part of the study provides background concepts related to events, events industry, risks, risks management, and resilience. Moreover, brief information on the COVID-19 pandemic and its impact on the events industry in Finland during 2020 are mentioned. In addition, XpressEvents Ry's introduction is briefly summarized at the beginning.</p> <p>Meanwhile, the empirical part was achieved by interviewing the representative, Jaana Miettinen, who is the current President of the organization. The data analyzed in this part related to the case studies of K-pop dance cover competition (KDC) 2019 and 2020. These data also highlighted the noticeable differences between the process of the two events. The research result explored the existing risks and the potential opportunities that could be considered for the risk management plan. Moreover, through data analysis, the author is able to understand and acknowledge XpressEvents' capabilities and abilities in managing risks.</p>		
Keywords		
Events, Events industry, Risks, Risk Management Plan, Resilience, K-pop, Hallyu Wave, KDC, Dance Cover		

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1 INTRODUCTION

The events industry is considered a strong economic force. Not only so, but it also expands into various different sectors, for instance, tourism, hospitality, technology, media, and communication. Events are stated to be the origin in society and involve human beings. They consist of interaction between people and locations. Events are organized to generate costs and benefits (Andrews and Leopold 2013, 1.) Additionally, there are various types of events ranging from high profile productions such as Presidential Inaugurations, to a more popular and common ones such as fairs, festivals, trade shows, and concerts. Other significant types that could be mentioned are business events and virtual or hybrid events (Seraphin & Gowreesunkar 2018, xxi.) This thesis mentions events which are organized to promote culture.

It is undeniable that the year 2020 and COVID pandemic have dealt a blow to the world economy. Due to the characteristic of this deadly virus, which is transmission, public area, or gatherings where people perform person-to-person contact is the ideal environment for coronavirus to spread. This leads to industries requiring personal contact to generate profits such as tourism, restaurants, hotels, or entertainment (e.g., casinos, cinemas, amusement park, etc.) are highly affected. However, experts announce that events industry is the most hard-hit sector of all.

Due to the complicated situation of the pandemic, XpressEvents Ry and other organizers in Finland have been postponing or cancelling their pre-planned or annual events due to lockdowns and restrictions. However, regarding the urgent guidelines enacted by the Government, some events have been arranged despite the situation ever since. Gradually, organizers have shown incredibly cope ability to survive the situation through new format of organizing events (e.g., virtual events, online workshops, webinars, etc.)

Despite the actions taken to stay afloat during the pandemic, they could be assumed as instant decisions, which lead to regrets, unsatisfactory results, and unavoidable damages. Hence, it is suggested that organizations should promptly assess lessons to identify the most impactful existed risks, and anticipate new, unknown risks. Moreover, it is essential to re-produce risk management plans towards resilience instead of plans towards solely combating.

Risk is defined as an uncertain event or condition that probably has either positive or negative impact on a project objective. Every risk has their causes and consequences (The PMBOK Guide 2000, according to Robert 2004, 1.) Therefore, risk management has been considered an important part of not only events management, but also project manage-

ment and business operation. There are different studies on the number of components in risk management. Meanwhile, resilience is a concept that has been capturing the public's attention since COVID-19 pandemic broke out for the first time in the beginning of 2020. The term indicates the ability to recover from a disturbing event. However, since the pandemic remains unpredictable and uncertain, many believe that resilience could not be solely about returning to normal. Instead, this concept suggests building the capacity to avoid damage through adaptation measures.

The targeted organization mentioned in this thesis work – XpressEvents registered association, is a non-profit event organization, registered in 2015. They mainly operate in Helsinki. XpressEvents started to organize Korean Pop Dance Cover competition and other similar events in Helsinki, and other areas of Finland. The organization receives budget for their work from the Korean Embassy in Finland. Therefore, all of their organized events are supporting the purpose of promoting The Republic of South Korea's culture, cuisine, and tourism.

1.1 Overview of the Government and Events industry's actions towards the effects of COVID-19 pandemic in Finland

The COVID-19 pandemic, also known as the coronavirus pandemic, is reported to be caused by severe acute respiratory syndrome coronavirus 2. According to articles and reports, the first in Finland was confirmed in the early 2020. Following the event, on 16 March, the Government declared its severity due to the significant increase in the number of cases. Therefore, strict limitations and restrictions were issued and enacted. One of which was limiting number of people gathered in public. As a result, all pre-planned events were cancelled or postponed.

To stay afloat, various live events have turned to online platforms. Hence, online platforms designed for remote meetings, webinars, or workshops have been growing and developing. Gradually, art performances, and concerts also became virtualized and digitalized, leading to media-specific concepts such as live broadcast or streaming becoming more widely known to a wider audience. However, despite the adoption of digital measures, the majority of organizers and performing artists remain unsatisfied with the results they have achieved.

In fact, the Event Industries Finland, or Tapahtumateollisuus was reported to have filed a proposal to the Minister of Economic Affairs Mika Lintilä required more practical and helpful measures to rescue professionals in the industry. In addition, the organization repre-

representative stated that complex costs and revenue's structure, as well as subsidies were not beneficial for member companies or employees (Yle Uutiset 2020.)

Additionally, International Red Alert Day was celebrated in London in August 2020 to highlight the fact that more than millions of employees in this sector are unemployed due to the pandemic. Following this special event, artists, performers, and others in the industry had posted red squares or red images on social media to show their support. On Tuesday afternoon, September 8th, employees, and representatives of Finland's events industry held a peaceful demonstration on the steps of the Parliament House and nearby Kansalaistori (Citizens' Square) (Yle Uutiset 2020.)

Under extraordinary reactions from these characters, the authorities repeatedly announced that they were seeking a rescue package for live events industry (Yle Uutiset 2020.) Therefore, solutions not only to calm the current situation but also to ensure a future vision for the sector are highly required.

1.2 XpressEvents Ry and Korean Pop Dance Cover Competition 2019 and 2020

XpressEvents Ry is a non-profit organization operating to promote the culture and image of the Republic of South Korea to Finnish citizens. The organization was founded by young Finns, with a closed connection and support from the Korean Embassy in Finland. Hence, most events are arranged with the sponsor from the Embassy. Together, they aim to enhance the beauty of Korea through the special form of Korean pop, as well as cuisine and tourism.

Korean pop, or known globally as K-pop is a part of the Hallyu Wave, which appeared in 1999. Hallyu Wave is the result of South Korean's restrictions on cultural imports in order to avoid and combat the influential of other countries' culture. The term first started when Korean dramas became significantly popular in China, Japan, and other Southeast Asian countries. Following this events, K-pop effortlessly grew its popularity in Asia. With the unique artist management and music production system, K-pop created different new terms, one of which is "dance cover". The concept of this term prefer to the actions of imitating dance moves, performance costumes, expressions, and artists' concept.

K-pop Dance Cover Competition, or in short KDC, was first held locally in Helsinki in 2011. The competition is meant for young dancers who admire Korean artists or show interest in the K-pop industry to express themselves through music and performances. Up until 2019, KDC thrives and becomes one of the most well-known cover competition within the K-pop admirers community. KDC is organized annually during the autumn at Tiivistämö, Helsinki. The competition comprises of a premilinar round and a final round. In the first

round, participants choose between a live performance at Tiivistämö or a video application. Usually, around ten groups are chosen by judges from the live performance and 2 to 3 groups are chosen from the video application to enter the final. In total, around 12 to 13 groups in the final which is held in Tiivistämö.

The most noticeable change made for KDC 2020 was the live broadcasting, which led to unstable number of audiences. It is said that this is one of the major issues leading to the competitors' demotivation. Also, organizers admitted that technical problems were their tremendous problem due to the lack of knowledge of the broadcast systems.

1.3 Objective

The thesis work is conducted as an agreement with XpressEvents Ry aiming to produce a risk management plan. The organization also required this plan to be practical enough to act as a reference for similar or more complex unfortunate events comparing to COVID 19 pandemic. In order to achieve such ambitious objective, the thesis would also illustrate the differences between organizing KDC 2019 and KDC 2020. Moreover, an evaluation and opinions from XpressEvents based on these differences would be mentioned as a part of the thesis work to highlight the damages that the organization has been combating with.

In general, the thesis includes two main parts, which are a comparison between KDC 2019 and KDC 2020, and a risk management plan exclusively for XpressEvents Ry. However, this work focuses on answering the main questions "What is the potential risk management plan for XpressEvents Ry?" Additionally, in order to generate understanding for part 1 – a comparison between KDC organized before and after the pandemic announcement, the following sub-questions are needed:

- How is the process of organizing KDC 2019 different from KDC 2020?
- What urgent measures had XpressEvents taken into actions for KDC 2020 in order not to violate Government's restrictions imposed on the event sector?
- What lessons have been derived from organizing KDC 2020 compared to previous years?

1.4 Delimitations

Since the thesis works as an agreement between the author and XpressEvents, the scope of the research and the applicability of these measures are considered unremarkable for the general sector.

XpressEvents operates as a non-profit event organizer. Their turnover is reported to be sponsored items and products rather than under monetary form. Therefore, the risk management plan that the author is studying is solely suitable for the targeted organization. Moreover, this plan will aim only to this non-profit organization' resilience and not others.

1.5 Research Methods

Cropley (2015) wrote in his research on qualitative research methods that the core feature of this method is to examine how people derive meaning from their own concrete real-life experiences. Thus, qualitative research is opposite to quantitative research, which focuses on how to understand the world using abstract scientific concepts and terms (Cropley, 2015). Due to this core characteristic, the author chose qualitative research methods to understand XpressEvents Ry's experiences on KDC in two recent years. Hence, through the understanding of the comparison, the author would be able to conduct the risk management plan for the future KDC event. The data is collected through online meetings and emails communication between the organization and the author.

In most studies on qualitative methods, interview is the most common method of information collection. However, there are other forms of data collection with or without the involvement of the researcher. Furthermore, some researchers also use readily available sources such as autobiographies, diaries, articles, films and the borrowed material from other researchers, or even collect virtual data. Some other researchers may even ask their subjects to create a data source for their research paper (Cropley, 2015.) Thus, through discussion and agreement, XpressEvents Ry is required to provide information related to KDC 2019 and KDC 2020 to the thesis author. Based on this information, the author gradually makes a list of interview questions aiming to find accurate answers to the mentioned sub-questions of the research.

As Skype is a familiar online meeting application for the organization, the author agreed on using Skype for online discussions. Moreover, through experiencing with various difference online meeting platforms, Skype appears to have the smoothest operation. This feature is considered an advantage so that discussions or meetings have a higher possibility to not crash. Eventually, the author is required to report this risk management plan with the organizers during the thesis working period through either documents or online discussions.

To ensure the confidentiality of the employees' and the author's personal information and discussions, online meetings are not recorded. However, meeting summaries are written and exchanged as a reminder for both parties.

1.6 Thesis Structure

The thesis is presented in 9 chapters. Chapter 1 introduces the researching topic and its outcome. In addition, a brief overview on how Finnish Government and event organizers have react to the effects of the COVID-19 pandemic is presented. Since the author conducted this thesis work in corporation with a non-profit event organization, the company's introduction is stated. In addition, the case study of Korean Pop Dance Cover Competition is briefly mentioned afterwards. In order for the readers to follow the thesis work more thorough in latter chapters, a few terms and concepts are mentioned as well, which include events, risks, risk management plan, and resilience. Subsequently, the objectives, delimitations, and research methods are introduced. Finally, readers can find the thesis structure at the end of chapter 1.

In the following theoretical chapters, essential concepts and background knowledge are discussed. Chapter 2 introduces the author's working partner, XpressEvents Ry and their events which are mentioned as a part of this thesis. Then, the author conducted a brief research on the overview of the events industry in chapter 3. Subsequently, in chapter 4, an explanation on the terms COVID-19 pandemic and events industry are presented. Chapter 5 describes the Finnish Government actions towards the announcement of the pandemic, and the event organizers' actions towards their restrictions in Helsinki. Marking the final of chapter in the theoretical chapters is chapter 5. In chapter 5, risks, risk management process, and resilience in risk management are mentioned.

Afterwards, chapter 6 illustrates the research methods, the process of collecting data, and the data analysing techniques. As a result, chapter 7 states the analysing and research findings through the case study of Korean Pop Dance Cover Competition. Thus, the risk management plan is shown in chapter 8 as the thesis's foremost outcome. Finally, the last chapter includes the author's conclusion and the corporated organization's evaluation.

Followed by the list of references, and appendices.

2 XPRESSEVENTS RY AND KOREAN POP DANCE COVER COMPETITION

An organization consists of one or many individuals. The differences between a community and an organization are varied. The most noticeable difference is that a community is formed spontaneously depending on the characteristics and personalities of its members. Meanwhile, an organization is formed purposely with clear determination and objectives. An organization usually exists within a community. Some examples of an organization could be a company, or an association. There are various types of legal organizations. For instance, corporations, non-governmental organizations, charities, not-for-profit corporations, partnerships, etc.

A company is usually founded in order to generate profit, revenue, and other types of incomes. Employees in a company usually are eligible to receive salary. Meanwhile, an association can be a combination of many companies to serve a specific purpose. Frequently, registered associations are non-profit organizations and must not be operated business-like. In Finland, every citizen has the right and eligible to found or take part in association activities. Therefore, sport clubs, cultural groups, or religious groups of people could be considered associations.

XpressEvents is a youth association with the purpose of promoting Korean culture through competitions events.

2.1 The organization's background

XpressEvents is a non-profit youth organization founded in 2011 by 6 young Finnish. From 2011 to 2014, the founders organized Korean Dance Cover Competition (KDC) on a hobby-basis. By 2015, they officially registered and became XpressEvents Ry. The functions mainly in Helsinki. However, there have been various events different in size organized also outside of the municipal area.

In order to efficiently manage the events, the organization consists of two parts: the core team and the volunteer team. Until present days, the core team contains 7 members. Their work includes planning stages, promotions, competitions announcements, and year-round operation on social media channels. Meanwhile, the volunteer team is formed to assisting the core team during the event. They usually consist of 10 – 20 volunteers. Their responsibilities are varied, such as coat checking, ticket sales, participants assisting, and so on.

With the popularity of the main product – KDC, the organization has been steadily growing in both commonly-known sense and professional sense. The brand image has developed

throughout operation years in order to increase the organization's professionalism. Figure 1 illustrates the final draft which is also the official logo of the organization. This logo is adjusted suitably in order to put into use in printed materials as well as digital materials on social media.



Image 1. XpressEvents Ry official logo



Image 2. XpressEvents Ry logo on printed materials

2.1.1 Social media channels

Social media lets users to interact more freely. Therefore, there are more than billions of people worldwide accessing social media channels daily. As the result, businesses and organizations have been using social media channels to increase brand awareness and customer interactions (Appel et al 2019.) Especially for event planners, there are various studies proving that social media plays an essential role in marketing and planning an event.

Acknowledging the importance and benefits off social networking channels, XpressEvents has set up various accounts on popular platforms. These accounts are operated throughout the years by the core team. By administrating them efficiently, XpressEvents is able to increase brand awareness, and audience engagement even when there are no events hosted. During the event's progress, these platforms enable the ability to keep the audience updated; therefore, the events are able to reach a bigger number of participants. Table 1 illustrates the number of followers for each social media platform XpressEvents is managing.

Social Media Channels	Number of followers
Facebook	602
Instagram	857
Twitter	54
Snapchat	Cannot be defined (an open account can be viewed without subscription)

Table 1. XpressEvents' social media accounts' followers (adapted from XpressEvents' social media accounts)

As can be seen in the illustration, Instagram account has the largest number of followers. However, it is reported that Facebook is the main platform used to promote the events. This is because Facebook possesses a variety of features that allow the organization to reach more audience and to enhance the engagement with potential participants. Additionally, a specific event page is created for each hosted event. The reason is that event pages make it easier to market and interact with potential audience. To sum up, XpressEvents' Facebook page acts as the organization's official website. Other platforms used to market are Twitter and Snapchat.

2.1.2 Stakeholders

Stakeholders are any group or individual who influences a project or events both positive and negative. The involvement and impact of stakeholders could possibly decide the success of the project. Therefore, managers are recommended to take stakeholders' relationship, opinions, and expectation into serious consideration (Todd et al 2016.)

Stakeholders in event management are defined as parties who might affect the event and its results. They could be people involve in event production, sponsors, audiences, etc. (Getz 1991, according to Todd et al 2016)

Gloria

The cultural arena Gloria was established in 1999. This is a youth event organization center managed by the City of Helsinki. Gloria has been hosting numerous events for youth communities and cultural events.

