

Organising Baltic Jazz festival

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<p>The purpose of this paper was to clarify how Baltic Jazz festival is organised in a matter of project based thesis, where the main product was the festival held in 2016. The festival is located on Kemiönsaari in Turku Archipelago and it has been up and running for 30 years next year.</p> <p>The paper includes seven key concepts that are important for understanding the field of event management as well as the main operations according to the literature found about special events and festivals.</p> <p>After the literature review the author presents the process of organising Baltic Jazz festival in detail. The reader gets a deeper look into the people behind the festival, the year of the festival, how the marketing is handled, what are the general operations and how they are done and how the festival manages the finances.</p> <p>The paper ends with discussion about what the organisation behind the festival has done well according to the literature, ideas for the future and the author's process and learning.</p>	
Keywords Baltic Jazz festival, Hallmark event, volunteering, marketing, sponsorship	

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1 Introduction

This paper is all about music festivals and specifically Baltic Jazz festival in Dalsbruk in Turku Archipelago. The author of the thesis has been the executive manager of the festival since April 2015 and therefore the thought of doing a project based thesis aroused.

The paper includes a theoretical part where the main key concepts are being presented and the biggest operations according to the literature are being discussed. After that the reader gets a close up view of how things are managed in the organisation that makes Baltic Jazz festival happen. At the end of the paper some conclusions are being made and the author analyses what could be done differently especially according to the literature that has been read about the topic.

1.1 Importance of music festivals in peripheral areas

The Baltic Jazz festival has been the trademark for the little coastal village of Dalsbruk for almost 30 years. When the steel factory was still up and running until a few years back, the workers knew their summer holidays had begun when Baltic Jazz weekend arrived. The author talked with the chief of development of the municipality of Kemiönsaari to get their point of view of the importance of these kind of events. The interview was being held over coffee with open-ended questions to get the most honest answers and thoughts about the topic.

The first question asked was, what the meaning of Baltic Jazz for Kemiönsaari is and the answer was clear: "viability, activity, togetherness, better for enterprises, image". All the bigger events bring both money and image for the municipality and the loss of these events would be a great loss for the municipality. Even Mrs. Granberg said that the municipality of Kemiönsaari is known partly because of Baltic Jazz festival. It is such a big name and it has brought name to the village and the whole island during the past 30 years that the festival has been up and running. It is therefore a Hallmark event and the importance of these kind of events are tremendous for small peripheral areas such as Dalsbruk and Kemiönsaari.

Peripheral municipalities want to have an image of vivid and pulsating areas, and events such as festivals helps them keep it that way. That is why the community wants to make sure that these events can continue from year to year. More of how the municipality is helping the festival later on in the chapters about finances and managing them.

1.2 Project brief

The task was to organise a 3-day jazz festival in a rural area in the Swedish speaking community of Dalsbruk in Turku Archipelago. The festival has been up and running for 29 years with better times as well as more critical times, and one could say that the festival is now in a breaking point. During the years 2013 and 2014 the festival took a risk in trying to become bigger and also change their core concept which eventually lead to a point that a small peripheral community didn't have enough of spectators for such a big festival and that also lead to a major loss in equity. That led to the situation the festival is in at the moment, hanging by a thread and trying to survive to next year with a very limited budget. It has never been the intention of the organisation to gain profit, rather to break even, but the fatal years of 2013 and 2014 has made the situation today really difficult in manners of surviving economically.

Another obstacle in organising Baltic Jazz festival is the location. The village of Dalsbruk lays on a tip of an island 90km from Turku, 65km from Salo and 180km from Helsinki. Even though there's an easy access to the island due to bridges to mainland the distances seem to be of a problem. There are rather few daily tours with public transportation and the festival is mainly relying on people coming with private cars, due to the fact that the last buses leave early in the evening from the island, leaving it all to the accommodation, which situation isn't too good either. Compared to bigger cities this community lack big hotels and hostels that could accommodate several hundreds of people at once. However, as stated earlier in the introduction Baltic Jazz is something that gives this community a face and the organisation does everything in their power to keep the festival running.

2 Literature review

In this chapter the author will introduce the different key concepts connected to the subject; organising a music festival. Some of the concept may seem like something everyone should know, but they have been explained in a festival organiser's point of view. After the concepts it's time to look at the process according to the literature that could be found about the topic.

2.1 Key concepts

In this section seven key concepts will be presented. First, it starts with the concept of events and festivals to more specific events such as community events and Hallmark events. When these are defined important concepts for the specific festival in this paper are defined. These are event tourism, sponsorship and volunteering.

It is rather difficult to try to define the word **event** due to the fact that the meaning can vary a lot depending on place, occasion and what its' purpose is everything from unique cultural performances and sporting fixtures to corporate functions and celebrations of a public holiday. What is important to remember is that planned events are temporary. They usually last a short period of time and if they recur they can be in a different place the following times. The field of special events have become enormous that it has become close to impossible to provide a definition that would include all different varieties of events. (Allen, O'Toole, Harris & McDonnell 2011, 11-12; Quinn 2013, 14)

Allen and al. (2011, 12) refer to Getz definitions of **special events** which are seen from the event organizer's point of view and the other from customer's point of view:

"A special event is a one-time, or infrequently occurring event outside normal program or activities of the sponsoring or organizing body," and

"To the customer or guest, a special event is an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience."

However, the field of studies within special events is pretty young and there are differing opinions in how the best way of defining special events would be.

According to Falassi in Quinn (2013, 47): "a **cultural event** consists of series of performances of works in the fine arts, often devoted to a single artist or genre." **Festivals** express the communal celebration in several different ways, depending on which definition of festival one is looking at. It can be a festivity for religious purposes or for events in modern art and culture to food. The core in festivals are though the consistency, place and social structures. Important to remember while talking about festivals and

events is that festivals can always be seen as events whereas all events can't be considered as festivals. (Quinn 2013).

Festivals are more and more linked to tourism and destination recognition, which increases the economical sustainability especially in small rural towns. They are also seen as corner stones in the cultural and social human activity. (Allen & al. 2011, 15)

Event tourism isn't a new thing in the field of tourism but it is however during the past decades that it has deepened, become more widespread and acknowledged, more strategic and complex. Nowadays communities and municipalities see the value of events in destination management and marketing strategies. Events can actually be seen as the brand of the destination.

