

**Using storytelling to create impactful video marketing.
Case: Music concert “October #Beatz 2017”**

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<p>This thesis is about the impact of storytelling on video marketing and how the author implemented storytelling concept in promotional videos for the music concert October #Beatz – an annual concert organized by Music For Friends Helsinki (MFF). The readers will also be introduced the backbone of entertainment marketing, which is applied to this company case.</p> <p>The project outcome is the production of ten promotional videos based on the application of storytelling theory and different concept generation frameworks, in addition to a final evaluation of its efficacy on enhancing customer experience. The whole process from planning, implementing to evaluating will be presented in this thesis. The thesis also acts as a report on project development and management for a video production.</p> <p>The need for the videos came from the organization's marketing strategy. There has been a lack of up-to-date marketing trends in its strategy. The organization wanted to renew its marketing material in order to gain traffic to its social media channels and raise substantial attention for this event. From a personal perspective, these videos will serve as an outstanding project for the author's portfolio and help her gain experience in project management.</p> <p>Ultimately, the result was acclaimed by the stakeholders, the organisation and audience of the concert. Feedback and comments are discussed at the end of the thesis. The author achieved a proposal for further partnership with the organisation and other job offers.</p> <p>Video content can be found at: https://goo.gl/7RWeLV & https://goo.gl/EaQfdm</p>	
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1. Introduction

“Along with our unending thirst for visuals, our brains are hard-wired to pay attention to and enjoy stories.” (Diamond 2013, 31). Taking advantage of this, more and more brands are implementing content marketing which involves storytelling as a powerful tool to engage consumers. This chapter will present the big picture of video content marketing as well as the importance of using storytelling for October #Beatz promotional videos.

1.1. Background

By 2017, video content dominated 74% of internet traffic and a number of 76.5% of marketers and small business owners confirmed the direct impact of video marketing on their business (Meeker, 2017). According to An (2016), 43% of consumers are keen on watching more video content from brands and companies. The world of marketing is rapidly revolting so marketers must keep up with new trends in order to outrun competitors. In the age of digitalization there is a growing demand for online entertainment. Customers want to be entertained or emotionally connected to the brands. Hence, it brings companies the opportunity to advertise their products and services through video content marketing.

For the case study October #Beatz music concert, the organization needed new marketing materials and this project will be a valuable asset to boost its social media channels. Videos open up the chance to make use of visuals and sounds to engage on a emotional level with viewers via storytelling (Daum, Matt, Hein & Goeldi 2012, 10).

Stories excite our brains for many reasons. Text and names can be easily forgotten but stories are always remembered. Storytelling is even more powerful when it is accompanied by visuals. When a story is seen, both sides of the brain works in a way that the left side processes information and the right side triggers emotions. To stimulate both sides of the brain is the best way to approach consumers.

This thesis is the final outcome of my long hard-working path in the past 4 years studying International Business. It requires all the knowledge and experience I have had so far and is a proof for my ambition in pursuing future career. As my specialization is marketing, especially in video advertising, this thesis will stand out as a professional project in my portfolio. During the project, I expect to learn not just about marketing but also to experience practical issues when it comes to working with a large group of stakeholders.

1.2. Project objective

This thesis objective is to study and apply storytelling in video marketing for October #Beatz music concert. There are six main tasks from research, planning, implementation to evaluation of the project, which are:

PT1. Defining key concepts and benchmarking similar projects

PT2. Analyzing MFF's previous video marketing and current resources

PT3. Developing video concept and establishing production timeline

PT4. Implementing video production

PT5. Collecting feedback from MFF and audience

PT6. Evaluating the project outcome

Table 1. Overlay matrix

Project tasks	Purpose	Theoretical framework	Outcome
1.1 Defining storytelling, its impact in video marketing and the core of entertainment marketing	To understand the definition of these concepts	Desktop research, The four Cs	Definition of the key concepts
1.2 Benchmarking promotional videos for music concerts	To know how to combine storytelling in promo videos for a music concert	Desktop research	Have a direction of what kind of stories can be inserted into promo videos for a music concert
2. Analyzing Music for Friends' previous videos and current resources for video marketing	To adjust the plan to its capability of producing videos for marketing purpose	Desktop research, SWOT	A SWOT analysis of the organization's resources
3.1. Developing concept	To pick out suitable concepts for script development	Brainstorming	A table of concepts and characteristics of the concert theme
3.2 Establishing production timeline	To keep track of the process and tasks breakdown	Gantt chart, Kanbanchi app	A detailed timetable on what to do and when
4. Implementing video production	To apply frameworks into actual production and overcome challenges	Implementation	12 videos produced within a storyline of the concept
5. Collecting feedback from the organization and audience	To assess the project outcome	Email, interview	Impact of the project