XpressEvents and Gloria first collaborated in 2011 when the concept of KDC was established for the first time. Therefore, XpressEvents considers this cultural arena an important part of KDC's activities. Gloria and their staff realized the potential of KDC and XpressEvents from the very beginning and gave enthusiastic support to make KDC a reality. At the beginning of XpressEvents, Gloria contributed in financial operations, organizational support, venue delivery, and planning assistance.

Although in recent years XpressEvents has been able to organize KDC on its own, including seeking sponsorships and budget sources, Gloria has always accompanied and organized in technical support, marketing and financial management. In addition, both parties have an agreement on the lease of the venue. Therefore, XpressEvents reserves the right to use the venue in its annual agreement for their annual events. This is the most beneficial option for the organization until recently.

Competitors and audience

XpressEvents' main events are competitions; hence, the most important stakeholders are competitors and audience. Without competitors, the event could not be hosted and no audience would be needed. According to the organization, the number of incoming applications are one of the most stressful element during the pre-event phase.

It is clear that audience also play a crucial part in every competition hosted by XpressEvents. Without audience, performances are meaningless. In addition, the audience is important regarding financial aspects. This is because the organization considers ticket sales the only revenue. Moreover, the audience' feedback and comments support the development of the event in the future.

Embassy of the Republic of Korea in Finland

According to Cheon Joonho (Embassy of Republic Korea in Finland), the current Ambassador, there has been an increase of interest in Korean culture through Korean cuisine, and entertainment forms in Finland. He also mentions it is the Embassy's mission to develop corporation ties and people-to-people exchanges between the two countries. In order to achieve the objectives, the Embassy had been organizing multiple events, including Korean World Festival (KWF), which is one of the biggest global Korean music festival. However, after discovering XpressEvents Ry as a Korean culture events organizer, the Embassy decided to form cooperation with the organization.

2016 marked the official cooperational relationship between two parties as KWF was hosted as the first collaboration. Since then, the Embassy became one of the most important stakeholders for the organization. In 2017, Korean Dance Cover Competition

(KDC) was counted as part of a K-Lover Project organized by the Embassy. Since then, KDC has been counted as a part of this program as the similarity in the competition's purpose and the project's aim.

Naturally, the Embassy has been the crucial financial support for KDC and XpressEvents.

2.2 K-pop Dance Cover Competition (KDC)

K-pop Dance Cover Competition, or Korean Pop Dance Cover Competition (KDC) has its origins in 2011. KDC is an annual event and the core product of XpressEvents. Until 2020, the competition has been organized for consecutively 9 years. The event is held in Tiivistämö, Helsinki with the participants of competitors nationwide. Until recent years, KDC only accepts applications from dance groups.

2.2.1 The Korean Wave and Korean Pop

The Republic of South Korea is popular for its development in entertainment and creative industry. It is undeniable that Korean culture has been reaching a bigger crowd of people than it used to in the past.

The Korean Wave (Hallyu Wave)

The Korean Wave (also known as Hallyu Wave) is a term refers to the impressive popularity growth of Korean culture to the world. The origin of this unique concept must be traced back to mid-1999 or might be, yet, before that. In 1997, a romance Korean drama called *What Is Love All About* was aired on one of the biggest television channels in China. After the incredible successful of this drama in China, another Korean drama was imported and broadcasted. Following China, various other Asian countries began to import entertainment products (dramas, films, movies, etc.) This leads to widespread of the Korean Wave in a more diverse parts of Asia, including Southeast Asia, Central Asia, etc.

After movies and dramas, Korean music and variety shows slowly reached more audiences across Asia. Naturally, these entertainment publications, including music, singers, and artists, also become more popular and familiar to Asian audiences. However, it was not until the group called *Seo Taiji and the Boys* released their first album that K-pop (or Korean pop) became a phenomenon. As the result, *Seo Taiji and the Boys* is considered the king of K-pop for decades.

Finally, with the influence of the Korean Wave and the K-pop phenomenon created by *Seo Taiji and the Boys*, Korean culture has reached the world, including Western countries, European, and more. To conclude, the nowadays mentioned K-pop is the result of

continuous development of both the Hallyu Wave and South Korean entertainment industry.

Korean Pop (K-pop)

K-pop or Korean Pop are terms referring to a popular music genre in South Korea. They appeared after the birth of the first idol group in 1990, Seo Taiji and the Boys. Since then, a series of singers appeared with similar format. Their songs are a mixture of various music genres from hip hop, jazz, R&B, to ballad.

Around 1997, H.O.T was introduced to the Korean public. The group was praised for their splendid performances on stage. Their performances were not only singing, but also including choreographies. Gradually, H.O.T's management company also released a series of other idol groups with similar performance concept. As the result, they exerted an incredible influence on the public. That was when a completely different era of K-pop was formed.

In order for the idols to attract attention after their debut, Korean entertainment companies began to create harsh training regimes. In other words, they recruit whoever they think is capable and train them to become idols. The training consists of, not only vocal and dance lessons, but also "so-called" personality lessons. In those personality lessons, trainees are trained to become multi-talented artists. For example, there are trainees taking "talking" lessons to become smooth talkers on television once they debut. In general, K-pop is known for the combination of different genres, the skilled performances from idols, and the artists' harsh training regimes.

The strong charisma of K-pop was spreading throughout Asia with the lead of idol artists such as BoA, DBSK, etc. when they decided to expand their popularity in Japan in the early 2000s. Gradually, another group - Girls' Generation began to attack the American music market. These pioneers have become the launcher for K-pop in the international market. Until BTS, a 7-member boy group, started to advance in America, K-pop became even more popular.

Dance Cover

The popularity and common of Korean entertainment industry in general have produced new concepts among young people, especially fans. Many hardcore fans admit that they are willing to do anything to become more similar to their idols, including consuming the same food, using the same cosmetic products, etc. Consequently, other Korean industries (beauty, food, fashion, etc.) have become more popular. Eventually, it results in the powerful spread of Korean culture.

One of the most popular concepts created through K-pop is Dance Cover. Quite similar to the Cosplay concept - the trend of makeup and dress like an anime character, Dance Cover is the trend of recreating idol performances. In order to recreate an impressive Dance Cover performance, dance groups or individual dancers often learn the dance moves directly from their idols through videos uploaded online. Moreover, they could customize or sew their own outfits to look alike idols' performing outfits.

A unique feature that makes dancers pursue this dance genre is the expression on stage. It is an undeniable fact that anyone can learn to dance and practice to get the best out of it. However, performing similar to the idols' stage is difficult. After all, it is the perfection and skillfulness of these performance stages that many K-pop fans in particular wish to be like their idols. In general, dancers pursuing K-pop dance cover not only imitate the idols' dance and performances, but also other factors such as clothes, make up, hair styles, and facial expression these idols make on stage.

2.2.2 Korean Pop Dance Cover Competition (KDC)'s concept

In Finland, KDC plays an adequate important role in encouraging the spread of the Korean wave. Besides, KDC is considered one of the biggest South Korean cultural promotion events in this country.

The concept of this competition origins back in 2011. The initiated founders' purpose was to make their dance cover hobby more interesting. That is why the idea has received a well response from Gloria - the first sponsor and stakeholder of XpressEvents. As the result, the first KDC took place in the hall of the Gloria cultural arena. Similar to other Dance Cover competitions in the world, KDC is a competition where participants prepare a stage to cover performances by South Korean groups. In recent years, a number of additional programs are also held as parts of KDC.

KDC was originally a competition only for dance groups in Finland. However, in 2016, it was expanded for international dance groups as well. Up to recently, XpressEvents has been gradually focusing more on the international market. They began to open applications for dance groups from neighboring countries in Europe. Although KDC is not one of the large-scale events like other dance competitions in Finland, KDC is popular within the K-pop fan community. The contest always attracts quite a large audience every year. However, the number of audiences did not fluctuate throughout the years. The peak audience number was in 2016 (480 participants in the finals, including staff, judges, and competitors). With the help of Xpress Korea, another Korean cultural events organizer, KDC 2016 was considered the most successful event in the history of KDC. In order to surpass

this event, XpressEvents admits having been working continuously to develop their management and operation.

KDC consists of 2 rounds: preliminary and final. Every group in Finland are eligible to participate through video application or live performance application. The chosen performances in preliminary should be one to two minutes only. Also, the registered performances could not overlap, i.e., the song and the artist that the dance group chooses to compete could not be the same as the other dance group. The judge selects one to two groups for the final from the video applications. Ten or more dance groups will be selected from live performance applications. The live preliminary and final have both taken place at Tiivistämö in recent years. In the final round, groups participating in the competition will be evaluated based on various. The criteria usually change from year to year. The top five groups in the final round will receive gifts from the organizers and sponsors. However, all the groups selected to the final round will receive a certificate and a small gift from the sponsors.

3 EVENTS INDUSTRY'S OVERVIEW

In the study of Korstanje (2009), the origin of events is said to date back to the Ancient Roman period. This author concluded that the event is one of the prerequisites of modern tourism. However, in previous studies, experts pointed out that the industry only started to develop in the mid-1960s. Hede (2007) also argued that although there was very little available data on this sector, global statistics still showed the continuous growth of the industry (Khir, 2014.)

During the 1980s, events and festivals were promoted widely as a form of valuable tourism (Dimmock & Tiyce 2001, Mallen & Adams 2008, according to Khir 2014.) Governments around the world are also beginning to realize the potential of events. Since then, events have been ranked among the most interesting forms of entertainment, business, and travel-related phenomenon. Thus, the events industry is reported to encompass various areas, which makes it adequately impossible to estimate the value of the industry.

3.1 Define "event"

Due to the development of the industry, various experts have been discussing the definition of events. Dr. Joe Goldblattm (2005) believed that events were unique occasions in particular time to satisfy particular needs. Moreover, the author stated that events were usually celebrated with a ceremony or ritual. However, Professor Donald Getz (2005) had another explanation of the term. In his research, the author defined "events" from two perspectives (Table 2) (Bowdin et al., 2006.)

Perspectives	Definition of an event
Event organizers	a one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organizing body
Participants/ Attendees	an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience

Table 2. Getz's (2005) definitions of events from two perspectives (Bowdin et al., 2006.)

Moreover, experts based in the US have used "special events" more widely. Accordingly, they assume that a "special event" includes the following elements: festive spirit, authenticity, tradition, hospitality, themes, and symbolism. This argument is agreed upon in many different studies, not just from US-based authors. In the paper of Jago and Shaw (1998, p. 28), based in Australia, they stated six factors attributing to the "specialness" from the tourism point of view. Jago and Shaw (2008) suggested that special events should:

- Attract tourists or tourism development
- Occur within a limited time duration
- Happen once or infrequently
- Raise awareness, image, or profile of a certain region
- Usually offer a social experience; and,
- Be out of the ordinary (Bowdin, 2006.)

Additionally, events are divided into different categories, including public events, private events, government events, association events, cultural events, festivals, sport events, music events, travel related events and business events. Some of the event concept terms could be:

- Business events / business trips / conferences / exhibitions, corporate events
- Cultural festivals / fairs / events
- Community events / paradise events
- Entertainment / music event / concert / theater / program
- Sport event
- Charity event / donation / volunteering
- Party planner / designer of wedding / social event / special event.

Another reason researchers use the phrase "special event" instead of just "event" is that each event has different characteristics, such as location, time, participants, audience, or purpose, etc. Although there are many different types of events as mentioned above, Shone & Parry (2010) has classified them into four main groups: entertainment events, cultural events, organized events, and personal events.

Overall, a special event is one that happens once or not regularly. This event is not a part of the regular program or activity of the sponsoring agency or organization. Moreover, an event is called "special event" if it is a non-routine occasion with the intent to entertain, enlighten, celebrate, or challenge the experience of a certain group of people. In the tour-

ism sector, the concept of "special events" could be festivals, major prominent events related to the destination and mega events (e.g., the Olympic Games).

3.2 Events industry

The draft workforce development plan (Questions Answered Ltd, 2001) identified the events sector as: event companies, venue providers, exhibitors, suppliers. event levels (e.g. sound and light provisions, conference registrations, etc.), and some other temporary structures (e.g. performers hire). According to various studies, the events industry has only become popular in recent times. Therefore, the exact definition of the industry is not clearly defined. The Events industry Association in Finland states that the industry is a revenue-generating professional business. There are many types of events organized for the purpose of distributing different content in many different formats.

Moreover, it is undeniable that events industry is relevant to various different industries (e.g., hospitality, tourism, sports management, entertainment, etc.). Hence, it is a highly complex and diverse industry. This leads to the involvement of multiple parties in a organizing an event (e.g., the host organization, customers, participants, delegates, audiences, industry experts, sponsors, the media, etc.) In some cases, the purpose of one event is not necessarily to generate monetary. These non-profit events are called charity. Volunteers are recruited to help organize and run the event. Usually, non-profit events involve extra stakeholders such as volunteers. In this thesis project, the targeted organization hosts annual cultural events which generate few to none monetary revenue.

In addition, the popularity of the events industry in recent years has been increasing. The reason for this rapid increase in popularity is that leisure time and human entertainment demand are on the rise. In addition, businesses, organizations, and companies are also increasingly implementing the event as a unique marketing strategy. Furthermore, communities are more active in participating in events to provide recreational values to the area or to celebrate community character and activities. Additionally, the media has been reporting more about the events than before. Consequently, the event organization industry is gradually being formed clearly and separately from the past.

The events industry is said to be a significant contributor to the global economy. In addition, the industry is also an important part of many organizations such as public entertainment, education, philanthropy, and fundraising. As mentioned above, events are also implemented as a marketing tool to increase awareness of the company's products and services.

3.3 Event Management

The field of event management has changed constantly globally. In the passing decades, the human resources in the field of event management were only dedicated amateurs. However, since the industry has shifted towards independent development, more highly skilled and trained event planners appear. Singh et. al (2007) has shown that event planning and management are complex business processes that require the coordination of many specialists. In general, event management includes planning, preparation and production. Consequently, event managers' responsibility is to monitor and organize every aspect of the events, including researching, planning, organizing, implementing, controlling, and evaluating the designs, operations, and production of the event (Tassiopoulos 2005, according to Khir 2014.)

Getz (2008) wrote in his research paper that event management was, in fact, applying project management's management practices to the creation and development of festivals and events. Therefore, similar to project managers, the event managers need to control different fields and rules of the event. The Council of Construction Industry defined project management as overall planning and project coordination from start to finish. Meanwhile, Shone & Parry (2010) stated that planning an event required the firm or organization's ability to utilize the available resources to create best strategies. The strategies are needed to satisfy current needs and demands. On the other hand, event management professionals often recognize that there are five different stages to the event management organizational process. A considerable amount of research has been conducted to identify these stages. However, in essence, the stages are similar even though they are presented in a variety of styles. Those stages of event management include: researching, designing, organizing, coordinating, and evaluating. Before starting, the event organizers need to have an idea first. For instance, what kind of event they are expecting, what they might need, etc.

Subsequently, the first step - researching - would be performed. At this step, organizers need to research whether there is a need for their event idea. From there, they can develop their ideas by setting goals, objectives, and whether it will be useful to the audience they are targeting. In addition, at this step, organizers should also outline a basic framework for their program. Next, in the designing step, event organizers need to create the theme and "style" for the event. This requires the organizers to brainstorm and be creative, as this is when their event should be made special. Elements that may need to be considered in this step include, decor, catering, entertainment, etc. After the event concept has been designed as well as "styled", the organizers have to organize it. Then,

hundreds of actions necessary for the event to actually happen need to be taken. Such activities may refer to contractual arrangements to secure locations, investigation of licensing requirements, site logistics, training of temporary staff, air and ground travel requirements, contracts with suppliers, review budgets, design and implement marketing plans, hire staff, validate and finalize, to name a few. In short, by this time, organizers need to have checklists and design work boards for easy tracking. Also in this step, the organizers and managers need to determine the location and time for their event. Due to the workload, coordination is necessary. This is when human resource management needs to be implemented effectively, ensuring everyone understands, grasps the work, and works well together. Last and not least, an evaluation that needs to be done to determine the success of an event is customer satisfaction. Feedback and comments from all event stakeholders should be seriously collected and analyzed. This is a necessary step to help the organizers and their events can grow and be of higher quality in the future.

There are various studies suggest that, in fact, these five management steps need to be implemented continuously and might overlap. That is, researching and designing could still happen at the organizing step. In addition, evaluation is also advised to take place continuously to promptly recognize vulnerabilities in the organizational phase and promptly address them. It is because vulnerabilities can be overlooked or other risks can arise at any time that many industry experts specifically suggest the importance of a completely separate risk management plan.

In their study, Fruhauf (2001) stated that the intersection of planning and risk management (Khir 2014). Accordingly, the author argued that there were certain risks that required specific actions. Thus, these specific actions should be planned according to the results of the risk assessment. Therefore, the drafting of a risk management plan is essential in the event planning and management process. Hence, in another study, Delaney (2004) stated the need to consider all stakeholders of an event in order to conduct a better risk management plan.