Community festivals often appear to celebrate some local hero, local activity of historical matter or otherwise connected to the local calendar year, but it can also be created to enhance the missing cultural activity in the community, e.g. jazz music or literature. Important in community festivals or events is the community's sense of itself and the place. Especially if the place is rather remote from bigger cities where different events are almost an everyday good, it might help the locals to feel a part of the bigger picture. It also attracts artist in a different way. Community festivals may seem to the artists as something exclusive and exotic and that's why they might want to go to places off the beaten track.

For community festivals to succeed and develop and gain a long-term viability it's important for the organizers to work with, involve and interest the locals. Without the locals' help the festival is most likely to fail. The integration of the community and the locals can vary from including schools, attract volunteers and participation in decision making. These kinds of festivals, especially if they are quite young and differs from the norm, helps the people to see outside the box. Most of the people might not listen to jazz music or even understand the different layers of a multi-art festival, but it encourage tolerance and diversity as well as enhances the curiosity and therefor expose the people to new ideas and experiences.

Community festivals do however face a number of operational difficulties due to the small scale and limited resources. In these cases it's important to make the municipality to understand the importance of the festivals regarding tourism perspective and how that affects the whole municipality in a long run.

It often happens that community festivals become Hallmark events at some point, at least if the festival has gained a special place in the community calendar and has been up and running for several years. (Allen & al. 2011, 14; Quinn 2013, 9-13).

Events that become of such an importance of a town that they become synonymous with the place, and gain recognition and awareness of the place, are called **Hallmark events**. They improve the place's appeal and profitability as a tourism destination. In other words these kinds of events provide a competitive advantage for the places they are held in. It also increases the character of the place and the local pride within the citizens. Usually this happens when the event has a strong tradition and continuity. Hallmark events can be seen as the places image-builders. (Allen & al. 2011, 15; Quinn 2013, 15).

Communities invest in festivals and events because they can see the opportunity to earn "tourism dollars". Events are used while developing destinations, attracting visitors, extending the seasons (especially in rural areas), generating wealth and enhancing the community spirit.

Events are usually described as human-made attractions, and it is the attractions that set the demand on tourism services such as transportation, accommodation and hospitality in general. From consumer perspective creates events opportunities to socialize, visitors can actively engage with the destination, they access meaningful experiences and helps to escape the everyday life. (Getz, 2008, 403-428; Quinn, 2013, 149-154)

Sponsorship is nowadays one of the most valuable assets within event management. It is a collaboration between the event and businesses. It can be described in several different ways, e.g. "as companies or individuals who provide money, services or other support to events or event organizations in return for specific benefits" or as the purchase of the, usually intangible, exploitable potential rights and benefits associated with an entrant, event or organization which results in tangible benefits for the sponsoring company" (McDonnell & Moir 2014, 6). What however seems to be the most suitable definition is the one called "the exchange relationship in event sponsorship" where the event seeks for financial investments, media exposure and in-kind services in exchange for businesses increased awareness, image enhancement or hospitality opportunities. Both parties give some and receive some benefit from the cooperation. (McDonnell & Moir 2014).

In a simple way defined **volunteering** is giving one's time and skills for free to an organization or a cause. It is however not this simplified when one starts to look deeper

into the definitions of volunteering. There are several aspects in what motivates people to volunteer and this also defines the depth of altruistic motives for volunteering. The motives varies from personal growth, extrinsic rewards, career orientation, interpersonal contact, love to the cause, community involvement and expression of values. In most of these motives the inner free will drives the people to volunteer, but there might lie some other reasons behind as well.

For the organizations the volunteers are usually irreplaceable. Without the people who give their time and effort for the events there would most likely be a lot less of events and festivals. The volunteers have a multi-dimensional value for the organizer of which economic and social value are the most crucial ones. Without the volunteers the organizations would have to hire the people to work for the festival which would eventually cause huge economic problems and in worst case scenario end the festival. The social value lies in the fact that people want to continue volunteering in the future. High levels of satisfaction during and after the event that the volunteers have been volunteering in makes the turning point in whether they will return or not. Benefits that will ensure the high satisfaction are improved sense of community, develop personal networks and acknowledgement of their input. (Bussell & Forbes 2002; Quinn 2013, 154-158)

Now that the nine key concepts are introduced we will focus on organization of a music festival.

2.2 How to organise a music festival

Organising a festival is a multi-dimensional task that needs appropriate planning and efficient management and marketing. The whole process has several different steps and variables that need to be taken in to consideration. Depending on which kind of event it is the stakeholders and their importance varies, but when talking about a music festival all the different parties are important and it is of high value that everything is done with deep reflection.

When looking for information about organising events or festivals the difficulty seemed to be finding appropriate information to exactly the kind of event this paper is all about. Most of the events differ from each other, and trying to find the things that are most important was not easy. According to the operations in the festival in question the author found it most suitable to explain operations, marketing, human resources, venues, and finances and budgeting. These due to the fact that they are in the main role and the author thought that she could learn something from the “right way of doing” it and later be able to analyse the findings with the operations that are being made right now in the organisations.

2.2.1 Operations

As already stated are there many different kind of events and festivals, all from family festivities to mega-events. That makes it really difficult to in just one way tell how the management should be operated. In this paper we will focus mainly on community based events and Hallmark events, to make it clearer. (Allen & al 2011, 12-16)

In community based events, that later might evolve into Hallmark events, there are usually a voluntary based committee that manages the event. The committee can stand of approximately six people who then divide the tasks of chairman/-woman, secretary, treasurer, publicity officer and some other organizing roles. The difficulties with these committees are that they consist of people with different levels of knowledge and even different motives to be in the committee. The motives can be everything from wanting to contribute something to the community, wanting to be a part of the event to feeling that they have the skills needed for organising this kind of event and making it successful. This group of people are in charge of planning, organising and controlling the event, raising money, take care of publicity, obtain resources and support and connecting with other local groups who could be interested in being a part of the event. (Van der Wagen & White 2015, 32; Shone & Parry 2013, 274-284)

To take away a little of the responsibilities and pressure from the core group, cadre, there are usually sub-groups with different tasks. These groups can be, from a music festival perspective: artist guides, transportation, ticket sales, staff catering, franchising etc. These groups consists of a group leader and his team members, who usually are volunteers in this scale of events. (Allen & al 2011, 246-248)

In addition to the committee, group leaders and volunteers there are usually some outsourced activities that are bought from professional companies. These activities include catering, sound and light engineering, design and layout of marketing products. (Van der Wagen & White 2015, 89-93)

2.2.2 Marketing

Marketing is one of the core tasks in the event management, as well before the actual event as during and after. It takes a lot of time and planning and a part of the whole budget should be placed in the marketing segment. Some sources says that in the field of events as much as 10% of the total budget should be to marketing due to the short duration and uniqueness. (Shone & Parry 2013 196)

To know where to market and how the organisation should be aware of their target market. What kind of people will most likely attend, their age and lifestyle and also what their media habits are like. It is however wrong to think that events has only one target market, there can be several secondary markets to be found depending on the likings of the people. The marketing officer needs to have a look at the catchment area as well so that (s)he knows where to emphasize the marketing.