4 THE EFFECTS OF COVID-19 PANDEMIC ON EVENTS INDUSTRIES IN FINLAND

The COVID-19 pandemic originated from a fatal virus involving the respiratory tract. This virus is called SARS-CoV-2 or coronavirus. It is reported to appear in Wuhan, China in December 2019. Since then, the world has been recording its rapid spread. Coronavirus has created a considerable challenge for the healthcare as well as the medical industry.

It is undeniable that there has been negative impact of the COVID-19 pandemic on every economic sectors around the world. The experts have been reporting that the ideal environment for contagion are big crowds of people. Therefore, to reduce the spread of the pandemic, governments are forced to ban large crowds or limit the number of people gathered in public places. That is why the majority of live events are either postponed or canceled in 2020. This is because live events usually require a large number of attendees. Thus, various reports over the past year have shown that the events industry is the industry that suffered the most.

Moreover, the outbreak of the COVID-19 pandemic over the past year has prompted a society to transform in the face of social disfunction that have existed for decades. One of the social problems that have been receiving great public attention over the past year is the racism against Asians. However, in this thesis, the author only mentions the pandemic impact on the events industry.

4.1 COVID-19 Pandemic and the Finnish Government's actions

On January 29th 2020, the first coronavirus positive case was detected in Ivalo, Lapland, Finland. The patient had entered Finland as a tourist before. Afterwards, she was admitted to a quarantine in a hospital in Rovaniemi and discharged on February 5. In late February, the second case was detected from a Finnish woman after she returned from Milan, Italy. Ever since, successive cases had been discovered in the following months.

On March 13th 2020, THL (a research and development institute run by the Ministry of Health and Social Affairs) announced that Finland had come to alarming levels with more than 200 cases positive. Thus, on the same day, the Finnish Government decided to approve and implement the Emergency Act nation-wide. The provisions include:

- Schools except kindergarten must be closed.
- Most public facilities run by the government (theaters, libraries, museums, etc.) has to be closed.

- Individuals in the risk group are exempt from labour working hours and annual holiday act, regardless of public or private sectors.
- Public meetings are limited to a maximum of 10 people and citizens 70 years of age and older should avoid contact with others.
- Unassigned people must not enter medical facilities or hospitals unless they are seriously ill or are children.
- Health and social capacity will be increased in the public and private sectors; less important activities will be reduced.
- Closure of the border commence is prepared and citizens or permanent residents returning to Finland will be quarantined for two weeks.

However, the number of cases is still increasing. In particular, the Uusima area had recorded the highest increase in the number of cases in the country. Therefore, around the end of March 2020, the government decided to enforce a temporary order to close the area. This meant that people were not allowed to move to and from Uusima without a good reason.

However, in the following months, these restrictions were gradually removed. In addition, travel restrictions between countries were also slowly lifted. Restaurants, bars, etc. were allowed to reopen in early June 2020 after more than 2 months of closure. However, some restrictions on opening times and the number of guests sitting at the premises still applied.

As the number of infections continued to increase, in August 2020, the government decided to issue incentives for the use of masks in public places and on public transport. One month later, the Koronavirus mobile application was introduced. The Government encouraged the citizens to use this application to increase control of the spread. By November 2020, government-run indoor sports facilities were forced to close.

Due to the unpredictability of the virus in its developmental ability, other types of SARS-CoV-2 variants have been detected in different regions of the world. In December 2020, a variant of the virus originating from the UK was discovered in Finland. Also in this month, another variant from South Africa was discovered.

Although specific actions have been taken to control the epidemic, the number of cases is growing rapidly. Thus, the pandemic continues in the early months of 2021. By mid-March 2021, restaurants, bars, etc. were once again closed. Government-run sports facilities continue to close until the end of April 2021. This time, even individual sports centers (private gyms, etc.) are encouraged to close in order to stop the spread.

4.2 Event organizers' actions towards the restrictions in Helsinki

Government-imposed restrictions have severely affected event organizers' businesses in Finland over the past year. The majority of events, especially live events, have been banned or restricted. Hence, the industry's profits have been severely decreased.

According to Tapahtumateollisuus Ry, Finnish events industry is worth 2.35 billion euros. Therefore, when suffering from the consequences of the restrictions, companies, organizations, and human resources in the industry also suffer the same losses. Up to now, the event organizers have been suffering since March 2020. According to estimates and research, the industry's profit differs up to 1.9 billion after restrictions were enacted. In addition, more than ten thousand employees were laid off. Also, more than hundred thousand temporary employees are remained unemployed (Tapahtumateollisuus ry.)

Tapahtumateollisuus Ry

Tapahtumateollisuus Ry, or the Events industry Association A was established not long ago. This is the central organizer of the events industry in Finland. The organization was created with the aim of supporting the most influential events in the country. They work towards the mission of promoting businesses in the industry and increasing the value of the industry to society.

It could be said that the organization has been working energetically and diligently since its inception. The organization's website reports all the activities and projects they have been working on. In addition, in order to raise awareness about the number of difficulties and losses, the organization has also collaborated with numerous research organizations, and Universities to conduct surveys and research. These studies illustrate how serious the impact of the Covid-19 pandemic on the industry is.

Around October 2020, the organization teamed up with Finland's major concert businesses, including Fullsteam Agency, Live Nation Finland, Warner Music Live and CTS Eventim's Lippuiste, for a survey. Accordingly, more than 70% of businesses in the industry admitted that they would have almost no job until summer 2021. Of which, more than two-thirds of the companies believe they do not expect to be able to even survive (IQ Magazine, 2020.)

Most businesses within the industry have believed that the uncertainty of the epidemic and Government's recommendations have prevented their customers from buying tickets to attend the events. Meanwhile, the investment and cost have been increased in order to comply with the restrictions during the organizing and planning phases. In general, more

cost has been needed but less tickets have been sold, which eventually has resulted in losses. Therefore, Tapahtumateollisuus believes that a practical financial support from the Government is needed for the industry to stay afloat. The financial supports are deemed to compensate for damages, especially environmental damage. Hence, in around September 2020, a proposal requesting measures was sent to Minister of Economic Affairs.

In addition, an open letter to the press was written around the same time. In this letter, the organization showed criticism to the media for manipulating the public about the spread of coronavirus. The letter pointed out the inaccurate statement about major events being the sources of infections increase. This statement resulted in people's hesitation in purchasing tickets. Also in the letter, Tapahtumateollisuus admitted event organizers had spent more investment on measures to organize events safely (e.g., functional rapid testing). Hence, the organization suggested that this fact should have been publicized to encourage people to attend safe events (IQ Magazine, 2020.)

Facing the strong voices from the events industry, in December 2020, Cultural Minister Annika Saarikko announced that she was working hard to find the subsidies for the industry. She stated that a meeting had been held with the participation of Minister of Economic Affairs, Director of Health Security at the Finnish Institute of Health and Welfare (THL), and the representatives of events industry, music sector, and the hockey league. Yle News released on December 5 reported that the Ministry of Education and Culture and the Ministry of economic affairs and employment would have sent requests to the government regarding the financial support for the events industry (Yle News, 2020.)

However, by 2021, the event businesses point out that the government's promises of support have yet to be fulfilled. The events industry also states that several other European countries have successfully found solutions. Meanwhile, the Finnish government has not yet made a clear move. Therefore, on March 26, 2021, the second open letter was sent to the Finnish government. At the same time, the letter was public on the Tapahtumateollisuus's website.

International Red Alert Day in Finland

International Red Alert Day was first in UK on August 11th, 2020. It was part of #We-MakeEvents campaign run by UK events industry. This day was organized to raise awareness of the struggling that events across the country were facing. It is reported that on this day, over 700 building lit up in red. The color red was chosen as a symbol of current danger that everyone involves in events industry had been facing. More than just red buildings, lights, boats, and other activities were held across the UK. This event received

massive support from artists around the world. Through this unique day, UK event organizers was hoping their government would take actions and help save the industry.

In Finland, Red Alert Day occurred on September 8th, 2020. The event professionals gathered in front of the Parliament House and the Citizen's Square as a peaceful demonstrate. Prior to that day, artists, firms, and others in the industry showed support by posting red square images or red images on their social media accounts.

5 RISK MANAGEMENT IN EVENT PLANNING

In their research, Robertson et. al (2007) included the word "risk" in the list of words and concepts that most commonly appeared in academic studies and literature articles of events. At the same time, Mair and Whitford (2013) also wrote that risk and safety management is one of the most important topics for event management professions (Khir, 2014.)

5.1 Risks

In most data available about risk, the authors agree that there is no consensus definition for this term. This is because risks are different things happening to different people at different times. Therefore, any definition of risk can be subjective depending on its nature and what it applies to.

Each academic and field has its own view of risk. The economic theory suggests that risk including another concept called "loss". This could be interpreted as risk would lead to losses. Therefore, Kaplan, Szybillo, and Jacoby (1874) classified risks in terms of losses, including: financial loss, performance loss, material loss, psychological loss, social loss, and time loss. Technically, a risk is a combination of the probability, frequency, or occurrence of an identified hazard and the extent to which consequences can occur from this hazard (Royal Society, 1992). Hence, Chicken and Posner (1998) provided a basic proposition to define risks as follows: Risks = Hazards x Exposures. Hazards are the ways in which an object or situation can be harmful. Meanwhile, exposures are understood as the extent of the subject's damage due to the risk effect (Khir, 2014.) However, thanks to the public's interest in interpreting human responses to natural hazards, social science is believed to be at the forefront of research on risk. Since then, new perspectives on defining, measuring, and explaining the concept of risk have emerged. Social science proposes a number of new risk components including shock, intimidation, danger, lack of control, and uncertainty (Althaus 2005, Law 2006, according to Greene 2000.) From this perspective, risk should also be determined based on both the human context and the social environment and the event that occurred.

COVID-19 has given everyone a lesson in risk and resilience. While some situations may be unique, in reality, there are many more unexpected and risky disasters in the near future. Mark Twain once mentioned that history does not often repeat itself, but it often rhymes. An easy-to-understand example of this quote from Twain is the record-setting hurricane and wildfire seasons in history are now happening in every five years or longer. However, instead of causing crises and severe negative impact in the past, people have

become more familiar and know how to deal with them better and more proficiently in recent years. That proves that it is an important time to overview the risk to prepare for large-scale disasters to come (Mina, 2020.)

Thus, enterprises, companies, businesses, and industries need to ask questions and turn their attention to future risk management strategies. Some of the risks they may need to watch out for are financial overspending, dependency on one supplier, or the up-to-date level of technology and infrastructure. Moreover, in the face of a disaster situation that can happen at any time, businesses should consider having a business continuity plan in the middle of a disaster. Also, it is important to what extent the safety and well-being of employees would be ensured and protected. In the service economy, a strong workforce is the absolute key to long term success. With the current situation of the COVID-19 epidemic raging, some experts have suggested some trending risks in the near future. Some examples are listed below.

Firstly, network control should be enhanced. It is because of the pandemic that many businesses as well as individuals and other sectors of society use the Internet more. Significant activities that can be listed including remote working, distance learning, etc. This might increase the possibility of Internet congestion. At the same time, the reliance on data and communication through IoT (Internet of Things) only continues to grow. Congestion will lead to disruption and significant loss of data currently stored by the companies such as asset data, financial data, business plans, customer data, etc. As such, developing an organization's resilience to any major cyber event will be essential in the future (Mina, 2020.)

Secondly, the climate is changing. Obviously, weather phenomena are becoming more severe and frequent. Therefore, it was this trillions of dollars in assets is said to be needed for recovering or dealing with the impact. With high sea levels, storms, wildfires, hurricanes, and more, there is not a single region untouched by a changing background. Hence, companies need to rethink and redesign structures and methods to mitigate weather damage. Implementing an effective risk strategy that includes a broad range of holistic measures such as moving mechanical systems, using fire-resistant vegetation in the landscape, creating embankments, and incorporating programs design key results should be considered (Mina, 2020.)

Adding to these obvious trends in risks, there are a few more risks that should also be taken into consideration, especially for event planners and operators. These risks could be mentioned as crowd management (especially in controlling the number of attendees and their behavior towards restrictions), hygiene management, etc. However, in this

thesis, since the target organization often holds events in door, weather related risks could be paid less attention too.

In fact, there are many studies that have taken risks and classified them into different categories. The reason could be knowing and understanding which type of risks that needed to be handled might make it easier to control and develop a plan to manage them. However, sporting events might have specific risks that almost always happen or are more likely to happen. Meanwhile, those specific risks might not be as prioritized in other types of events. In order to better understand and create a stronger foundation for the latter chapters, the author had studied and found a risk management guide from the Truman State University student council. In this guide, the student council has classified possible risks according to five distinct properties, which the author finds to be quite comprehensive and suitable for most risks. Those properties include risks related with physical, emotional, reputational, financial, and facilities.

In particular, risks related to physical often involve the safety and physical health of attendees (including employees). Typical examples might be food poisoning at catered events, emergent incidents resulting in injury, or health and physical risks before, during, and after the event. Physical risks could also include cases of violence or quarrels when participants injure each other. For instance, events that include alcohol consumption might have higher chance in violence happening among attendees. Hence, organizers must constantly pay attention to attendees or hire a professional security team to avoid unfortunate situations. Quite similar to the above points, emotional risks are also related to the safety of the participants. However, these emotional risks often have the potential to lead to emotional distress for any individual involved in the event. Some good examples include hazing of members, harrassment, discrimination, distress trauma, fear, anxiety, controversy, or sensitive subject matter. In addition, reputational risks refer to risks that may adversely affect the image and reputation as well as the reputation of the organizer or organizer. These risks can happen to any shareholders, stakeholders, and even event attendees. Any event has its own risks and financial difficulties. Therefore, the risks belonging to this group are indispensable. They will negatively affect the likelihood of the actual event occurring or even affect the financial stability of the organizer or the organizations that support and relate to the event. Finally and importantly, events that are directly related to the event venue are also considered. These risks are still often referred to as technical problems. That is, they often occur in sound and light speakers for events related to entertainment or love. Or they can also be related to the fire and explosion management system, or whatever happens to the venue.

To summarize, the above properties of risks are established based on the impact area of a certain risk on the event. Hence, there are many risks that have all of the above properties. For example, risks within crowd management could include keeping attendees safe, managing the number of participants to avoid unforeseen circumstances, and managing hidden scuffles or violence. As can be seen, crowd management both keeps attendees physically safe and ensures that none of the attendees feel offended or unhappy after attending the event. Also, an event that attracts too big of a crowd could cause damage to the venue or make it more difficult to maintain the venue's state. Moreover, in order to attract such a crowd, the event organizer needs enough finance to find and rent a large enough venue and other financial matters. All of these points result in the organizer's level of reputation in the eyes of the staff, venue staff, crowd in attendance, and society if it is a public event. Another type of management is also very noticeable and is present at most events - quality management. Risks involving events' quality are usually easier to identified and usually possess all five characteristics mentioned.

In addition to the team directly involved in staging, planning, and organizing events, organizations should also consider outsourcing resources, who could assist in risk management. For example, a team that specializes in site safety, a medical team that specializes in injury and accidents, or teams that handle special emergencies (fire protection, etc.)

With all the aspects that need to be considered and studied, it is not bold to state that risk management should be documented separately from the master plan when planning and organizing an event. Therefore, in this thesis, the author is expecting to identify potential risks and classified them into suitable categories regarding the five properties mentioned above. Thus, this would likely to help ease the process of evaluating and working on a proper control and mitigate plan.

5.2 Event Risk Management

Some analysts see parallels in insurance management and risk management. However, purchasing insurance is arguably a somewhat passive approach to manage threats. Meanwhile, risk management could be also positive, encouraging, and even proactive. As part of the study, Agrawal (2009) argued that risk management is a series of actions to identify and control threats that are likely to have negatively impact on the organization or its resources. In addition, the author also argued that risk management included analyzing the organization's activities, overcoming potentially dangerous situations, and making decisions to take suitable measures.

There are a variety of events of all kinds happening every day; and all of them involve risk. Silvers (2008) argued that events were themselves risks. Therefore, event organizers need to ensure a safe environment. Consequently, event risk management is the core competency in most event management education and training programs (Khir, 2014.) Also, there are numerous definitions of event risk management. Overall, risk management is the process of predicting, preventing, or minimizing costs, losses, or potential problems for the event and all stakeholders. Therefore, Smith and Kline (2010) emphasized in their research that event organizers needed to focus on enhancing the security and safety thinking in the industry to better control and observe risks. Eventually, event professionals are required to take on all the important roles of risk managers (Robson 2009, according to Khir 2014.)