In community and Hallmark events which are volunteer-run, the limits of budget, time and staff availability might make the marketing process a rather difficult one to manage. Marketing is something that takes a lot of time to conquer and has several steps to be followed to be successful. The marketing officer needs to know the “buying process” of the customers, their expectations and their decision-making process to be able to perfectly take advantage of the marketing plan.

The marketing schedule is another thing that needs to be properly planned. As already stated the different steps in marketing acquires a lot of time to accomplish. For example the print material need to be carefully designed and planned to make it as appealing as possible, the journals need to know several months in advance about the marketing material, different exhibitions need to be checked in advance if one wants to participate. If the marketing activities aren't carefully planned and scheduled in advance the whole effort of the marketing purposes goes to waste.

Different kinds of marketing activities that can be used are: word-of-mouth, printed items such as posters, brochures, and magazines, paid advertising in newspapers and radio or TV, exhibitions, social media, press kits etc. All of these very useful in trying to reach as wide range of potential customers as possible. (Shone & Parry 2013, 197-211)

2.2.3 Human resources

The challenges in human resources in an event are real and diverse. Not only because of their size, scope and timeline but also because the event is usually intangible and it has just one shot to be successful. (Van der Wagen & White 2015, 5)

The balancing between staffing types are of great importance in matters of successful managing. The event manager or the committee needs to carefully consider the different factors that influence the different staffing types needed. These factors are the size of the event, the layout and the components of the event, the method by which the services are provided etc. (Shone & Perry 2013, 285)

In the event field there are several different types of staff that need to be managed and this makes the whole quite demanding. We have the permanent staff, whether it is paid, full-time or part-time, the stakeholders, the volunteers and the contractors. These all groups require different kind of management to work in a most efficient way.

First of all the committee need to calculate the need of the paid permanent staff. In bigger events these can be several and some of them might be part-time parts of the year while the others are full-time throughout. In smaller events, especially in rural communities, the need of a paid permanent staff might be a part-time manager who takes care of most of the tasks off season.

Stakeholders and sponsors are of great importance and it needs to be assured that they are pleased with the cooperation and the outcome of their investments for the cooperation to continue in the future.

The total workforce in events, such as music festivals, consists to a big part of outsourced contractors. There are several tasks that need to be run by professionals, with knowledge that volunteers can't provide, for a festival to run smoothly and become a success. Types of these contractors can be: entertainment; music festivals without professional artist wouldn't be a music festival, technical production; to ensure that the sound and lighting are as good as possible, graphic design and printing, photography, catering, cleaning and waste and security; even though some of the security officers can be of own volunteer stuff if they have taken the course required, the professional security companies are necessary in order to make the supervision of the area and people on the level that the organisers and the customers feel absolutely safe during the event. Important with the contractors is to make written agreements, in case there are some differences in opinion one can always look it up from the agreement. (Van der Wagen & White 2015, 89-99)

As stated earlier in the paper the volunteers build a group that is irreplaceable for the organizers. Without the volunteers many festivals would fail before they even start, due to the fact that the workforce and time that volunteers give away for free would be too expensive if they would need to be paid. However, the volunteers aren't totally free for the organization. They need to be recruited and trained, they usually need some kind of uniform that costs, and they need some kind of reward in the end to reassure that they will return.

In bigger events, such as mega-events, there's usually a recruitment process in which the possible volunteers apply for the job. This is however not the case in community events

where the organization has to appreciate all the interested volunteers and there comes the managerial challenge. It is therefore very important to get to know the volunteers and their skills so that they are placed in the right team with suitable tasks for exactly that person.

To make sure that the volunteers return the upcoming years, they need to know that their workforce is appreciated. This appreciation can be shown in different ways. During the festival they can get sponsor products, tickets to the event and food and beverages during the working hours. After the event the organizers can thank the volunteers with a concluding party, which is solely for the volunteers where they can enjoy the festivities instead of having to work throughout the whole thing, which can happen during the main event. (Shone & Perry 2013, 277-282; Van der Wagen & White 2015, 276-279)

2.2.4 Venues

One of the factors influencing the whole experience during the festival is the venues chosen for the different concerts and activities.

There are many different factors that need to be taken into consideration while choosing the venue. One main thing is to match the venue with the theme of the event and matching the size of the venue to the size of the event. History of the venue regarding events, availability, cost, accessibility and logistics, power and different amenities all play an important role when scanning through options.

Talking about options, there are an endless variety of places that can function as an event site. It can be everything from a boat and harbour, to old factories and parks. The organisers need to use their imagination and be aware of the advantages and disadvantages of the different plausible venues.

Some of the events have permanent venues, but that doesn't mean that it makes things any easier. Times changes and the customers' expectations of the changes, which makes it a challenge for the organiser to renew the concept without changing the venue.

The next step after choosing the venue is to make the venue functional for the event. Different set-ups and staging need to be considered to be able to reach the most suitable and practical for exactly that special event. Talking about a music festival everything from where the musicians play to best acoustics and catering and sales to the other amenities such as toilets need to be carefully thought of. (Allen & al. 2011, 424-426; Yeoman & al. 2004, 20-21, 27; Shone & Perry 2013, 167-176)

2.2.5 Finances and budgeting

For an event to be successful the importance of financial management need to be emphasised. As well-known everything runs with money in the world today, which means that calculations need to be done. It doesn't matter whether we talk about personal events such as weddings or mega-events such as the Olympic Games, there still need to be some kind of financial management involved.

The most efficient way to handle the finances is to make a budget over the incomes and expenditures. The first draft of the budget can be seen as a forecast and it gives the guidelines for who gets to spend what between the different departments in the organisation. It is however important to remember that the budget changes over time. Organising a festival for example is something that is done throughout a whole year, and there are several factors that can change from the first sketches made until the event itself. (Allen & al. 2011, 192-195; Shone & Parry 2013, 141-153)

Due to the fact that special events are short-time events it may seem somewhat difficult to raise money and to know from where the organisation could get there income. The main source of income should be ticket sales when talking about a music festival for example.