Silvers (2005) argued that in order for risk management to be more effective, event organizers needed to be proactively involved at every moment throughout the life of an event project, from inception until completed. In particular, the first priority is to ensure the safety and security of attendees and staff. At the same time, the security of assets, proprietary information, and the financial investments of stakeholders or sponsors should also be protected. Especially at this time, when the COVID-19 pandemic is raging. To do this, the event management sector needs to increase budget for risk control and safety (George and Swart 2012, according to Khir 2014.)

In general, risk management includes risk / hazard identification, assessment, evaluation, and strategic planning to deal with them collectively. Moreover, when managing risks, event organizers also need to find solutions to reduce or eliminate their potential for development or consequences. In addition, risks are associated with uncertain situations and opportunities (Rodica & Petronell 2013, according to Khir 2014.)

In the report from an actual survey by Ashwin (2020), only nearly 90% of enterprises said their risk management process is "mature" or "emerging". However, just over 70% of them confirmed that they did not provide emergency response training to staff. Nearly 60% never conducted emergency evacuation drills or training, and nearly 40% never trained in incident management with their operations team. While there is much theoretical literature to show that roles and responsibilities for risk and safety should be spread across the event teams and workforce, figures from Ashwin's report (2020) shows the opposite. Nearly 40% consider the Chief Operating Officer to be responsible for managing risk, and nearly 25% believe it is the responsibility of the CEO or executive management. Another 22% believe that the Police or related services are responsible for managing risk at their events.

In conclusion, risks and risk management should be acknowledged by every personnel or organization involved in the events and the planning process. It is smart to consider outsourcing services or organizations for a few risks control. However, staff and relevant personnel should at least acknowledge the basis of the process of mitigation or controlling risks.

5.3 Risk Managing Process

A good understanding of the steps and nature of risk management is essential when planning any event. The basic steps in setting up an event include ensuring entertainment, harmlessness, and fun. However, unfortunately, risks can occur at any stage, before, during, and after the event. Moreover, each event has a different nature, particularity, and purpose. Therefore, the risk management process should also be implemented specifically and separately for each different event. However, most of the literature researches on risk management procedures have some in common. Common points that can be taken into account include, identifying, analyzing, and evaluating risks. These three points are considered important because it not only identifies the risks faced by society and the organizers, but also determines the severity.

Silvers (2004) showed 5 steps in the methodology of developing risk management processes in its research as follows: assessment, selection, monitoring, documentation, and communication.

In the first step, the event organizers need to assess risks based on identifying areas of potential risks. Risks were then classified through the use of different variables. Also, it is essential to detect potential impacts, likelihood, and other important characteristics of risks. Moreover, there are various organizations applying the risks assessment matrix in order to have a clearer understanding about the risks they have identified. Usually, the matrix is a mix of the likelihood scale and the impact scale of a certain risk.

After the assessment step, the planners should choose suitable response methods. Additional responsibilities such as defining resources, timeframes, responsibilities, and progress reporting systems should also be implemented at this selection step. It is also suggested that both positive and negative risks should be considered different approaches in handling and controlling. For negative risks or threats, experts could implement avoid, transfer, or mitigate. Meanwhile, positive risks or opportunities should be exploited, shared, and enhanced. Furthermore, in situations where threats or opportunities could not be responded to by any strategies, it is reasonable to accept them and address them if they ever occur.

Following that, monitoring is essential. In the EMBOK document (Silvers, 2004), the author argued that the control should take place continuously for the selected response options. This continuous control requires the utmost attention. At the same time, further evaluate the effectiveness of the selected feedback options should be considered. Based on that, they would be able to detect the need for additional treatment plans.

Eventually, decisions made, risks identified, methods selected, evaluation criterias, and alternatives should be documented and reported on time. At this documentation step, these compiled documents are saved for future scenarios as benchmarks.

The communication is considered extremely important. It is suggested that organizers should facilitate the flow of information to ensure that risks and methods of response are communicated in a timely manner to stakeholders. Furthermore, open communication makes it easier to identify potential vulnerabilities. At the same time, open communication also encourages consulting with experts or stakeholders for problems to be fixed faster and more appropriately.

It is recommended that these approaches and risk management be implemented at each step of the event production process. The reason is that risks could emerge and develop at any stage due to the dynamics of the environment. As mentioned above, most event management theory and practice documents direct the risk management process model around a similar framework. In fact, some experts claim that this framework has been in use for many years.

To sum up, almost all studies on risk management seem to have a majority stages of risk management in common. In short, there are four main steps in approaching risk management, including risks identify, risks assess, risks respond, and risks monitor. The steps should be continuously followed through the planning process in a life cycle.

5.4 Resilience Perspective in Risk management plan

In general, resilience is a concept related to how a system, community, or individual can deal with surprises, and sudden changes. In addition, this concept is gradually gaining popularity, especially in the risky and uncertain COVID-19 epidemic situation. Resilience is believed to origin as a combination of ideas from a variety of disciplines including ecosystem stability (Holling, 1973), technical infrastructure (Tierney & Bruneau, 2007), psychology (Lee et. al, 2009), behavioral science (Norris, 2011), and disaster risk reduction (Cutter et. al, 2008). Due to the uncertainty of the future or special situations (e.g. translation covid 19), there is a lot of research literature on the definition of resilience.

In that set of definitions, resilience is separated from risk and similar factors (such as exposure, vulnerability, shock, etc.)

Business resilience is thought to encompass the broader range of risk or crisis management, business continuity planning, and disaster recovery (eg data backup and recovery). Business recovery plans help operators and employees to properly and individually adjust business strategies and operations as needed. These plans are critical as they help ensure the business could promptly turn around in times of crisis and stay competitive, especially in the past years with the COVID-19 pandemic rationale. One thing is certain that workplace activities will change dramatically after COVID, including how to manage workforce remotely (both internal and redundant). Due to the urgent, unexpected, and uncertain nature of incidents (e.g. disasters, epidemics, etc.), many companies have not had a unified approach to communicating information or changing operations. As a result, their decision-making is slowed down, and causes operational disruptions at least during the early pandemic. The lesson for 2021 and beyond is that companies should no longer manage risk the usual way, but need to combine them with resilience. It is important for organizations to plan for anything that could negatively impact their operations or business results. Companies that have a plan to resume business would have a more competitive advantage and have a better chance of continuing to do business. A business recovery plan should: clearly define the dependencies between business units, including the business continuity plan and communication strategy; identifying potential impacts on important activities (including from third parties, partners and customers); and combination of network security requirements. The resilience plan check should be done from start to finish and reports should be made available to business leadership, senior management, and board of directors (Westby & Lamb, 2020.)

Johnsen (2010) claims that resilience includes the following 7 principles:

- Controlled and graceful degradation: A timely and suitable impact analysis leads to an efficient recovery.
- Margin management: Profits could be managed by trend checking and maintenance reports.
- Common Psychiatric Models: These models support communication and cooperation between systems and organizations. The right mental model could play an essential part in improving resilience.
- Redundancy: Redundancy means possessing alternative ways of performing. Redundancy also helps the system's ability to gracefully degrade.
- Flexibility: Flexibility improves the ability to act improvisingly in stressful situations.

- Reducing complexity: Reducing the complexity of an organization could reduce the likelihood of accidents.
- Reduced coupling: Coupling could be minimized by allowing for delay handling, flexibility in sequence, flexibility in method.

Considering the current challenges from the pandemic, future risk analysis makes unexpected events easier to expect. Therefore, to avoid increased risk, resilience needs to be considered in the risk analysis process like other mitigation actions. Risk and resilience analysis is no longer just about identifying negative future risks, but also about identifying positive resilience. Therefore, resilience, and risks must be analyzed according to both positive and negative factors. Learn how to avoid accidents to understand and support resilience. Moreover, stakeholders should be involved in the whole process; they must reflect safety objectives, associated hazards and resilience. A wide variety of literature has highlighted that organizations that focus on alignment, awareness, and workforce empowerment are better at solving fundamental problems, which ultimately increases the likelihood of rehabilitation.

6 RESEARCH METHODOLOGY

In general, the nature of this thesis is a research and project in corporation with XpressEvents with the aim of creating a risk management plan for the future events. In order to do so, the author needed to understand the organization's experience of organizing events before and during the pandemic. Hence, the author focused on understanding how XpressEvents organizes KDC 2019 and KDC 2020. As a result, these understanding, and information aided the writer in conducting a suitable plan for the organization.

Therefore, a research method that supports understanding how people interpret their experiences, how they construct their world, and the meaning they attribute to their experiences is used for this thesis (Merriam & Tisdell, 2016). In addition, qualitative research method often (though not always) helps researchers focus on a specific problem in a particular situation (Hollis, 1994). Moreover, Coughlan (2011) emphasized that the researcher and respondent were in fact not subject and object, but collaborators in a discovery process (Cropley, 2015). Hence, qualitative research methods were strongly suitable for this thesis project.

In fact, qualitative research methods also help handling data that are not suitable for statistical analysis (Cropley, 2015.) Therefore, there are said to be many types of sources that could be used for qualitative research. However, verbal data collected through interviews is believed to be a major of genitive in qualitative research (Flick, 2009.) Thus, there are many types of interviews, including structured, semi-structured and non-structured. Choosing the right method supports researchers in collecting a rich and suitable database for their research. In this thesis, the author used semi-structured interview method to collect data and behavior, as well as experience from the targeted organization. All of the interviews were conducted with the representative, as well as the current lead of XpressEvents, Jaana Miettinen. The participation of other members of the core committee is optional. However, all members were present at the first interview.

Moreover, there are many other methods that could be considered to collect data from research subjects, for example researchers can observe them, talk to them or record videos, collect the products they have created, or ask them to create something (e.g., a time diary, a set of photos) (Mason, 2002.) Therefore, in addition to the interviews, XpressEvents volunteered to draft a document comparing the process of organizing KDC in 2019 and 2020. It is this manuscript that supported the author in creating a more in-depth list of open-ended questions for the second and third interviews. At the same time, open-ended questions are the most common questions used in interview outlines because they allow the interviewees to express their opinions and ideas. By using this approach, the inter-

viewer provides an opportunity to extend the discussion beyond the initial questions (Barbour, 2008.)

6.1 Research Design

The research project was designed to create a risk management plan. To that end, the author must explore and learn how XpressEvents has been managing KDCs' risks before and during the pandemic. As mentioned, along with the data collected from the interview, the author also received an attachment from the representative of the organization. A quite specific comparative information about budget, sponsors, timeline, etc. of KDC in the last two years was included in the attachment.

The framework of the interview was made based on the author's understanding of risk management in events management. As mentioned above, risks could occur at any stage. Besides the predictable risks, the risks that arise are also obvious. Therefore, every event management organization needs to have an open risk management plan to all employees and stakeholders. Moreover, every organization should continuously monitor and report its risk management plan. Understanding the theory and fundamentals of events risk management is the first step in structuring an interview with XpressEvents Ry. Building an interview with the right themes is also a way to enrich the collected data. Thus, the interview was divided into two parts as mentioned at the beginning (1.3).

The first part aimed to learn about XpressEvents Ry's experience and perspective on risk management and the impact of risks through two recent events (KDC 2019 took place before the pandemic, and KDC 2020 takes place while the pandemic is still present). In this part, the interview's content proceeded to answer the three sub-questions mentioned in Section 1.3. Therefore, the structure of this interview is also divided into 3 themes. Each theme included open-ended interview questions. The first theme answers a question about the process of organizing KDC 2019 and KDC 2020. 2020 has been a year when the event industry encountered many difficulties in operating. Hence, understanding and discovering the differences in the process of organizing events before and during the pandemic has helped the author to identify potential risks and their priority level in the future.

Similar to the first theme, the second theme aimed to answer the second sub-question "What emergency measures has XpressEvents taken for KDC 2020?" In this section, the author wanted to know if the target organization had any experience in risk management even before the pandemic. At the same time, in this section, the risks that XpressEvents always face and their worries about the future were also exploited. Based on these data,

the author could conduct mitigation plans, monitor plans and report plans that could be suitable for the organization's current capabilities.

The final theme aimed to discover the lessons and experiences that the organization had drawn from organizing KDC 2020 with the Government's restrictions. Furthermore, the researcher also grasped a part of the organization's desire and new potential for hosting KDC in the future. Finally, XpressEvents also added some insights and feedback from the participants, judges, and contestants of the contest with the hope that the risk management plan would somewhat increase the quality of event management in the future.

On the other hand, in the second part of the interview, the author focuses on discovering the organization's expectations for the risk management plan that the author had designed. Moreover, the interview for the second part also served the purpose of finding out XpressEvents' priority of the risks they have been facing.

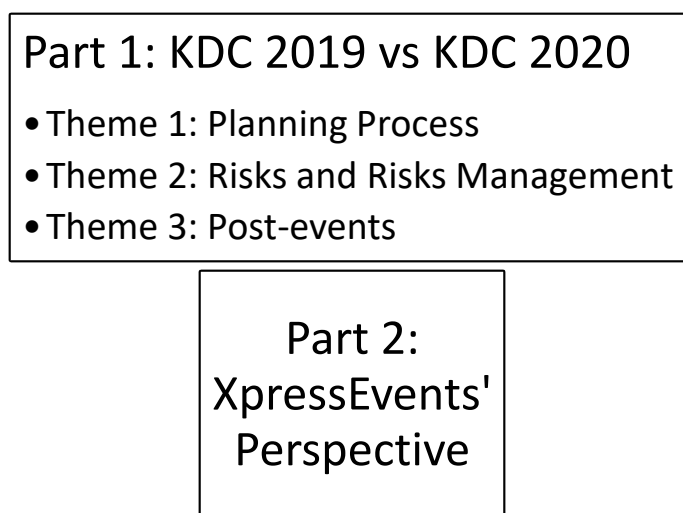


Figure 1. Interview Structure

In general, the interview structure was organized to include important aspects to facilitate a risk management plan for XpressEvents. The interviews collected the necessary information except for the personal information of the representative, Jaana Miettinen. All ethical issues of the research and disclosure of the organization's data were covered by the interviewers through mutual agreements.

6.2 Research Process

In the initial phase, the author conducted preliminary research on generic risk management processes. Furthermore, in order to know the organization better as well as ensure mutual understanding of this thesis project, the author and the core members of the organization had an online discussion via Skype platform. During this discussion, XpressEvents briefly introduced their organization and main events throughout the years. On the other hand, the author also introduced and briefed on the use of genitive and structure. Finally, the discussion ended after both parties had agreed on a specific timeline, including when the draft risk management plan should be sent for evaluation and reviewing, and the deadline for completing the thesis. In addition, the targeted organization volunteered to conduct a table comparing the two events KDC 2019 and 2020 at the end of the discussion. They believed that this table would support the author in setting up the structure for the next interviews.

After delving deeper into the theoretical underpinnings of event risk management, the author moved on to completing the structure of the interview. The interview questionnaire was sent to XpressEvents via email. The representative who answered the interview questions is the head of the organization, Jaana Miettinen. In addition, Ms. Miettinen also admitted that she received help from all core members in the process of answering interview questions.

In addition, only the data about the organization, and KDCs in the past two years were agreed to be published and used in the research. Personal information of the core members of the organization is confidential.

6.3 Data Collection

There was a total of three interviews. Among which, the first interview was held in the form of a general discussion. The discussion took place on February 19, 2021. After this discussion, the author understood the organization's missions, vision, and current situation. Moreover, she also took it as an opportunity to get closer to the core members with the desire to create a gentler and friendly atmosphere for the next interviews. This is because the atmosphere could facilitate the data provided later to be richer and more diverse (Flick, 2009). Unfortunately, the discussion was not recorded as the content of the discussion might have contained confidential information about the organization's next projects as well as personal sharing. However, the main content related to the thesis were recorded in the form of memos.

Meanwhile, the second and third interviews were conducted via email. Apparently, almost all data was collected from these two interviews. Although the interviews were 100 per cent occurred through exchanging emails, the collected data looked quite complete, honest, and useful. The interviews were carried virtual through emails due to both parties' packed schedule and health issues. However, responses for the second interview were received within a week after being sent around March. After realizing the need to reconstruct the interview structure, the author sent additional questions based on previous answers and new structure. Similarly, responses were received within 1 week of the second submission in early May. Since the questionnaire consisted of open-ended questions, the answers were written in Ms. Miettinen's own words and knowledge, as well as experience. After receiving responses, the author aggregated them together with extra sources provided by the organization. Besides, the author also performed paraphrase operations and adjusted the style to make the data more appropriate and academic. The aggregated results show that some data was expected, but richer and more in-depth data were also provided and collected. However, electronic recordings are considered extremely valuable because during the face-to-face interview much of the spontaneity and richness of answers' answers may take place, which the interviewer might miss in the process of taking notes (Cropley, 2015.) Since both interviews took place via email, electronic recording was not necessary in this case. Table 3 shows the method of data collection for each research questions.