There are however expenditures before the actual event that need to get paid before the organisation get their hand on the ticket money. When talking about a Hallmark event the host community is usually more than happy to help out as well financially as with marketing. The event can get a grant from the local government. If the festival has gained a national reputation there can be possibilities of a state grant. These grants make a huge part of the income flow of an event. Different art foundations and societies may also contribute with grants or funds.

To find the right channels for the special event that is organised requires time and patience, but also imagination and rational thinking. As stated earlier in the paper are sponsors really important for the events. They bring in another set of revenue as well as acknowledgement by marketing on their channels. Community based events might succeed to gather some revenue with different kind of fundraising by organising lotteries, dinner galas, games etc. (Shone & Parry 2013, 154-161; McDonnell & Moir 2014, 114-122; Allen & al. 2011, 204-209).

We have now discussed different important aspects in organising a festival. In the next chapter it is described how the specific event of Baltic Jazz festival is being organised.

The paper is going to discuss the people behind the festival, timeline, marketing, general operations and finances from the organisers perspective.

3 The process of organising Baltic Jazz festival

The process on organising a festival such as Baltic Jazz is something that takes time. During the ongoing festival new ideas for upcoming festivals are thought of and the process is already on. In this chapter it will be described how Baltic Jazz festival is organised and managed, who are the people behind the outstanding weekend, the timeframe and the possible problems that come along the way.

3.1 History of Baltic Jazz

Baltic Jazz was founded in 1987 by Magi and Kaj Kulla who saw the need of festival as such in the village of Dalsbruk. They had the thought of Baltic Jazz festival for a few years and visited other festivals of the kind in Sweden to get a better perspective of how to start everything and get it up and running. The festival became quickly important to the municipality and the image of the island and every summer people who otherwise wouldn't have visited the destination found themselves enjoying high quality jazz music and great hospitality of the locals. In the year of 1999 however the organisation founded to support the festival got bankrupt due to some taxation issues, but it didn't take long before a new association of common interests were founded so that the tradition could go on.

In the past few years the festival has been visited of approximately 7000 people in total and the ticket sales were in 2016 approximately 2600. It is around 1000 tickets less than the year before and about 2000 less tickets than 2013. This is not the trend that the organisers are looking for and therefor, as stated in the introduction, the festival is now in the braking point. In the summer of 2017 the festival is celebrating its 30th anniversary, but after that the board needs to have a look at the future and think about alternatives to make the tradition still going.

3.2 The people behind the festival

The organisation behind the festival is Intresseförening för Jazzmusik i Dalsbruk rf (association of common interest). The organisation has a board consisting of 5 members and 2 supplementary members. The board consists of a chair man, vice chairman, treasurer and members. Except of the board there is a part-time executive director, who is the only paid employee while all the others are volunteers. There is also an artistic director who takes care of the jazz-part of the program for the festival, according to the wishes of the board. The organisation wouldn't work and the festival would never be able to run as smoothly, if at all, without all the volunteers that in one way or another gives away their knowledge, time and interest to the organisation. There are up to 120 volunteers working

before and during the festival. These volunteers are led by team leaders in different teams. These teams are: office functions, ticket sales, information, product sales, social media, backstage, presenters, artist guides, artist accommodation, Jazz-golf responsible, logistics, the community functions, security, staff- and artistcatering and merchandise organisation. The sizes of these groups varies from one person up to 27 people.

Due to the fact that most of the functions during the festival are run by volunteers and there might be a lack of knowledge some of the functions need to be taken care of by professionals. This means that there are fields where the organisation has bought outsourced contractors to manage their specific part. Within Baltic Jazz these fields are sound- and light engineering, catering on the venues, graphical design, night-time security and of course the artists. On top of these there are even more people involved but these are the main groups which are most time-demanding and that really needs to be flawless for the whole festival to work out. The cooperation with these companies starts early on in the process of planning the upcoming festival. It starts with asking for offers and calculations, and of course checking out the suitability for our specific festival. Since Baltic Jazz is considered a Hallmark festival it is in our interest to co-operate with local companies on different levels throughout the planning and organisation of the festival. This puts a certain kind of limitations on for example catering. One of the municipality's slogan is "Keeping the money on the island", which means that if possible the services should be found and used from Kemiönsaari. Baltic Jazz is however one of the biggest happenings on the island and there aren't too many caterers that would be able to manage to handle this size of functions, therefore the board constantly battles with the question whether to hire local companies for this specific prestigious task or totally outsource it and take someone from outside the island. It has been done before and it might be the future too.

The sound-and light engineering is such an important part of the whole experience in a music festival that there is no question whether it needs to be the best of the best. Baltic Jazz has been working with a company from Turku the past few years and the cooperation with this company has been impeccable and therefore the collaboration continues with no further questions.

The artists are the main attractions when it comes to festivals and that is something Baltic Jazz festival enhances greatly. A web based jazz magazine wrote after the festival in 2015 that Baltic Jazz is the only classical jazz festival in Finland (Jazzrytmit.com 2015) which is a great honor, but at the same time brings some huge responsibility. The past years the emphasis has been on the top names in Finland with a few names from abroad.

The reason why Finnish artists have been the main group is due to financial issues. The booking of artists for the next years festival starts already in the early autumn, but more about that in the next chapter where the timeframe is presented.

3.3 The year of the festival

The process of organising Baltic Jazz is something that happens throughout the year, not just a couple of months before the actual event. There are funding money that needs to be applied for early autumn, the first artist bookings need to be done in an early stage to make sure the best ones are still available. In this chapter we're going through what happens and when on a yearly basis before the audience can enjoy the best weekend of the year in the authentic old factory milieu.

The year of the festival starts in August. The festival is organised two weeks after Midsummer, which usually means either first or second weekend in July. In August the waves after the previous festival has mainly calmed down and the thoughts are headed towards next year's festival. August is one of the calmest months and not much is happening during August. Bills are being paid and calculations from the previous festival are being made but otherwise it's a month of holidays and recovering.

When September comes the workload increases again. During September there are several applications to trust funds that needs to be made. To be able to make these applications the budget and the plan of operations for the next year need to be written. The plan of operations include the musical profile, goals, the organisation and associates, plan of marketing, the economic situation and plan, and quality development. During September month the board has its first meetings according to next year's festival and the first ideas of artists starts to develop. Even during September the first artists are being contacted and discussions are held and the planning has properly started.