Research Questions	Data Collection	Interview Structure	Extra Sources
XpressEvents Ry's background	1 st discussion (memos protocol)	None	No
What is the potential risk management plan?	Semi-structured questions (interpreted, paraphrased, summarized)	Part 2: Risk Management Plan's expectations	No
How is the process of organizing KDC 2019 different	Semi – structured questions (interpreted, para-	Part 1: KDC 2019 vs KDC 2020 Theme 1: Planning	Yes: KDC 2019 and KDC 2020 Comparison table

from KDC 2020?	phrased, summarized)	Process	
What urgent measures had been taken into actions because of the pandemic?	Semi – structured questions (interpreted, paraphrased, summarized)	Part 1: KDC 2019 vs KDC 2020 Theme 2: Risks and Risk management in KDCs	No
What lessons have been derived from KDC 2020?	Semi – structured questions (interpreted, paraphrased, summarized)	Part 1: KDC 2019 vs KDC 2020 Theme 3: Post-events	No

Table 3. Data collection methods for each research questions.

As can be seen from the table, there were extra sources provided by the organization. All extra sources were guaranteed to be freed to implement in the research. In addition, the memos generated after the first discussions only contained small-to-non valuable data. However, the memos did include valuable content for background information about the organization.

6.4 Data Analysis

In qualitative research, analysis is "meaning-based" (i.e., it aims to find the meaning of stories) and is guided by the researcher's general experience. Therefore, the analysis process seems subjective in qualitative approaches. However, that does not mean that these analyzes are arbitrary. Therefore, researchers are advised to use labels for the categories and concepts they identify in their analysis. This is more likely to result in a more disciplined analysis as well as avoidance in rambling and verbose cases (Cropley, 2015; Flick, 2009.) Understanding the core concepts in qualitative data analysis, the author divided the data analysis into two groups based on two parts of the interview questions and labelled them. The two groups are named as follows:

- Group 1: The differences between KDC 2019 and KDC 2020
- Group 2: XpressEvents' perspective

Furthermore, the data interpretation is at the core of qualitative research. The most commonly used form of analysis in qualitative research is content analysis (Cropley, 2015.) For this thesis project, the information and data were coded as concept driven. Accordingly, after dividing the data into two main groups, the data is further subdivided. In group 1, data were summarized, shortened, and further divided into three sub-groups and labeled with the same name as in the interview structure (including organizational process, risks and risk management, and post-events). Meanwhile, data in group 2 is aggregated, including data on XpressEvents expectations, and prioritization of risks based on the organization's experience.

Subsequently, the interpretation and further explanation of the data was presented in chapter 7. At the same time, in chapter 7 and chapter 8, the author also demonstrated how the data consolidated in group 1 and 2. Finally, the answer to main research question was stated in chapter 9.

6.5 Validity and Reliability

In fact, both quantitative and qualitative approach require reliability and validity. Cropley (2015) argues that, although reliability and validity are separate concepts, they are closely related in many levels. That means a research could not be valid but being reliable, and vice versa. For instance, a research paper has high validity but possibly low reliability. Or a study with low validity may not necessarily has high reliability. Hence, validity and reliability are two variables that are tied together, and always changing without a certain framework (Cropley, 2015.)

In general, the discussion of reliability in qualitative research is evaluated on two aspects. First, the origin and reliability of the theoretical framework (Flick, 2009.). Second, interviews and written procedures need to be made explicit during training and retesting to improve reliability (Flick, 2009). As in this thesis project, the data sources were carefully selected and cross-checked with other sources. The theory was thoroughly researched. Also, the sources used were all created or compiled by experts in the field. However, data on the pandemic was selected from sources produced in the early stages. The reason is that, although the epidemic situation has changed complicatedly, the general situation of the events industry has not been different much. Furthermore, the data generated from the interviews were sourced from the partner organizations themselves. Additionally, the interview questions were designed based on the theoretical framework. Therefore, the reliability of the data source is guaranteed.

According to McMillan & Schumacher (2006), validity refers to the explanation of the object being studied and how it relates to the realities of the world. This means that the research content needs to be done carefully to be able to reflect the real world. At the same time, research also needs to be useful. Since this thesis is a project associated with XpressEvents, its validity is not high. Despite the well-researched theoretical underpinnings, the interviewing partner was confined to the partner organization, XpressEvents Ry. Therefore, the risk management plan created from this thesis is useful for organizations, but the applicability might not be available for other organizations.

7 RESEARCH RESULTS

The interviews were carried out with the participation of representatives from the partner organization, Jaana Miettinen who is the current President of XpressEvents Ry. Chapter 7 illustrated the research results.

In sub-chapter 7.1, the author presented the differences in the overall organizing process of KDCs in the last two years. Also, the organization's experience in risk management was explored. In addition, some data about the risks' level of priority that was identified in 2019 and 2020 were shown. These data supported the author in creating useful contents for the final plan as following:

- Acknowledging the existing and potential risks,
- Discovering potential methods and equipment that can be reused in the future events,
- And understanding the organizational risk management experience.

On the other hand, in sub-chapter 7.2, the author summarized the organization's expectations and hopes for the final plan. At the same time, some of the organization's personal opinions about the risks and their priorities were also stated. These data were analyzed with the aim of creating a premise for the management plan in chapter 9. They helped the author in the steps of risk identification and assessment, establishing risks measures and mitigation in accordance with the capabilities of the organization, etc.

7.1 Group 1: The differences between organizing KDC 2019 and KDC 2020

The Covid-19 epidemic was announced globally around the beginning of 2020. Since then, the daily life of each individual has changed drastically. Not only that, almost all industries have been facing adverse effects on finance, human resources, and traditional operating systems. In particular, the remarkable decline in revenue and related issues of the events industry must be mentioned. In order to stay afloat and operate despite the loss, a series of "new normals" began to penetrate. The most notable are none other than remote working platforms. Not only schools and companies move their work and activities to Skype, Zoom, or Microsoft Team, but even events that have always been held physically are gradually finding ways to appear on different channels.

Being one of the few organizations dedicated to organizing activities to promote the Korean culture, XpressEvents Ry recognized the importance in keeping their annual event plan intact. Therefore, KDC 2020 was held through a live broadcast. This was also the

first event without the participation of any audience at the venue, despite for staffs, judges, and competitors.

It was this that has created significant differences in the planning, organizing, and managing KDC 2020 comparing KDC 2019. These differences have opened up new opportunities as well as new risks for XpressEvents in hosting KDC in the future. To be able to identify and understand these new risks and opportunities, the author conducted interviews with open-ended questions arranged under three themes: Organizational Process, Risk and Risk Management, and Post-Event.

In this group, the data was divided into three themes that resembled the interview structure. In which, the data was aggregated, and edited to suit the academic nature before analyzing. Finally, the research results generated new and relevant theories for the design of the final risk management plan.

7.1.1 Theme 1: Planning Process

In this theme, aspects in the organizing process of the two events were explored. This included the planning process, the process of finding and calling for funding, as well as the relevant steps. The data was analyzed and compared to derive new knowledge, which aided in forming the basis for the next chapters.

As mentioned in the previous sections, KDC (Korean Pop Dance Cover Competition) is held as an annual contest for young people who are passionate about K-pop and dance cover in Finland. Therefore, the event idea as well as the purpose of the event is clear and determined from the beginning.

In terms of timeline, both KDC 2019 and 2020 were done quite similarly. The planning started from the design of the organizing form around June and July. At this point, the organization designed the program for upcoming KDC, such as the schedule of the live performances, content of the event, the form and rules of the contest, etc. Then, around August, the event promotion activities as well as the announcement of the competition rules were published via social media channels. The competition application forms were also posted. Also throughout August, the organization started the process of finding and calling for additional sponsors besides the main sponsor - the Embassy of the Republic of Korea in Finland. These sponsors were encouraged to participate in any kind of sponsorship, such as contestant prizes, sweepstakes, etc. At the same time, the organization began seeking for judges for the contest at this time. September was the time of the preliminary round of the competition. Finally, after selection and evaluation, the qualified teams entered the finals. In 2019, KDC finals took place in October with a total of

12 groups advancing to the finals. It can be agreed that XpressEvents is very consistent in scheduling time frames for planning and organizing KDCs throughout years of operation. Only the timing of the live finals varies from year to year. However, according to the author's observations, most KDCs (final round) take place in October. If COVID-19 epidemic had not happened, KDC 2020 would have probably been held around October instead of November as in reality. In summary, the author finds XpressEvents Ry has been logically organizing time frames and tasks. In 2020, due to the pandemic, the KDC finals was delayed to November, with 14 groups advancing to the finals. Meanwhile, the KDC finals in 2019 was held in October with 12 finalists. A special thing in 2020 was that, out of the 14 groups selected for the finals, 2 groups were based in Estonia. However, due to the epidemic and impossibility in remote competition, these two groups were unable to participate in the live performance. Therefore, they gave up the right to perform at the last minute. Instead, both groups sent in videos showing the performance they had prepared. These 2 videos were posted on Tiivistämö's Youtube account along with the performance videos of the remaining groups.

In terms of shareholders, both KDC 2019 and KDC 2020 receive sponsorships from Gloria Hall, and the Embassy of the Republic of Korea. In particular, in 2019, the organization also received additional sponsors from a number of other small businesses or program providers. A special feature was that despite the outbreak of the disease in 2020, the organization successfully called for more funding from the Korean national television station - KBS, and the Ministry of Foreign Affairs and Trade of Korea. However, only the Embassy of the Republic of Korea in Finland funded in the form of budget. XpressEvents received 2466 euros in 2019 and 3065.77 euros in budget in 2020 from the Embassy. Other sponsors mostly supported in other form of sponsors, such as gifts for all contestants, gifts for the top 5 groups, special gifts for first, second, third place groups, and similar items not in the form of monetary. Therefore, it is bold enough to state that XpressEvents Ry and KDC depend heavily on budget and entry fees from audience in order to operate financially.

Although the goals and objectives for organizing KDC has always been maintained after many years, the format of the contest, especially the finals, has been constantly changing. For example, in 2016, besides the main contest performance of the finalist, there was a mix of side programmes (e.g. pop-up stores, etc.) In 2019, the final was organized with a live audience with entry fee. The ticket price was 8,5 euro. However, the price might have changed if one purchased tickets from other portals. On the contrary, due to the unexpected epidemic in 2020, the final round was forced to live broadcast without the physical participation. Therefore, no entry fees were required that year. The only thing in

common of the two years was that all performances were video recorded and posted on the Youtube channel of the venue - Tiivistämö. In addition, there was also a promotional activity and a small pop-up store by one of the sponsors in parallel with the show in 2019. It can be seen that, clearly, for an organization that is heavily dependent financially on the audience, 2020 was a particularly difficult year. Especially, XpressEvents was forced to organize KDC with only the budget from the embassy. Meanwhile, in addition to the usual organization, the organization must constantly consider addition features that might cost more (e.g. masks, hand sanitizers, extra contestants' resting areas, etc.)

With the difference in organizing the finals, the total participants were reported to fluctuate strongly. In 2019, there was a total of 420 "real-time" participants, including staff, judges, contestants, VIP guests, and audience. In contrast, without the 339 viewers from broadcast (peak of watching rates), there were only 158 live participants including staff, judges, contestants and staff. However, it was almost impossible to acknowledge the accurate number of "participants" in 2020. As some viewers might have dropped the broadcast, while some others might have started streaming in the middle of the competition. To summarize, there were countless possibilities in viewers count in 2020 when coming to live broadcasting. Both KDCs were held in Tiivistämö. However, since KDC 2020 had to be arranged virtually, Vimeo streaming service was chosen to be the platform. Moreover, due to restrictions for public events regarding number of people in a closed space, the number of staff, including volunteers and staff from the organization and the venue, and judges, was 20 people (which reduced by 6 people from 2019) in 2020. It can be seen that, in fact, XpressEvents had efficiently and effectively reduced the number of people presented at the venue in 2020. At the same time, in spite of organizing live performance through broadcasting for the first time, XpressEvents had proved marketing was effective when attracting more than hundred streamings on the final night.

To sum up, the differences were listed below in Table 4.

	KDC 2019	KDC 2020
Objectives	<ul style="list-style-type: none"> • Korean Pop Dance Cover Competition for K-pop enthusiastic youth in Finland • Promote South Korean culture 	
Timeline	<ul style="list-style-type: none"> • June – July: programme design, concept guidelines • August: promotion and marketing activities, competition's rules and format publishing, judges 	

	and sponsors searching	
	<ul style="list-style-type: none"> September: Preliminary rounds 	
	September: Live finals	October: Live finals & live broadcasting
Competitors	12 groups	14 groups (2 Estonian groups dropped out)
Venue	Tiivistämö	Tiivistämö + Vimeo Streaming Service
Format	Premilinary rounds: video applications or live performance applications	
	Live performance with live audience	Live performance with live broadcasting
	Recorded performances uploaded on Youtube	
Shareholders	Gloria Hall & Embassy of the Republic of Korea in Finland	
	Extra program provides & other small businesses sponsors	KBS & the Ministry of Foreign Affairs and Trade of Korea
Participants	420 real-time live participants, including: staff (venue staff, judges, XpressEvents' team), VIP guests, contestants, audiences.	158 live participants, including: staff (venue staff, judges, XpressEvents' team), contestants
		Live stream audience: 398 (peak rate)

Table 4. Differences in organizing KDC 2019 and KDC 2020.

7.1.2 Theme 2: Risks and Risk management

In this theme, the author stated some risks in KDC 2019 before COVID-19 hit the world by storm. Moreover, new risks recognized from KDC 2020 were also mentioned. To

conclude, XpressEvents Ry's experiences in managing risks were exploited in this theme. The analysis was then summarized and coded into data shown in tables for clearer understanding.

Through thorough researching, the author realized the importance of establishing and documenting a separate risk management plan for any events organizers. However, it seems that XpressEvents has always managed risks within their general master plan. For a small and young organization, it is no surprise that this is the case. However, the author believes that identifying, evaluating, and managing risks and potential opportunities efficiently could brought the organization huge development in increasing quality for their future events.

Initially, it must be recalled that risks are disturbing events that might occur at any stage. In addition, risks are often factors that adversely affect the output of an event or a project. The risks could lead to a reduction in the credibility of the organization, the level of participant satisfaction, or the program quality of the event. Therefore, it is necessary to recognize the immediate and existing risks to avoid or minimize them. However, besides the risks, there are other potentials that could bring new opportunities to the organizing process.

Risks

For XpressEvents, possible risks are often identified in relatively early stages. This is something worth noting. As it demonstrates that even though the organization does not separate its risk management plan from the master plan, they are aware that risks are inevitable parts. In 2019, the risks were most likely related to the audience experience and the competition's quality. Some of the risks and concerns that the organization listed in the interviews include:

- Number of dance groups participating in the competition,
- Criteria for selection of judges,
- Financial problem (including, sponsors and budget),
- KDC's level of public appeal (including, number of tickets sold and number of spectators present at the venue),
- Technical problems (including performance aids, sound speakers, stage lights, etc.).

It could be seen that concerns and possible risks affecting event quality and customer experience are always the main concern of XpressEvents. In the face of the outbreak of the epidemic at the beginning of 2020, the organizers had to face additional challenging

difficulties and risks. Most risks related to the general restrictions issued by the Government. Additional risks in 2020 included:

- Logistics and catering for competitors, and staff,
- Hygiene issues (e.g. hand sanitizers, masks),

	KDC 2019	KDC 2020
Number of competitors	X	X
Selection of judges	X	X
Sponsors and budget	X	X
Level of public appeal	X	X
Technical problems	X	X
Logistics and catering		X
Hygiene issues		X

Table 5. Risks in KDC 2019 and KDC 2020.

Risk Management

Initially, the risks affecting the quality management and quality of the event have always been at the forefront and would certainly continue to exist in the following years. Both KDC 2019 and KDC 2020 possessed those risks.

One of them was the number of contestants registered to participate in the preliminary round. Too few contestants could have affected any aspects of the event. At the same time, the number of contestants was also a particularly important factor for KDC to actually happen. It was obviously pointless if a contest occurred with only two to three contestants. In addition, as can be seen in section 7.3, KDC's success in recent years has been partly due to the form of passive word-of-mouth advertising. In this case, the contestants themselves were the marketing leads. In short, this risk could belong to emotional risks and reputational risks out of five properties mentioned in chapter 5.1. This is because without KDC actually happens, the staff and XpressEvents' teams would be left with dissatisfaction and demotivated to organize other events. However, although this risk always exists, and has a great impact on the whole program, it has a relatively low probability of occurring. As the K-pop community in Finland is not large, XpressEvents has almost no or very few competing organizations. Therefore, KDC has always attracted a

large number of contestants. It is this reason that has pushed this risk to a rather low position in the priority of handling and management.