When October comes more of the funding applications need to be done. Baltic Jazz is one of the events that get the state subsidy from the ministry of Education and Culture. It is also one of the most important subsidies that the festival gets, partly because not all of the events get it. It requires that the festival has been up and going for at least 3 years, that it is profitable and that it enhances the culture in a bigger scale (Opetus- ja Kulttuuriministeriö 2016). October and November includes big parts same kind of work for the executive manager. These months the work consist of finding funds that could somehow support the festival and the administrative work, being in contact with possible artists, have meetings with the board and get their opinion on different artists, the costs and suitability. During this period of time the organisation need to hold a general fall

assembly. During that assembly the budget and the plan of operations need to be approved and the board for the next year gets elected.

It would be ideal if the whole program would be ready latest in the end of November, but this has not yet ever happened. If the program would be ready already that early the graphic design could be done as well and along with that the leaflet that contains the program (the program can be found as an appendix). This way it would also be easier to contact possible sponsors already before Christmas time and it could increase the amount of sponsors and the amount they're willing to give to the festival. One of the reasons has been tight schedules and miscommunication between the different parties inside the organisation.

During December month the planning of the thanksgiving party for the volunteers need to take action. During the previous years the party has been held during the autumn but for some reason the party happened in February a few years back and to keep the budget in somewhat good condition the organisers haven't changed it back. The planning for the travel fair in Helsinki that takes place in the end of January need to happen latest in December.

As can be noticed the autumn time has been quite calm and "easy", but that means that the spring time has been more than hectic.

As said earlier the festival takes part in the travel fair in Helsinki in the end of January. It was the first time in January 2016 that the festival was represented in association with Kemiönsaari municipality, and there was a trio playing jazz to give the fair audience a vibe of what Baltic Jazz is. January is also the time when the board starts to think about the graphic design of the upcoming festival. The organisation hires a professional graphic designer to do the layout of the overall look and the leaflet.

As stated earlier the thanksgiving party for the volunteers are being held in February for the past couple of years and the planning of that is being done in January-February. This party has been held at a local restaurant for the past 5-10 years and the restaurant is also one of the venues during the festival which makes it one of the partners.

Comes February and the other round of fund applications need to be done. As can be noticed most of the fund applications are in September-November and February. Some of the funds and associations have applications both in the autumn and the spring, some just once a year. During January-March the last bookings of artists are being done. The final program is being looked through considering successful timing and suitability on every level.

During March the tickets need to be prepared to come to sale. Baltic Jazz' partner in ticket sales is Ticketmaster Finland and it is through them that the pre-sale tickets are sold. Due to the fact that there is not one venue but several different ones throughout the weekend there needs to be different tickets to all the different concerts. It's a very precise job and the communication is crucial. During March month the leaflet need to be finished so that the organisation has something to give the press during the press release in the end of March or beginning of April. That's when the whole program is released and the tickets come out.

This is the time of the year when everything gets really hectic and it continues all the way up until the festival weekend. It is important to at this point make sure everything is done properly so that there won't be any big surprises during the main weekend. There are meetings and discussions with the caterers and the light-and sound engineering company. This is also the time when the festival magazine starts to take form. The design of the festival is being made by the local newspaper but all the material that needs to be in it including texts and pictures of each artist/band, the map of the festival area, the sponsors advertisements that need to be the right sizes and on the most suitable pages etc. Talking about the sponsors, the work with them starts during early spring. There are several phone calls being made and e-mails being sent to mainly local companies but also some bigger ones from outside the local municipality. More about the importance of the sponsors in the chapter where managing the finances are being elaborated.

May and June goes by with a pace that it's hard to imagine. So many details need to be figured out, such as what kind of products we're going to sell, make sure that the different volunteer teams have enough of people in them, that there are enough of festival magazines, posters and leaflets around in different locations for the people to see that the festival is around the corner.

The team leaders have at this point had team leader meetings throughout the spring so that the executive manager and the chairman know the situation in every group. When it gets closer to the festival the volunteers are contacted by their team leader and they get information letters on their position and rules. There is a big meeting held for all the volunteers in the beginning of the festival week where the volunteers first get the general information about the program and the artists as well as the highlights and regulations. It is important for the organisation to have this meeting and ensure that the volunteers know as much as possible about the festival regardless their position so that they can answer questions and give recommendations to the plausible audience.

The festival itself starts with a head start on Thursday evening two weeks from Midsummer and when it's on the only thing one can do is to hope that everything runs as smoothly as possible until Sunday evening when the last concert takes place.

3.4 Marketing

The marketing is a topic of changes and constant balancing. Baltic Jazz festival is using the traditional ways of marketing such as posters and flyers, as well as social media. Before being able to start the marketing to the public a lot of behind the scenes work need to be done, which means that the year's graphic design needs to get set. The logo the festival is using at the moment (figure 1.) was set in 2013, when the latest graphic design guidelines were set. These guidelines includes the different fonts, colours, logo, where to use which fonts etc. and they should be followed throughout all the material that are sent or that can be found on the webpages. However, a new face need to be thought of every year, respecting the guidelines written in 2013.



Figure 1. Logo without the location and with the location

This yearly changing graphic design is made outsourced. To the festival in 2016 the organisation hired a nearly graduated graphic design student to do the over-all layout that then was used as base for advertisement, leaflet layout, magazine layout etc.

During the past few years the organisation has decreased the amount of advertisement in paper publications such as weekly or daily newspapers. This because it costs a lot of money and it feels like it goes to waste when the paper is read ones and then thrown away. That's also why the organisation doesn't use any radio advertisement. One of the

reasons to this is that the organisation don't know which radio channel, at what time of the day and which day of the week it would benefit the most.

The main marketing channel the past years has been social media, and within this spectrum those to mention specifically are Facebook and Instagram. During the festival weekend the organisation has hired two social media professionals to take care of the accounts, but other times of the year the responsibility of that lies in the hands of the executive manager. There hasn't still been any money put in social media advertising, but it's going to happen during the upcoming festival-year.

The festival has a webpage that they manage mainly on their own regarding updates and such. The domain that's being used also got chosen during the graphic design renewal in 2013. The page seems really easy and simple, but once again when the managing falls on the executive manager it becomes a time challenging task to do due the fact that the current EM is not that confident in handling IT-things.

One of the main marketing products that are being made is the festival magazine that's being published preferably before the Midsummer weekend. It is a magazine of approximately 28 pages including articles and pictures about all of the artists, the advertisements of the sponsors, map of the festival area, and general information about the festival in both native languages. The collecting of the material is an inside job where the articles are written and translated by the EM and the chairman of the board, the contact to the sponsors is made by the EM etc. Putting together the material and the pagination is done by the local newspaper. The magazine can be found as an appendix.

3.5 General operations

As partly mentioned in the chapter of people behind the festival parts of the work is done by volunteers while the rest is done by outsourced contractors. In this chapter we're going to elaborate the different tasks a little bit more.

As mentioned before there are several venues used during the festival. These are the local church, an old cinema, a café, a few restaurants, the old factory building and the park. As can be noticed these venues varies in size and the amenities differ a lot. The most challenging to manage are the old factory and the park because these need a build stage, catering from scratch and toilets. The light- and sound engineering company builds the stages to these venues from nothing and makes sure that the sound is flawless and that the lighting fits the atmosphere of these unique locations.

It requires a lot of planning of the caterer in the venues mentioned before. They bring everything to the location starting from the sales tents and beer casks to portalets. In the park we can fit around 1000 people and in the factory approximately 700.

The festival also hires a professional photographer that takes pictures from all the concerts during the weekend. It is a rather hard task to do and the days can be up to 14 hours long. In addition to taking the pictures he also edits them as he goes so that the social media people can use them already during the weekend to attract more people to other concerts.

During the festival one of the main streets in the village down to the harbour is closed. For this the organisation has to apply for permission from the municipality. That street transfers to the "jazz street" with vendors selling everything from candy to handcraft and food. Along that street is one of the village's restaurants located and during the festival they also manage a beer tent to get more customer places. This restaurant with its beer tent is one of the caterers of the festival and they hire the place where they have their tent.

Due to the fact that there are a lot of valuable things on the jazz street and the park, where one of the main stage with all required technical equipment and instruments are kept, the organisation hires a few professional night guards to guard over these locations specifically. Usually the nights are really calm, but like anywhere the local youngsters like to take advantage of having fun when there's such a happening in the village. This means that there might occur some kind of minor theft attempts. The last years the target has been the candy stand from where they have tried to steal some liquorice. Otherwise the festival can be considered really calm. During the past 29 years there are just a few times that the police has been involved in any cases.

When it comes to events like this where a lot of people gather and the summer is showing it's best sides with warm weather it's important to have a first aid point somewhere easy accessible for the people to go to if they have some health issues. As stated in the earlier paragraph, the festival is rather calm and easy-going, and the cases the first aid personnel has had the past years are dizziness, dehydration, some small cuts and such. Needed to be taken in consideration is that the audience partly consists of elderly people, and this can specifically be noticed in the clientele that the first aid is having during the weekend. The first aid personnel are stationed by the jazz street and in addition of that they patrol on the main concerts held in the old factory and the park.

On the jazz street the customers can also find an information point. This information point is run by local volunteers and most of them have been working with it for several years. People are supposed to be able to ask pretty much anything and these people should know the answer, or at least try to find out.

The information point for the artists and press is different from the one for the customers. This place is the office during the festival weekend and all the artists come there when they arrive to the village. There they get all the information about where they are playing, when their sound check is and where they can find their accommodation if they have any. That's also the place they get food that has been prepared by the volunteers. The jazz office also handles a lot of different kind of issues that might appear during the weekend. They also take over the executive manager's phone just because there are a lot of people asking things that they can handle and the EM can concentrate on other things and be out on the field.

It is important to have enough parking for the audience due to the fact that quite many come with their own car because there aren't too many buses coming to the village. One of the parking places is the market place in the middle of the village. This is also something that needs to be approved from the municipality.

The organisation has taken in consideration the fact that local transportation is really weak, almost non-existing, on the island, they have fixed in association with a local bus company a few bus tours during the weekend. The tours are made once a day from different parts of the island and back once a day from the village. They are scheduled to be in the village just before the evening concert starts and they go back after the evening concert.

The timeframe and the main tasks throughout the year as well as marketing and general operations has now been presented, but to be able to do any of this the organisation need to have their finances in shape. In the next chapter the author will go through how the festival manages their finances.

3.6 How Baltic Jazz manages the finances

It has been noticed as a negative trend during the past years that small and middle sized festivals are struggling economically, and that is the case for Baltic Jazz as well. The organisation is trying to find the balance again after the fatal years of 2013 and 2014, when they tried to expand the business with bigger venues and more expensive artists. Some of the concerts were a success, while there wasn't enough audience to fill all of

them as much as needed to break even. That caused the loss of the whole ticket fund that the organisation had been able to create during the past approximately ten years. In this chapter we're going through the budget of the year of activity in 2016 (appendix 2) and the balance sheet of the year of 2015 (appendix 1).

As stated in the introduction the organisation doesn't try to profit from the festival, but rather be able to break even. The budget is based on this believe as well (appendix 2. Baltic Jazz budget 2016). As can be seen in the budget over 50% of the income is calculated to come from the ticket sales. This puts a lot of pressure on the board to in detail calculate the costs of every concert and the volume of audience. This however is a lot harder task to do than one could imagine. While big festivals such as Flow festival in Helsinki can increase their ticket prices with almost 60%, Baltic Jazz doesn't have the same opportunity (Asplund 2013). As a matter of fact the ticket prices have barely increased at all in the past ten years. This is very alarming taking in consideration that the expenses such as artists and light-and sound engineer to mention have increased. The reason why the organisation has been really careful in increasing the prices is the fact that it wants to provide an event that everyone can take part in, no matter the socio-economic status. However the board is aware that this cannot continue, but they don't want to scare away the already existing audience. Money is a very sensitive subject in the village of Dalsbruk especially after the steel factory employing nearly 300 people got bankrupt in 2012 after a 300-year old history in steel manufacturing on the location. Therefor the local people have been very careful with how they spend their money and there is a sense of bitterness, which has gotten better in the past year, laying over the village. That is one of the reasons that the board of the festival hasn't increased the ticket prices.

Another big income for the festival is the funding from associations and different trusts and from the government and the municipality. Approximately one fourth of all the income come from these funding. Therefor the applications need to be thoroughly done and on time. It's crucial if the organisation loses any of the funding, and this happened two years back when the application to one of the most important trusts weren't sent. The festival can still today feel the impact of the almost 10000€ loss.

Approximately 13% of the income comes from sponsors that are very important for the festival. The sponsors are mainly local companies that sees the benefit of having this kind of events in the village. They are aware that unless the festival can go on they would definitely lose a lot of "tourist-dollars" as the festival weekend is one of the busiest during the whole year.