Furthermore, aspects and criteria for selecting judges were as important. As a contest, there must be a jury and certain criteria to choose the winner in a fair, and reasonable manner. In this case, dance cover and K-pop were the two main focuses. Therefore, the selection criteria for the judge had always been a thorny issue. It is very difficult to make sure that the quality of the judges is qualified and suitable for the content of the competition. Possible risks associated with the jury might include poor quality of the jury (not having the right expertise, not being professional, not having much experience, etc.) In addition, the most important issue was that the selected judges did not understand and accurately grasp the concept of the dance cover or had no knowledge related to K-pop. This, therefore, could have affected the comments and grading criteria. Since the majority of contestants participating in KDC were aged 16-27, comments and feedback were highly likely to create distress and lead to emotional trauma for contestants after the competition. Contestant could have developed stage fright or similar issues due to the inappropriate comments. Hence, there was high chance that these contestants would not consider participate again in the future. Therefore, it can be considered that the risks related to the judge should be at a higher priority. Furthermore, this risk also belongs to emotional risks and reputational risks.

Risks related to financial problems had always been the biggest worry of XpressEvents Ry when starting a plan to organize KDC. Because part of the purpose of organizing KDC is to promote Korean culture, the biggest "investor" of KDC is the Korean Embassy in Finland. As mentioned in the previous section, in the last 2 years of organizing KDC, the organization only received budget from the Embassy. Another common point besides the budgets of both 2019 and 2020 is that all sponsors are more inclined to provide material support than money. Therefore, in 2019, they considered the amount of income from ticket sales another important area. Ticket sales were counted as profit - as a reward for the organization's employees throughout the operating months. Even with ticket sales, revenue was not accountable. For 2019, financial problems were indeed prioritized at the beginning of the organizing process. However, due to the obligation to hold KDC 2020 virtually, the organization could no longer have charged viewers like the year before. In addition, other costs had arised and must to be considered (eg face masks, hand sanitizer, hygiene measures, additional location for backstage, etc.) Therefore, in 2020, budget from the Embassy increased. As predicted, COVID-19 would not be able to be contained and life would not return to normal anytime soon. Therefore, XpressEvents still

ranks financial issues as the top priority. Obviously, budget and sponsors related risks and problems belong to financial risks category.

It is clear that the K-pop fanbase in Finland is not outstanding in numbers. Therefore, the Korean Embassy in Finland has always aimed to expand and promote the image of their country to the public, rather than just maintaining a good image in the community. If their event seems to be unable to attract more public attention and interest, it is unlikely that they could continue receiving support from the Embassy. However, as there are too few competitors, who organize events to promote Korean culture such as KDC, the fact that the Embassy might terminate their cooperation has never been an urgent point to consider immediately. Therefore, this risk is present but its priority is not high. Obviously, this belongs to reputational risks category.

Finally, a common risk identified in both KDC 2019 and 2020 was technical risks. In 2019, the risks focused on the venue and the equipment supporting the live performance. Meanwhile, in 2020, these risks also included the live streaming system. These risks were classified as unpredictable by XpressEvents. That was, they anticipated that these incidents would have inevitably occurred. However, since all equipment was owned and operated only by highly trained Tiivistämö staff, XpressEvents fully trusted and assigned full responsibility for controlling such incidents to Tiivistämö. Similar to the live streaming system, the representative of the organization said, the whole team only tested the system with the technical staff once during the rehearsal for the finals. At the same time, they only needed to provide images, organization logo, audio files, and the finals' program plan at requested from the technical team. Therefore, it was not necessary for the entire organization's staff to have a clear understanding of how the system worked. This also meant that they only informed and provided brief instructions accordingly to contestants a few hours before the finals. However, these highly trained technical staff might have not understood the concept of the contest, so shooting angles, transitions, and stage lighting was not appropriate and inaccurate. This had reduced the reduced the quality of the performance in real time leading to disappointment for the audience and dissatisfaction for contestants when replaying the performance videos. However, since it was not necessary to take full responsibility for the technical side, XpressEvents did not place these risks too high. And of course, this risk belongs to the facilities risks, and reputation risks (for both XpressEvents Ry and Tiivistämö).

In addition, a number of other risks were identified during the early stages of KDC 2020 planning. Due to the unpredictable development of the epidemic, the Finnish Government had issued general restrictions for public events in early 2020. These included limits on

the number of people gathering in one indoor location, safe distance between people in closed and shared spaces, and hygiene practices. These things almost caused KDC 2020 to be canceled. The reason was because the program format had always been a live performance. Plus, XpressEvents Ry had no knowledge about the live streaming system. At the same time, it was nearly impossible to ensure a safe distance between contestants if they had to perform on stage together. Fortunately, the event still took place because Tiivistämö staff were well trained regarding the live streaming. Also, at the time of the organization, some restrictions were reduced and overlooked.

General restrictions forced XpressEvents to innovate behind the stage logistics. Therefore, they were forced to add another area to the original space in Tiivistämö, which was somewhat far from the main area. This inadvertently created other risks that were highly likely to occur. For example, contestants assigned to the further area could have not been notified in time to prepare for the performance in the main area. In addition, the arrangement of the backstage also encountered difficulties requiring the organization to be highly efficient in allocating staff. In addition, catering was canceled in 2020. Contestants had to prepare their own drinks and snacks. Although some snacks were provided, it was not enough. This resulted in a reduction in competitors' experience. In addition, some risks related to the contestants' health could have raised, for example someone might have fainted due to hunger or thirst. These risks obviously fall into the category of physical, emotional, reputational and facilities risks.

Next, contestants were forced to wear masks when not performing and practice hand washing and hygiene in accordance with the directive issued by the Government.. Therefore, hygiene issues were particularly noted in 2020. It would be a shame if someone had attended KDC 2020 had come home and found themselves infected with the virus. The health of the 158 employees presented would have been affected. This was no longer a risk that is solely the responsibility of the staff, but of all individuals participating in the event. Fortunately, all contestants and attendees at the 2020 event realized the importance of general hygiene practices. Therefore, general hygiene practices only increased the cost, leading to a shortfall in the budget. To summarize, hygiene risks are related to physical, facilities, and financial risks.

Hence, in terms of priority, the risks associated with restrictions are highly rated and ranked first as the whole show is only audience through live streaming. If an accident or problem occurs with the livestreaming system, the quality of the program is also canceled. Also, these risks were considered also contestants and attendees' responsibilities. Hence,

ensuring the restrictions were obliged strictly with the cooperation of contestants and attendees did seem to be difficult prior to the event.

	Physical	Emotional	Reputational	Facilities	Financial
Number of competitors			X		
Selection of judges		X	X		
Sponsors and budget					X
Level of public appeal			X		
Technical problems		X	X	X	
Logistics and catering	X	X	X	X	
Hygiene issues	X			X	X

Table 6. XpressEvents Ry's risks in KDC 2019 and KDC 2020 in categories.

Table 5 illustrates the risks in properties mentioned in the theoretical chapters. As can be seen, most risks in some level could have affected the organization's reputation if they had not been handled properly.

	Level of priority				
	1 – Very high	2 – High	3 – Average	4 – Low	5 – Very low

Number of competitors					
Selection of judges					
Sponsors and budget					
Level of public appeal					
Technical problems					
Logistics and catering					
Hyginene issues					

Table 6. XpressEvents' risks priority level.

7.1.3 Theme 3: Post-events

In this chapter, the post-event organization's thoughts were explored. At the same time, the interviewee was also asked questions about the lessons learned from the difference in the organizing process of KDC 2019 and KDC 2020.

Audiences' and Participants' Feedback

The questions in the survey have been set up by the Embassy since 2016, when the organization officially cooperated with the Embassy. From there, feedback has been collected by the organization after events in however format they choose. Finally, the forms were sent back to the Embassy and analyzed for quality management for the following events. Besides feedback form, the organization continuously received feedback and comments through their social media accounts and emails on a more regular basis.

In 2019, feedback was collected by handwritten sample at the event. Most were multiple choice questions. Attendees evaluated the entire event after the contest had ended.

Accordingly, the majority of KDC 2019 was satisfied if not extremely satisfied. However, although KDC was organized partly to promote South Korea's image and culture in Finland, only few audiences stated that they had not "learnt" anything about the country. That said, XpressEvents had not done well in this area. However, integrating such knowledge into the program was quite difficult because it was adequately inconsistent and different from the program's format and concept. Instead, in 2019, the organizers continuously promoted workshops as well as small events organized by the Embassy, where the real promotion of South Korea and its culture took place. It was a smart endeavor. Hence, it deserved recognition and continued.

Regarding the live streaming system in 2020, although at the early stage of the event, there were many uncertainties that made the organizers hesitate to organize. In addition, other difficulties such as candidate area logistics, etc. demotivated the members of the core team in the preparation of the risk treatment plan. Fortunately, the feedback for 2020 was mostly positive for the contest structure and factors surrounding the organization of the final. However, criticism for shortcomings in the live streaming system or elements of the jury, etc. were saved and used for the following event.

Regrets from KDC 2020

To sum up, KDC 2020 was held in the form of live streaming for the audience. This had opened up new opportunities as well as unpredictable risks. However, the organizers organized events regardless of the difficulties and unforeseen factors. The interviewee repeated several times that these would always be valuable lessons for future events whether the COVID-19 pandemic has been suppressed or continued, or even another similar disaster happened. However, it is still inevitable to feel regrets and regrets.

Since the epidemic situation in 2020 was new and there had been numerous unexpected and complicated changes, the organization spent too much time procrastinating before officially starting the planning process for KDC. Therefore, their biggest regret would be that they could have been more assertive and started planning earlier. Hence, they might have had additional time to learn and anticipate new risks in time. In addition, if started earlier, the organization speculated that they might have found more organizations to partner as shareholders or sponsors.

In addition, the majority of participants presented at the final night venue (staff, Tiivistämö staff, judges, mc, participants, performing guests, and volunteers) were well aware of and strictly followed hygiene policies such as hand washing, wearing a mask, sneezing into the elbow, etc. However, there were still cases of neglect. Additionally, with the reduced number of staff, it was difficult to strictly remind the participants and control all those cas-

es. This was also the biggest regret. Fortunately, none of the participants showed any symptoms or infected the virus after the event. However, for the epidemic situation that was stressful at that time, those cases were considered highly risky.

New opportunities for future KDCs

It has been clear that the process of organizing and building KDC 2020 contained a lot of new things. So, although last year's event ended quite well with mostly positive feedback from stakeholders, XpressEvents anticipated that innovations could have been applied more thoroughly and effectively in the future. It is also true that, with such a unique situation, organizations faced numerous risks and problems that they were not able to predict (e.g., location challenges, live streaming possibility of breaking down, etc.) However, they considered this as a valuable lesson for the whole team in handling new and unexpected risks. At the same time, they also realized countless potentials that might have been suitable for future events. For example, Jaana - President of the organization affirmed, it is likely that KDC in the following years could be a combination of online and offline to increase the spread of the event and build more prestige for the organization.

When asked if they would continue implementing live streaming system in the future when COVID-19 has been successfully suppressed and live events return to the way they were, the representative was very confident and sure they will continue to use live streaming as a form of secondary viewing. The reason was that live streaming had opened up new opportunities besides challenges for KDC. For example, thanks to the live streaming, potential audiences who did not live in the capital area was able to access and watch the broadcast. Since KDC has been always held in Helsinki, K-pop fans in other parts of Finland had had a lot of trouble traveling as well as participating in the final physical because most KDCs have been occurring in the late evening. At the same time, the organizers realized that, in addition to the potential groups of contestants in other parts of Finland, there has been a number of potential groups of contestants from neighboring countries such as Estonia who have been interested in participating in the competition. However, travelling has been the biggest problem and obstacle for these teams. Therefore, the organizers also emphasized that they would most likely find a way to overcome this drawback based on the live stream features to enable these teams to participate in the competition in real time. In addition, the organizers also found that although it took more time in the planning process when they had to include the live broadcast system due to the technical implementation. However, they found that the technical implementations were not difficult, in fact, because most of the responsibility fell on the Tiivistämö staff. However,

the physical audience will remain the main form of KDC. Therefore, KDC will be held live immediately when the restrictions are lifted.

In addition to the live streaming system, there were aspects of hygiene and facilities that were also considered potential for the future events. For example, through the strict application of hygiene policies, the organization learned about keeping the venue highly hygienic. At the same time, controlling and implementing continuously these policies also reduced the amount of work in the post-event stage. For example, after-cleaning and waste-handling afterwards. Therefore, XpressEvents had decided to continue implementing these hygiene policies on the standards level at least in the future.

At the same time, due to the limitations on the number of people gathering, and the requirement to keep the distance between people, the organization was forced to be flexible in using space and create new methods of controlling and handling competitors before the official performance and during the daytime of the competition day. In addition, the contestants had more space than before to prepare for the stage.

Moreover, the schedule of the competition had to be strictly followed to ensure the Tiivistämö's technical team would be able to control the system smoothly. Therefore, the organizers had to schedule the whole day from the morning of the Finals' Day until after the event. This had assisted the staff in implementing the assigned tasks during the event. In 2019, the schedule was also scheduled but not as detailed as the one in 2020. In addition, fringe aspects such as catering for contestants might have to be reconsidered for future events.

Furthermore, as in 2020, the pandemic was new, unique, and uncertain, XpressEvents had to brainstorm and innovate in the process of planning and defining the contest format. As a result, the organization found these innovations relevant and future-oriented (e.g., live streaming, backstage logistics, extra location, etc.) Another special aspect that the organization decided to continue to apply and develop for the following events would have been the live broadcast system. Ms. Miettinen believed that the live broadcasting system was being studied and explored so that they could be applied in a more user-friendly and modern way. The reason was that the techniques and practices used last year were outdated and did not work smoothly and efficiently sometimes.

7.2 Group 2: XpressEvents Ry's perspective on Risk management

In this group 2, the author presented the organization's expectation for the Risk Management Plan, which is also the answer for the main research question in this thesis. However, since the organization has not been documenting and implementing risk

management separately in systematic before, they do not possess specific skills and experience in handling risks in a more professional way. Therefore, the data was collected and converted in a more casual way.

7.2.1 The Organization's Requirements and Expectation

The organization realized their weakness in risk management. However, since KDCs have been organized based on a hobby basis, none of them possess professional skills regarding event planning and management. Hence, through years of operation, their focus had been on the planning, designing, and executing phases of organizing KDC. Risks and risk management were included in the master plan. Although some risks had been identified in the beginning of the process, the organization tended to handle and control those risks only when they arise in the process. Except for some risks that could be avoided or mitigated beforehand (e.g., risks related to judges' selection, risks related to competition's rules and format designing, etc.) However, all the controlling and mitigating plan were discussed in brief and general instead of going into too much details. The reason was that the members from the core team did not have much professional knowledge about risk management.

Therefore, XpressEvents believed that risk management plan should be well and practical enough so that it could be considered further for future events. Moreover, the interviewee also claimed that with the risk management set separated from the master plan could assist in events' quality management and increase the professionalism in the organization's operational model. In addition, XpressEvents anticipated KDC would need to grow in volume in the future. Thus, a good risk management plan would play partial important part to this goal.

Additionally, XpressEvents expected that a separate risk management plan would provide clearer insights on the situations that they needed to handle. At the same time, these insights could be acknowledged earlier in the staging process. As a result, the planning process could be less pressure as it has been always throughout the years.

7.2.2 The Organization's Prioritization on Risks for the future

Table 6 in chapter 7.1.2 shown the priority of risks that XpressEvents assessed in the process of organizing and managing KDC in both 2019 and 2020. Obviously, the financial risks (sponsors and budget) were highly prioritized. The reason was that XpressEvents had been operating as a non-profit organization. Budget or funding has been the solely source of capital. Moreover, budget had always been provided by the Embassy of the

Republic of Korea in Finland. Therefore, sponsors and (probably) ticket sales had been always a top prioritized concerns. In addition, without funding or capital or sponsors of any kind, there would have been a chance that KDC would have not been able to take place. Therefore, the organization stated that financial risks would always be their top priority.

Next, the organization particularly appreciated quality management in their event management process. The reason was that most of their events required audience participation. Therefore, to increase the number of audiences in the future as well as enhance the relationship with existing audience group, risks related to quality management was ranked second in priority level. Those risks could include selection of judges, technical problems, competition's format, uniqueness of the live performance's schedule, facilities, etc.