The rest of the income comes from renting out sales spots on the jazz street for the vendors, membership fees and sales of own products. But as it can be noticed the festival is really depending on ticket sales, and taking in consideration some of the biggest concerts are outdoor events, which makes it whole rather risky. Most of the tickets are sold during the festival week and at the gate, which makes it quite difficult to in an early stage estimate how the sales are going to be in the end.

The biggest costs for the festival are definitely all the costs that has something to do with the artists. These costs are everything from the salary to accommodation and catering. Teosto fee is another one that needs to be taken into consideration. Teosto is the copyright organisation for composers and musicians and festivals need to pay a fee to Teosto for every performance made during the festival. This fee varies according to amount sold tickets. This means that the more tickets that are being sold, the higher the Teosto-fee will be. In total around 40% of all the budget goes to different artistic fees.

The second biggest outcome for the festival are different costs considering security and venues. To this the treasurer includes the sound- and light engineering, stages, electricity, rental of instruments etc. Roughly a little more than 15% of the budget goes to light and sound engineering.

It was stated in chapter 2.2.2 that around 10% of the total budget should be spent on marketing when we talk about special events. Looking at the budget of 2016 that is what has been calculated for Baltic Jazz festival. However, in 2015 only around 6% of the total budget was used to this specific detail (appendix 2.).

As can be noticed, there are several small things that need to be taken into consideration when dealing with the budget. The most important part is however, to try to stick to it as well as possible but there are of course a lot of changes happening throughout the year of the festival which all can change the budget. That means that it needs to be adjusted along the way and some sort of calculations needs to be done all the time.

Now that the theory on how things should be handled while organising a festival and the actual way of the organisation of Baltic Jazz festival has been presented it is time to analyse and make some conclusions and give ideas for the future.

4 Discussion

As has been noticed in the paper organising a music festival is a multi-faceted task to do. There are several components that need to be taken into consideration and these components can change and vary from time to time.

4.1 Short comparison between the literature and the actual way of doing it

There are many things that the organisation of Baltic Jazz festival is doing correctly according to the literature about event management. As stated earlier in the paper every festival is different with different needs and opportunities. The main thing that Baltic Jazz is doing according to the existing literature is that they divide the workforce between volunteers and outsourced contractors. The venues and their possibilities and obstacles are thoroughly thought of and managed in the most efficient way.

The issue which Baltic Jazz could improve is the fact of managing the time a bit more efficiently. It can be noticed that the main workload is during late spring and early summer, the organisation could take a look on few of the things, such as marketing material, and consider if they could be done in an earlier stage during the year of the festival.

It has been stated several times in the paper the importance of the volunteers for the festival. It seems however that the festival has a base of loyal volunteers. Some of these has been a part of the organisation for decades and the need of new blood would be of great interest for the board. Ideas of how to attract new, younger people to be a part of something this important for the community needs to be thought of.

4.2 Ideas for the future

When writing this paper the author thought of a few things that could help the organisation in the future. One is the aspect of knowing your customers and through that know where to channel the marketing. Some five years back Finland Festivals organisation made a study of the customers visiting the festival. However, the festival has changed since those days and a new study would be in place. The ideal would be to make an online study already during the autumn/winter to get a roughly overview of who has visited the festival in the past years. To do this the social media channels could be used. To fulfil the study a questionnaire during the festival would be in place and from those answers a new marketing plan could be made.

When talking about the marketing it would be good for the festival to think about lifting up the festival throughout the year, so that it doesn't get forgotten at any point. The pictures from the past festival could be used, and with this the followers of the Facebook page would be reminded of the great atmosphere and they'd start longing for the upcoming festival.

The festival doesn't actually have any happenings off season. This could however be a good opportunity in collecting money throughout the year. In November 2016 the organisation is planning to have a dinner for the friends of the festival. This due to the fact that the monetary situation is not where the organisation had hoped, and organising something where everyone can feel that they can help at the same time as having a good time seemed as a great idea.

During the festival some kind of cooperation with local transportation companies would be in order. To give people from outside the island the possibility to enjoy this special and authentic festival would give it an even bigger name and positive feedback that would help the festival in the future.

4.3 Evaluation of the authors process and learning

The position of executive manager of Baltic Jazz festival came a bit as a surprise for me in late spring of 2015. The original thought for me was to write my thesis about some part of the organisation, e.g. managing volunteers, but I got the opportunity to become the executive manager and I took it, which then once again changed my plans about the subject of my thesis.

Usually the process of writing a thesis, even a project based one, starts with reading into the topic and gather as much information as possible. This wasn't my way of doing it, due to the fact that there was no time for me to start reading before acting. I needed to start doing things right away to be able to make the festival of 2015 happen. It took me two festivals before I started reading any literature about actually managing them. The thesis process finally started in late summer 2016 and ended in November 2016. This means that the writing process took approximately 2 months in total.

For me personally the hardest part wasn't organising the festival but to actually write about it. If I could go back in time I would write about the organising process little by little. It is rather hard to try to remember what has been done and when, when not writing it down immediately. But however, when in the process of trying to manage million times at

once in an attempt to successfully organise a festival the first thought isn't to then write about what you have done during the day or the week.

It was sometimes frustrating to notice that the literature about organising events mainly talked about bigger events, and being personally so attached to this specific event it was hard to find the "right" literature to go with and to include in this paper. It was however interesting to read about specifically Hallmark events and their importance to communities and municipalities and to notice that our festival is one of these important events that gives an image to the whole island, located somewhere in the archipelago far away from everything.

The biggest personal growth has however happened during this year and half while working with the festival. I would definitely recommend it to anyone that gets the opportunity, even though it has been really exhausting at times. But seeing the faces of the people during the weekend, talking with the artists and getting their thanks after their performances makes it all worth it.

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Appendix 1, Balance sheet 2015

INTRESSEFÖRENING FÖR JAZZMUSIK I DALSBROK RF.