Finally, due to the epidemic, the organization also recognized the importance of hygiene practices. Especially in the near future, when the COVID-19 pandemic had shown no sign of being able to control. Therefore, risks related to hygiene issues ranked third. Moreover, these hygiene practices would not only benefit the organization in terms of waste management post-events, but they also ensured the safety of the participants and staff.

Additionally, there were also the risks that might have occurred for sure, but the organization had never been too worried about how to control and overcome it (e.g., number of competitors, public appeal, marketing and promotion.)

8 RISK MANAGEMENT PLAN FOR FUTURE EVENTS

In this chapter, the author combined the results from the research result in the previous chapter to establish a risk management plan for the partner organization. This would also be the answer to the main research question raised in the previous chapters. However, this is only the author's recommendation plan for the organization. The decision to use or refer in practice depends on their possible situation in the future.

The Risk Management plan was sent to the representative of XpressEvents Ry for pre-evaluation before documenting in this thesis. Hence, the figures and tables were imported from the Risk Mangament plan document.

Purpose of the Risk Management Plan

This plan is based on data analyzed from the research process. Through the information, the author has a better understanding of the situation of the organization regarding the risk management aspect. Therefore, the purpose of creating the plan is to assist XpressEvents in controlling and risk management of their future events in a more professional and systematic manner.

Moreover, it is important that the targeted organization recognizes their capability as well as acknowledges the potential opportunities. By realizing the opportunities, it becomes more possible for XpressEvents to build their resilience for the future operational years, especially, in this unpredictable COVID-19 situation. Also, there has been no guarantee other disasters similar to the epidemic would not occur in the near future. Finally, being aware of the potential opportunities allows the organization to adapt to "unique" and "disturbing" situations in a smarter and calm attitude in the future.

Risk management approach

As mentioned in the theoretical chapter (5), there have been various studies conducted by experts on the risk management approach. However, most of these studies have in common when dividing risk management stages, including, risk identification, risk assessment, risk response and risk monitoring. Therefore, in this thesis, the author also follows this approach because it is simple and easy to understand.

These steps are recommended to be treated as a life cycle. In short, this life cycle should be applied and carefully considered continuously throughout the planning process.

8.1.1 Risk Identification

The risks identified in this section include both those of previous years and those identified from an interview with the representative. However, in order to make it clear and easy to understand, the author divided these risks into the following functional areas: contestants, judges, competition, COVID-19 pandemic, financial, technical problem, and hygiene. Possible risks were stated in table 7 under statements. Each statement includes one cause and one impact that a risk could bring to the event and its' planning process.

Functional Area	Risks
Contestants	Contestants' health and safety could lead to reduced quality of performances.
	Too few groups of contestants could prevent the finals to take place.
Judges	Judges who do not understand the event's concept and knowledge of K-pop or dance cover could result in the contestants' unsatisfied experience.
Competition	The flawed registration rules can lead to confusion for potential groups of contestants and new contestants.
	High quality performances results in audiences' excitement.
COVID-19 pandemic	Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.
	Live streaming finals could result in bigger number of viewers.
	Free of charge live streaming could result in zero income.
	Ill-controlled backstage logistics could result in delay in contestants' performances.
Financial	Low monetary budget and sponsors could result in the event being postponed or cancelled.
Technical problems	Poor lighting and stage presence could lead to low-quality performances.
	Failed sound and music system could ruin the competition's flow.

	Outdated live streaming system could lead to interruption broadcast.
Hygiene	Poor or looked over hygiene practices might result in the spread of the deadly virus.
	Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.

Table 7. Possible risks and potential opportunities statement.

The table illustrated a number of risks identified through the research results (chapter 7). Among common risks (e.g., technical problems, and financial), shareholders and stakeholders also hold certain hazards that should be considered more carefully and seriously in future events. The most important factors must be the contestants. Although the organization seems to pay not enough attention in satisfying the contestants, they acknowledge the contribute of these stakeholders. Hence, as a suggestion, the author included two risks that XpressEvents Ry should consider increasing the contestants' satisfaction in following years. One clear risk seems to be that fewer contestants could lead to live performances for finals be cancelled unexpectedly. Hence, this could lead to decrease in reputation and waste of assets. Another risk related to contestants could be their safety and health issues. Although it should be the contestants' own responsibility to take care of themselves for the performances, there could be unexpected risks regarding this aspect (e.g., incident, urgent health issues, accident before the finals day, etc.) This could lead to unsatisfied performances, which could result in bad reputation for the contestants and decreased event quality.

Moreover, judges could be another stakeholder who should be considered and chosen more carefully. As mentioned, judges are usually the one who have direct impact on contestants. They could distress the existing contestants by giving inappropriate or inaccurate comments. Hence, existing contestants might consider not participating in following years. Adding to this, the competition design process, in general, should also be taken care of with consideration. This process includes application for preliminary round rules settings. Highly complicated rules could result in contestants' confusion, which could lead to them asking questions that might create more tasks to be done. However, illogical rules could also lead to disappointment and distressed contestants. On the other hands, one of XpressEvents' advantages is that most contestants advanced to the finals live

performance are experienced with stage expressions and performing. Hence, high quality performances have been existed every year.

Due to the pandemic, general policies and restrictions issued for public events are highly to be continued implementing until at least the end of 2021. Therefore, it seems that live streaming is going to be the main method to participate for audiences. However, live streaming also means limited number of live audiences, which decreases the excitement of performers. Also, live streaming results in free of charge events leading to zero income for the organizers. Furthermore, restrictions in number of people gathering in closed space could result in more attention in organizing backstage logistics for contestants. Ill-controlled or poorly organized could lead to performances delay for some contestants.

On the contrary, financial and technical problems are risks that exist almost all the time. For example, low monetary budget or failing in finding sponsors could result in postponing or cancelling the event. Moreover, technical problems including poor lighting, bad quality stage preparation, and error in sounds systems could create a variety type of impact of the event quality and; therefore, reduce the organization, and the location's facilities' reputation. Additionally, with live streaming considered the "best" option to organize KDC 2021, issues regarding the system could be a huge impact to the event.

Finally, in order to keep contestants, judges, staffs, and potential guests, hygiene policies should be strictly implemented. Hence, risks related to hygiene could be another aspect to be considered.

8.1.2 Risk Assessment

It could be seen through the research results that in 2019 and 2020, risks were identified on a satisfied level. However, risk assessment was hardly carried out probably. Therefore, action plans were not clear and tended to be passively done when a risk occurred. There are numerous ways to evaluate a risk. However, there are two main factors that should be looked at when rating a risk in the list of endless risks that have just been identified. These two factors are probability and impact. Table 8 below illustrates one of the most common risk assessment matrices using both factors.

Probability Rating	Impact Rating				
	Very High a	High b	Moderate c	Low d	Very low e

Very High 5	5a	5b	5c	5d	5e
High 4	4a	4b	4c	4d	4e
Moderate 3	3a	3b	3c	3d	3e
Low 4	4a	4b	4c	4d	4e
Very Low 1	1a	1b	1c	1d	1e

Table 8. Risk Assessment Matrix

Green	Low Risk
Yellow	Medium Risk
Red	High Risk

Table 9 . Color Code for Risk Assessment Matrix.

In order to make it clearer and easier to understand, the author used two different codes for each factor, which could be observed in table 8. Meanwhile, table 9 explained and guided readers how to use table 8. As can be seen, risks that are more likely to happen with very low impact are low risks. One example from KDC 2019 and KDC 2020 should be the risk where XpressEvents stated as "small number of applicants". This is because, the K-pop fans community in Finland is moderately small in size. Moreover, most KDCs have been organized in Helsinki, which makes it difficult for fans in other regions of Finland to participate in. However, every year, XpressEvents receives more than 20 groups of applicants.

In table 10, readers could find existing risks from previous years, new and unique risks caused by the pandemic, suggested risks, and opportunities rating according to the risk assessment matrix.

Functional Area	Risks	
Contestants	Contestants' health and safety could lead to reduced quality of performances.	4d
	Too few groups of contestants could prevent the finals to take place.	5e
Judges	Judges who do not understand the event's concept and knowledge of K-pop or dance cover could result in the contestants' unsatisfied experience.	4b
Competition	The flawed registration rules can lead to confusion for potential groups of contestants and new contestants.	3c
	High quality performances results in audiences' excitement.	4d
COVID-19 pandemic	Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.	5e
	Live streaming finals could result in bigger number of viewers.	5a
	Free of charge live streaming could result in zero income.	4a
	Ill-controlled backstage logistics could result in delay in contestants' performances.	3c
Financial	Low monetary budget and sponsors could result in the event being postponed or cancelled.	4b
Technical problems	Poor lighting and stage presence could lead to low-quality performances.	4b
	Failed sound and music system could ruin the competition's flow.	4b
	Outdated live streaming system could lead to interruption broadcast.	3b
Hygiene	Poor or looked over hygiene practices might result in the spread of the deadly virus.	5a

	Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.	5c
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Table 10. XpressEvents' potential risks and opportunities assessment.

8.1.3 Risks Respond

As mentioned, it is important to not only acknowledge and respond to negative risks, but also to enhance and recognize opportunities. The reason is that opportunities tend to open new possibilities that could be turned into the organization's capability to adapt to future hazardous. Therefore, besides common approach strategies for negative risks (threats), there are also strategies to approach opportunities.

For Threats

Managers or organizers could choose among avoidance, transfer, or mitigation when it comes to threats.

Avoidance: This should be the first strategy considered when approaching a specific risk. Avoiding a risk could be done by removing the cause or executing the whole event in another way while still aiming to achieve the goals and objectives. However, in some cases, it could be costly and time-consuming to carry out.

Transfer: Risks could also be considered transferring to another team or party, who is willing to take responsibility for its control and management. This could be a smart way as the risk is assigned to a professional team who would be highly trained for a specific risk. Usually, transferring risks should cost extra. However, there are cases where payment could not exist.

Mitigation: This strategy allows the organization to reduce the probability and/ or the impact of a specific adverse risk to an acceptable threshold.

For Opportunities

On the contrary, opportunities should be approached differently. The organizations who could realize and identify the opportunities could consider following strategies:

Exploitation: This strategy aims to make a specific upside risk definitely happen to eliminate its uncertainty.

Sharing: Similar to transferring, sharing strategy involves a third party. However, the third party should be able to maximize the risks' probability of occurrence and increase the potential benefits.

Enhancement: Enhancing the opportunity allows managers and organizers to increase one's probability and/ or impact. However, if the probability increases to 100%, this could also be considered an exploit response.

For Threats and Opportunities

Acceptance: If it is not possible or practical to respond to the risks using other strategies, it is reasonable to adopt the risks. Therefore, the organizer agrees to address the risk if it occurs some time during the process.

Table 11 shows the suggested responses and action plan for each risks identified and assessed above.

Area	Risks	Strategy	Action Plan
Contestants	Contestants' health and safety could lead to reduced quality of performances.	Accept	Ensure the facilities and location is safe enough for contestants and get the update on their health and situation as soon as possible if something happens.
	Too few groups of contestants could prevent the finals to take place.	Mitigate	Enhance marketing and promotion activities more regular to attract potential participants prior to the event. Re-address event's design (staging, lighting, competition rules, etc.) to attract new groups of contestants.
Judges	Judges who do not understand the event's concept and knowledge of K-pop or dance cover could result in the contestants'	Mitigate	Tighten the rules when selecting judges. Ensure the judges have appropriate knowledge about K-pop and understand the "dance cover" concept besides their pro-

	unsatisfied experience.		professional skills.
Competition	The flawed registration rules can lead to confusion for potential groups of contestants and new contestants.	Avoid	Re-address the rules of the application and the competition (e.g., groups register with specific K-pop groups instead of songs and are allowed to do whatever song in preliminary round and attend with another in finals – instead of not allowing 2 groups with same songs, unlimited numbers of contestants – they can attend with more than 4 in preliminary, but it should be ok to have more than 4 in the finals, etc.)
	High quality performances results in audiences' excitement	Exploit and share	Tighten grading systems and categories in preliminary round to select the best performers for the finals. Ensure finals' contestants are able to deliver high quality performances.
COVID-19 pandemic	Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.	Accept	Encourage contestants to participate in virtual competition. Ensure at least usual contestants would attend the competition.
	Live streaming finals could result in bigger number of viewers.	Enhance	Monitor closely and understand to a more extend level the live streaming systems with the professionals to ensure less interrupt are likely to happen. Create more attracting marketing and promotion content about the advantages of live streaming.

	Free of charge live streaming could result in zero income.	Accept	Ensure the quality of the live stream and the performances at least. Ensure some sponsors at least (in any kind, monetary or physical prizes, etc.)
	Ill-controlled backstage logistics could result in delay in contestants' performances.	Avoid	Assign more staffs in order to assure contestants' readiness before performing. Communicate clearly with contestants to ensure they understand the situation and focus on the instructions during the event.
Financial	Low monetary budget and sponsors could result in the event being postponed or cancelled.	Mitigate	Expose XpressEvents to other small businesses as well. Re-design the proposal for potential sponsors and create more opportunities for them to advertise at the events (adding their logos, advertise their stores or pop-up events, etc.)
Technical problems	Poor lighting and stage presence could lead to low-quality performances	Mitigate and Transfer	Ensure closed and clear communicate with the technical staff so that they understand the performances to provide appropriate lighting.
	Failed sound and music system could ruin the competition's flow	Mitigate and Transfer	Guide them with brief instructions if necessary (give the examples of the performances from the originals, etc.)

	Outdated live streaming system could lead to interruption broadcast	Transfer	Acquire knowledge on live streaming systems trends and recommend them to the location's staff. Trust them in process and listen to their experience. Ensure closed and clear communication with them.
Hygiene	Poor or looked over hygiene practices might result in the spread of the deadly virus.	Avoid	Put up notice board everywhere (at the location, in the application forms) Strictly and seriously instruct the contestants. Provide face masks and hand sanitizer for each team.
	Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.	Exploit	Ensure cleanliness at the location and the facilities. Clear communicate with staff so that everyone understands and engages in keeping the place stay clean and "free" of infection (if possible)

Table 11. Suggested action plan for XpressEvents Ry.

The table illustrates strategy for each specific risks along with possible action plan that XpressEvents could consider for future events. Moreover, the action plan is created in order to ensure not too much budget or funding needed to be carried out.

Firstly, risks related to contestants include their health and safety and the number of total participants. It is reasonable to accept the fact that the contestants' health and safety are more likely to be contestants' own responsibility. However, it is also the organization's duty to keep the facilities, stages building, and backstage areas are safe and comfortable to be in. Moreover, it is important to keep moderately closed connection with the

contestants' representatives to be updated if unfortunate events occur. On the contrary, the number of contestants have never been a huge worrying for the organization despite the level of impact they might have on KDC. Hence, XpressEvents could enhance their marketing and promotion activities or improve their event's design and format to attract new potential participants as well as existing ones.

Since judges affect directly to the well being and mental states of the contestants, it is important to ensure the judges give out appropriate, and accurate feedback for a K-pop dance cover competition instead of normal dance competition. Although, this risk could be avoided by tighten the criterias when selecting judges and ensure that the judges understand, and respect the concept of K-pop dance cover as well as possess a useful amount of knowledge about K-pop and dance cover. Moreover, judges should also have proven experience in dancing field. However, it is rather complicated and challenging to ensure all mentioned criterias could be satisfied. Therefore, it is satisfied enough to mitigate the impact of this risk to a lower level.

Regarding the competition, complicated or flawed registration rules could confuse potential contestants. Hence, it is important to continuously readdress the application's rules for preliminary rounds. So far, KDC's registration rules include two groups could not register the same song, preliminary round and video application requires performances or videos that last for at most 2 minutes. Moreover, usually, songs chosen for performance in preliminary round should be the same with one prepared for finals if qualified. However, this rules should be re-approach and rethink. On the other hand, high quality performances from contestants have always been the strength of KDC, which always success in hype up the live audiences. Therefore, it is highly recommend that XpressEvents ensure that groups advancing to finals should be highly qualified and skillful. Moreover, since the performances is highly contestants' responsibility, it is best to trust them.

Obviously, COVID-19 pandemic would continuously be an aspect should be strictly considered for both risks and opportunities. For instance, live streaming finals performance is highly to occur. Although live streaming demotivate contestants and disappoint the audience, it enables the possibility to gain a bigger size in viewers. Therefore, it is reasonable to accept the situation and enhance the possibility to gain more viewers. Moreover, general restrictions also lead to more careful organizing and assigning staff during the event to ensure the general flow of the event.