25900 Dalsbruk

FO-nummer: 1548472-2

RESULTATRÄKNING 01.01.2015-31.12.2015

ORDINARIE VERKSAMHET

INTÄKTER

Biljettförsäljning	84.332,87	(110.128,98)
Platshyror/jazzgatan	6.404,05	(8.665,36)
Sponsorbidrag	22.850,00	(22.567,74)
Medlemsavgifter	1.705,00	(925,00)
Varuförsäljning	1.971,77	(1.592,74)
Hyror	5.025,00	(10.525,00)
FPA-ersättningar	494,41	(0,00)
Övriga intäkter	<u>262,10</u>	<u>(0,00)</u>

Totala intäkter: 123.045,20 (154.404,82)

KOSTNADER

Löner

Verksamhetsledarens lön	23.280,00	(30.000,00)
<u>Artistolöner</u>	<u>6.173,53</u>	<u>(3.500,00)</u>

Löner totalt: 29.453,53 (33.500,00)

Sociala kostnader

Socialskyddsavgifter	617,67	(1.182,65)
<u>Sociala kostnader</u>	<u>5.279,91</u>	<u>(6.602,98)</u>

Soc.kost.totalt: 5.897,58 (7.785,63)

Verksamhetsutgifter

Artistkostnader

Musiker arvoden	44.950,00	(81.872,63)
Resekostnader,artister	1.081,78	(5.325,14)
Reseersättningar,artister	4.171,92	(1.696,02)
Dagtraktamenten	40,00	(0,00)
Kost och logi	4.320,44	(7.200,34)
Teosto avgifter	6.157,05	(6.947,20)
Instrument hyror	2.822,00	(2.242,00)
Övriga artistkostnader	<u>29,09</u>	<u>(1.448,65)</u>

Artistkostnader totalt: 63.572,28 (106.731,98)

Lokaliteter

Ljud och ljus	25.145,00	(25.350,00)
Hyror	5.252,59	(9.033,93)
El	1.946,20	(2.478,50)
Renhållning	2.324,94	(2.428,27)
Avfallshantering	<u>282,30</u>	<u>(180,64)</u>

Lokaliteter totalt: 34.951,03 (39.471,34)

Marknadsföring

Annonser	3.287,80	(6.998,80)
Programblad och tidning	5.541,00	(6.769,50)
Distribution	310,00	(295,62)
Affisch	599,00	(440,00)
Webbkostnader	228,00	(228,00)
Övrig marknadsföring	<u>1.195,00</u>	<u>(2.485,55)</u>

Marknadsföring totalt: 11.160,80 (17.217,47)

Administration

Telefon	778,98	(971,79)
Porton	510,80	(420,30)
Resekostnader,personal	27,46	(0,00)
Reseersättningar personal	403,52	(1.142,51)
Kontorsmaterial	218,16	(434,09)
Kontorsmaskiner	508,07	(316,13)

Kopiering	56,70	(144,15)
Bankavgifter	206,26	(94,56)
Betalterminalkostnader	920,00	(825,00)
Lov/tillstånd	754,34	(915,00)
Ordningsmän/Första hjälp	5.222,58	(5.902,62)
Biljetter	139,45	(332,48)
Frakt och transport	0,00	(475,70)
Varuinköp	2.140,00	(1.389,97)
Bränsle	307,15	(391,30)
Bilhyra	529,81	(698,22)
Mat och dryck	1.195,62	(1.158,85)
Sponsorkostnader	2.219,93	(3.586,50)
Material	0,00	(98,71)
Festivalplanering	36,38	(0,00)
Säsongsavslutning	1.262,11	(0,00)
Uppvaktningar	156,45	(156,16)
Medlemsavgifter	2.400,00	(2.267,00)
Försäkring	274,49	(313,49)
Biljettprovision	1.037,39	(191,74)
Fotografering	600,00	(500,00)
Staffskjortor	1.874,00	(2.079,00)
Kreditförluster	0,00	(240,00)
Övriga utgifter	528,38	(82,68)

Administration totalt: 24.308,03 (25.260,95)

Totala kostnader: - 169.343,25 (-229.967,37)

Underskott av ordinarie verksamhet: - 46.298,05 (-75.562,55)

Placerings- och finansieringsverksamhet

Intäkter	Ränteintäkter	3,76	(1.206,65)
Kostnader	Räntekostnader	0,00	(13,14)
Totalt:		3,76	(1.193,51)

FÖRLUST FÖRE EXTRAORDINÄRA POSTER

- 46.294,29 (-74.369,04)

Extraordinära poster

Allmänna bidrag

Kommunala	17.000,00 (13.000,00)
Statliga	9.000,00 (9.000,00)
Samfund och fonder	<u>21.400,00 (11.000,00)</u>

Bidrag totalt:

47.400,00 (33.000,00)

VINST/FÖRLUST FÖRE BOKSLUTSDISP.OCH SKATTER 1.105,71 (-41.369,04)

Minskning av biljettfond

0,00 (35.000,00)

RÄKENSKAPSPERIODENS VINST/FÖRLUST 1.105,71 (- 6.369,04)

Appendix 2, Budget 2016

INTRESSEFÖRENING FÖR JAZZMUSIK I DALSBROK RF.

25900 Dalsbruk

FO-nummer:1548472-2

BUDGET 2016

Intäkter

Biljettförsäljning	110.000
Platshyror på jazzgatan	12.000
Annonser&Sponsorbidrag	25.000
Varuförsäljning	2.300
Medlemsavgifter	2.000
Ränteintäkter	100

Intäkter totalt:

151.400

Kostnader

Artister

Artistarvoden/-löner	60.000
Sociala kostnader	2.000
Resekostnader	3.000
Km-ersättningar	2.000
Dagtraktamenten	500
Kost och logi	7.000
Teosto	7.000
Övrigt	1.000
	82.500

Lokaliteter och ordningsmän

Ljud,ljus och scen	30.000
Instrumenthyror	3.000
Lokalkostnader	3.000
EI	2.000

Renhållning	3.000	
Ordningsmän	6.000	
Övrigt	2.500	49.500

Marknadsföring

Annonser och marknadsföring	8.000	
Programblad/tidning/affisch	10.000	
Biljetter och arr.kort	500	
Representation	200	
Övrigt	1.000	19.700

Administration

Verk.ledare lön	20.400	
Sociala kostnader	5.400	
Km-ersättningar	1.000	
Kontorsmaterial/-hyror	4.000	
Porton	500	
Kopiering	500	
Telefon	1.000	
ADB-kostnader	500	
Bankavgifter	400	
Medlemsavgifter	2.500	
Annonser	500	
Säsongavslutning	3.000	
Varuinköp	2.000	
Övrigt	4.000	45.700

Kostnader totalt: 197.400

Allmänna bidrag

Kommunala/Statliga	23.000	
Samfund och fonder	23.000	46.000

RÄKENSKAPSPERIODENS RESULTAT: +/- 0