Two factors that usually contain risks which occur every year are financial and technical problems. Although the risks could be identified soon in the planning process, it is

impossible to one hundred percent avoid them. Therefore, it is reasonable and satisfied enough to mitigate these risks through appropriate action plans. Since KDCs have been organized in specific location with highly trained staff for controlling and managing the technical problems (e.g., lighting, stage building, stage decoration, sound system, etc.), it is smart to transfer these risks to the location's staff for better control and management. However, to ensure the performances reach its possible highest quality, it is recommended that the organization should be at least involve in the process at the beginning (for instance, participate in guiding lighting presence with brief instructions or examples videos).

Finally, it is crucial to implement the hygiene policies strictly in the next few events as well due to the uncertain of COVID-19 pandemic. The risks could be avoided by strictly and seriously communicate with stakeholders and live participants at the location. Moreover, ensuring they understand and apply the policies strictly should be done. Furthermore, these hygiene policies could also reduce the workload in waste management and facilities cleaning post-events. This is another reason to exploit opportunities coming with hygiene policies related risks.

8.1.4 Monitoring

Obviously, it is essential to keep the action plans in check and monitor its result throughout the events and planning process. The risks should be re-assessed using the same method (Table 9 and table 10) before the organization could decide on a new action plan. Moreover, it is highly suggested that XpressEvents should be flexible to change the action plan for different situations that might happen. Risks that must be responded by using "accept" method should be more carefully monitored as it could happen any time.

Furthermore, the staff and their managers/ core team should remain calm when new and unique situation arrives. Eventually, all staff at the events should acknowledge the risks and understand the strategies would be used. For example, if a contestant faints, staff that are the closest to the scene should be able to act fast in handling the situation at the basic level (e.g., call an ambulance if needed, etc.) before transferring the situation to the President or someone from the core team. Moreover, the organizers should ensure that the technical staff at the location is opened to help in urgent situation as well, instead of "acting" as it is not their problem.

Additionally, communication should be kept clear and appropriate information reaches everyone in the organization. Although it is optional to inform the location's staff every-

thing, these staff should at least understand their roles, their importance at the event, and understand that they are expected to help in related or urgent tasks.

Eventually, all action plans, measurements, and evaluation should be done at the end. At this step, XpressEvents should evaluate the results of their action plans, and the whole team's attitude towards the risks management procedure during the event. This evaluation could be done exclusively within the core team and could also be further achieved through feedback with the volunteer team and all stakeholders and shareholders. These should be organized and documented for future references.

9 CONCLUSION

In conclusion, it is important to have a separate risk management regardless of the typology of the project. In addition, risk management not only assist organizations in defining, assessing, and responding to the risks in time with appropriate actions, but also assist in realizing potential opportunities for the future. By enhancing the opportunities, the organization could realize their capability and ability for a more resilience operational model in the future to stay afloat regardless the situation.

This thesis explored all the related aspects that are essential to be able to build the risk management plan for XpressEvents Ry. Those aspects include a theoretical research on events, events industry, risks, risks management, and resilience. Moreover, differences in risks controlling throughout the planning process for KDC 2019 and KDC 2020 was explored in order to achieve valuable insights.

Overall, the thesis successfully demonstrated a moderately amount of research both theoretical and through qualitative interviews with the organization. As a result, a risk management plan which could be considered suitable for XpressEvents' capabilities and abilities at the moment to implement in their future events.

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APPENDIX 1. THE INTERVIEW STRUCTURE

The Interview Structure

Part 1: KDC 2019 vs KDC 2020

Theme 1: Planning Process

1. What were the restrictions that you have to take consideration of before planning the event? (For KDC 2020)
2. During the preparation and the event, was there any emergency situation due to different actions taken as a result of the mandatory restrictions? How were they handled? (for both KDCs)

Theme 2: Risks and Risks Management

1. Did you have any risk management plan for KDC 2019 and 2020?
2. What were the sudden risks in both KDCs?
3. Could you tell me in more details what were the technical problems regarding live streaming you had had in mind while preparing the event?
4. How did the organization manage and operate the live stream system (techniques, equipment, etc.)? (For KDC 2020)
5. How was the guidance on operating the systems carried out? (For KDC 2020)

Theme 3: Post events

1. How did the audience react differently in KDC 2019 and 2020?
2. How was the feedback from audience and participants collected?
3. What do you think about KDC 2020, regarding the live streaming, the audience, competitors, judges, and feedback you received from participants?
4. In the future, when the situation is back to normal with no restrictions, would you ever consider doing live streaming instead of having physical audience?
5. If there had been anything you could done differently (2020), what would they have been? (Any regrets?)
6. What did you learn from KDC 2020 that can be applied for the future as well regardless the corona situation?

Part 2: Risk Management Plan for Future Events

1. What are your expectations for the new risk management plan?
2. What do you think is more important when planning for KDC: finance (budget, sponsors, etc.), audience experience, hygiene, crowd management? (You can list more if you have other worries in mind)
3. How do you think this Risk Management Plan should benefit your organization, in general and future events (e.g., KDC, KWF, etc.) in particular?

APPENDIX 2. RISK MANAGEMENT PLAN



RISK MANAGEMENT PLAN - SUGGESTION



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1. INTRODUCTION

In this document, XpressEvents Ry could find the suggested content for the Risk Management Plan (RMP) that might assist them in planning future events.

1.1 Purpose of the RMP

This plan is based on differences in organizing KDC 2019 and KDC 2020. The research from the differences acts as a base in assisting the author in the steps of building this RMP. Therefore, the purpose of creating the plan is to assist XpressEvents in controlling and risk management of their future events in a more professional and systematic manner. However, this is only the author's recommendation plan for the organization. The decision to use or refer in practice depends on their possible situation in the future.

2.1 Risk management approach

This plan will use the risk management method that the author summarized from the result of theoretical framework. The framework is illustrated as below.

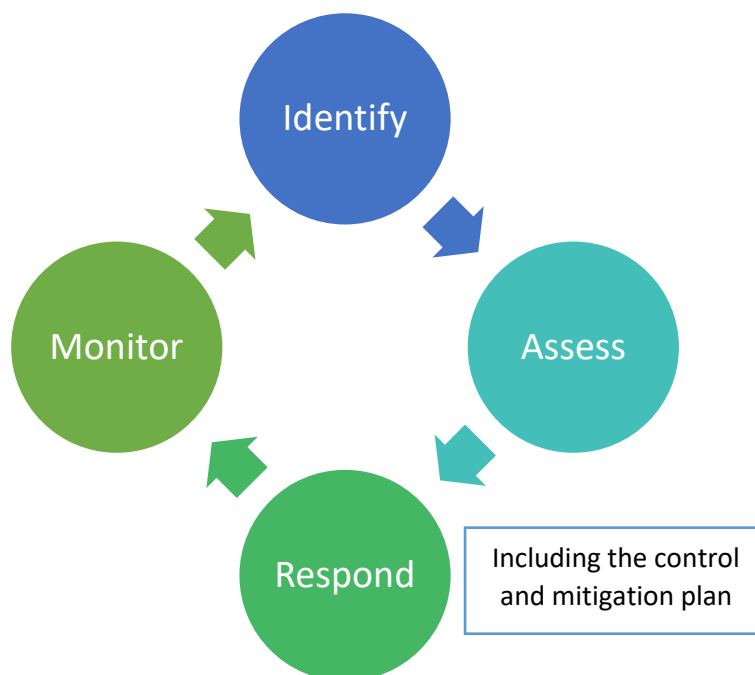


Figure 1. Risk Management Approach.

The process starts with identify risks. The risk statement could be found in the following chapter. Once risks are identified, risks assessment will be carried out us-

ing the assessment matrix that is presented later on in this document. After understanding the impact and likelihood of the risks, the possible control and mitigation plan could be found. Finally, risks should be continuously monitored. Eventually, this process should be followed continuously as shown in the figure.

2. RISK IDENTIFICATION

The risks should be identified through various sources and other related process while planning the event. For example, shareholders and stakeholders might be able to point out risks and challenges that the organization could not have realized before. Risks identified in this document is a result of the author's research result from the process of differentiate KDC 2019 and KDC 2020. Furthermore, it includes some risks the author recommends should be considered.

Functional Area	Risks
Contestants	<p>Contestants' health and safety could lead to reduced quality of performances.</p> <p>Too few groups of contestants could prevent the finals to take place.</p>
Judges	<p>Judges who do not understand the competition's concept and knowledge of K-pop or dance cover could result in the contestants' unsatisfied experience.</p>
Competition	<p>The flawed registration rules can lead to confusion for potential groups of contestants and new groups of contestants.</p> <p>High quality performances results in audiences' excitement.</p>
COVID-19 pandemic	<p>Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.</p>

	<p>Live streaming finals could result in bigger number of viewers.</p> <p>Free of charge live streaming could result in zero income.</p> <p>Ill-controlled backstage logistics could result in delay in contestants' performances.</p>
Financial	Low monetary budget and sponsors could result in the event being postponed or cancelled.
Technical problems	<p>Poor lighting and stage presence could lead to low-quality performances.</p> <p>Failed sound and music system could ruin the competition's flow.</p> <p>Outdated live streaming system could lead to interruption broadcast.</p>
Hygiene	<p>Poor or looked over hygiene practices might result in the spread of the deadly virus</p> <p>Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.</p>

Table 2. Risks Statement

3. RISK ASSESSMENT

In this stage, risks are assessed using the assess matrix. The purpose is to evaluate the identified risks to understand the level of impact each has to the events. Moreover, with the matrix, it is also possible to clarify how likely one risk could happen.

Probability	Impact Rating
--------------------	----------------------

Rating	Very High a	High b	Moderate c	Low d	Very low e
Very High 5	5a	5b	5c	5d	5e
High 4	4a	4b	4c	4d	4e
Moderate 3	3a	3b	3c	3d	3e
Low 4	4a	4b	4c	4d	4e
Very Low 1	1a	1b	1c	1d	1e

Table 2. Risk Matrix

Green	Low Risk
Yellow	Medium Risk
Red	High Risk

Table 3. Color Code

Low risks are usually acceptable, or no action to be taken. Meanwhile, medium risks are easy to control with appropriate responses. On the other hand, high risks might put the whole event on hold unless appropriate control and mitigation plan could be implemented.

Risks	
--------------	--

Contestants' health and safety could lead to reduced quality of performances.	4d
Too few groups of contestants could prevent the finals to take place.	5e
Judges who do not understand the competition's concept and knowledge of K-pop or dance cover could result in the contestants' unsatisfied experience.	4b
The flawed registration rules can lead to confusion for potential groups of contestants and new groups of contestants.	3c
High quality performances results in audiences' excitement.	4d
Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.	5e
Live streaming finals could result in bigger number of viewers.	5a
Free of charge live streaming could result in zero income.	4a
Ill-controlled backstage logistics could result in delay in contestants' performances.	3c
Low monetary budget and sponsors could result in the event being postponed or cancelled.	4b
Poor lighting and stage presence could lead to low-quality performances.	4b
Failed sound and music system could ruin the competition's flow.	4b
Outdated live streaming system could lead to interruption broadcast.	3b

Poor or looked over hygiene practices might result in the spread of the deadly virus.	5a
Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.	5c

Table 4. Risks assessment based on KDC 2019 and KDC 2020.

4. RISKS RESPONSES

In the modern world where risks could also bring opportunities, it is important to responses to positive risks in new and different way. The following are the response strategies for both negative risks (threats) and positive risks (opportunities).

Disclaimer: These strategies are the result of the author theoretical studies.

Area	Risks	Strategy	Action Plan
Contestants	Contestants' health and safety could lead to reduced quality of performances.	Accept	Ensure the facilities and location is safe enough for contestants and get the update on their health and situation as soon as possible if something happens.
	Too few groups of contestants could prevent the finals to take place.	Mitigate	Enhance marketing and promotion activities more regular to attract potential participants prior to the event.

Judges	Judges who do not understand the event's concept and knowledge of K-pop or dance cover could result in the contestants' unsatisfied experience.	Mitigate	Tighten the rules when selecting judges. Ensure the judges have appropriate knowledge about K-pop and understand the “dance cover” concept besides their professional skills.
Competition	The flawed registration rules can lead to confusion for potential groups of contestants and new contestants.	Avoid	Re-address the rules of the application and the competition (e.g., groups register with specific K-pop groups instead of songs and are allowed to do whatever song in preliminary round and attend with another in finals – instead of not allowing 2 groups with same songs, unlimited numbers of contestants – they can attend with more than 4 in preliminary, but it should be ok to have more than 4 in the finals, etc.)
	High quality performances results in audiences' excitement.	Exploit and share	Tighten grading systems and categories in preliminary round to select the best performers for the finals. Ensure finals' contestants are able to deliver high quality performances.
COVID-19 pandemic	Live streaming finals could lead to demotivation in contestants' participation and audience's excitement.	Accept	Encourage contestants to participate in virtual competition. Ensure at least usual contestants would attend the competition.

	<p>Live streaming finals could result in bigger number of viewers.</p> <p>Free of charge live streaming could result in zero income.</p> <p>Ill-controlled backstage logistics could result in delay in contestants' performances.</p>	<p>Enhance</p> <p>Accept</p> <p>Avoid</p>	<p>Monitor closely and understand to a more extend level the live streaming systems with the professionals to ensure less interrupt are likely to happen.</p> <p>Create more attracting marketing and promotion content about the advantages of live streaming.</p> <p>Ensure the quality of the live stream and the performances at least.</p> <p>Ensure some sponsors at least (in any kind, monetary or physical prizes, etc.)</p> <p>Assign more staffs in order to assure contestants' readiness before performing.</p> <p>Communicate clearly with contestants to ensure they understand the situation and focus on the instructions during the event.</p>
Financial	<p>Low monetary budget and sponsors could result in the event being postponed or cancelled.</p>	<p>Mitigate</p>	<p>Expose XpressEvents to other small businesses as well.</p> <p>Re-design the proposal for potential sponsors and create more opportunities for them to advertise at the events (adding their logos, advertise their stores or pop-up events, etc.)</p>
Technical problems	<p>Poor lighting and stage presence could lead to low-quality performances</p>	<p>Mitigate and Transfer</p>	<p>Ensure closed and clear communicate with the technical staff so that they understand the performances to provide appropriate lighting.</p>

	<p>Failed sound and music system could ruin the competition's flow</p> <p>Outdated live streaming system could lead to interruption broadcast</p>	<p>Mitigate and Transfer</p>	<p>Guide them with brief instructions if necessary (give the examples of the performances from the originals, etc.)</p>
		<p>Transfer</p>	<p>Acquire knowledge on live streaming systems trends and recommend them to the location's staff.</p> <p>Trust them in process and listen to their experience.</p> <p>Ensure closed and clear communication with them.</p>
<p>Hygiene</p>	<p>Poor or looked over hygiene practices might result in the spread of the deadly virus.</p> <p>Continuously implementing hygiene practices such as cleaning surfaces, etc. could make it easier to control waste and clean up the location after the event.</p>	<p>Avoid</p>	<p>Put up notice board everywhere (at the location, in the application forms)</p> <p>Strictly and seriously instruct the contestants.</p> <p>Provide face masks and hand sanitizer for each team.</p>
		<p>Exploit</p>	<p>Ensure cleanliness at the location and the facilities.</p> <p>Clear communicate with staff so that everyone understands and engages in keeping the place stay clean and "free" of infection (if possible).</p>

Table 5. Risks Response Action Plans.

5. RISK MONITORING

It is important to keep the action plans in check and monitor its result throughout the events and planning process. The risks should be re-assessed using the same method (Table 2 and 3) before the organization could decide on a new action plan.

Prepare to be flexible to change the action plan for different situation that might happen. Risks that must be responded by using “accept” method should be more carefully monitor as it could happen any time (although some risks should not rank high in level of probability). Be flexible is important for those risks.

Furthermore, the staff and their managers/ core team should remain calm when new and unique situation arrives. Finally, all staff at the events should know about the risks and how to handle them prior to the final date. For example, if a contestant faints during the wait for their performances, staff that are the closest should be able to handle it at the basic level (e.g., call an ambulance if needed, first aid if necessary, etc.) before handing the situation to the President or someone from the core team. Moreover, ensure that the technical staff at the location is opened to help in urgent situation as well instead of “acting” as it is not their problem.

Finally, make sure that communication is clear and information on tasks for risk management reaches everyone in the organization. Although the location’s staff could not be informed everything, they should at least understand their roles, their importance at the event, and make sure they are opened to help in related or urgent tasks.

Eventually, all action plans, their measurements, and evaluation should be done at the end. At this step, XpressEvents should evaluate the result of their action plans, and the whole team’s attitude and actions when handling risks during the event. This evaluation could be done exclusively within the core team and could be gain through feedback with the volunteer team and all stakeholders and shareholders. These should be organized and documented for future references.