6. Evaluating and discussing personal experience on the project	To give evaluation and recommendation on the whole process of this project	Evaluation	Discussion and evaluation on project outcome
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As seen in the overlay matrix, the project tasks can breakdown into three phases: Planning, Implementing and Assessing. In planning phase there are four main tasks: benchmarking other promo video events to generate suitable concept for the videos, analyzing the organization’s current resource then plan a budget and assess risks to come up with a plan B. It also involves script writing and contacting possible participants, from there the outcome is a production timeline and a list of necessary prop/equipment. The main task in the implementing phase is to produce the videos and discuss the challenges that come along. Final assessment of the project will be carried out based on audience interviews and feedback from the organisation. The author will also talk about personal experience and recommendations for similar projects.

1.3. Project scope

This thesis study aims to gain better customer experience using storytelling in video marketing. As negotiated with the organization, the author would carry out ten promotional videos which included planning and production prior to the concert and in alignment with the concert’s concept. It would not include other marketing activities such as publishing media, merchandising or ticket sales. The thesis will focus on how to make use of storytelling in videos and application of the studies into the commissioned company’s marketing strategy. The feedback from the organisation and audience interviews will be discussed as a measure of success for this project. Overall, the project is an implementation how storytelling works best in video marketing.

1.4. International aspect

According to MFF’s survey carried out early this year, 30% of the audience are foreigners and the rest is Vietnamese (appendix 1). Therefore, the target audience of this project is also international. Promotions will be produced in dual language English and Vietnamese. The concert aims to foreign audience by a balance between English and Vietnamese performances. People who are working for the concert also come from different races, because music is a universal language we all speak. This year MFF is expanding their international audience base with different marketing activities to foreigners, one of which is to produce promotional videos in Westerner style.

1.5. Benefits

This project serves as a professional boost for MFF's advertising channel, not only enhancing its reputation for high quality performances but also for the brand's image. Thence, fuels more meaningful activities for students and international friends in the future. Every year, MFF wants to create better customer experience by a variety of improvements for on-stage and off-stage services. This video project will be a surprise factor for audience as they are projected on big screen prior to each music session.

From the audience point of view, they get to enjoy a matching quality performances to what they paid for. This project specially puts a strong emphasis on how visuals not just sounds affect music lovers. This year concert will be the first time out of four years that audience witness such investment into visual effects from the organizers.

As my specialization is marketing and my interest for video advertising, the project helps to gain knowledge in creating video marketing content according to stakeholder's need and demand. Furthermore, it is to test out my framework and how I can apply it into future projects especially when my intention is to pursuit a career in video advertising industry. Apart from learning about video making skills, it also provides me real life experience in working with a marketing team, producing content according to audience analysis and directing a large group of actors and staff.

1.6. Key concepts

Storytelling – Though it is easy to understand as it sounds, storytelling is not just about telling-a-story. For marketers it is to provide consistent and compelling content to build a big picture of a company (Bacon, 2013). In other words, to the convey the brand's message by giving it a context that viewers can relate themselves to.

Video marketing - a medium to present how-to, promote customer testimonials, live-stream events and deliver viral entertaining content (Stringfellow, 2017).

Entertainment marketing – is a set of activities that focus on selling an experience, convincing the audience to buy into the event before any sales of object associated with that encounter can occur (Lieberman & Esgate 2014, 5).

Customer experience - is defined by interactions between a customer and an organization throughout their business relationship. An interaction can include awareness, discovery, cultivation, advocacy, purchases and service (MacDonal, 2017).

1.7. Case company

Music for Friends (MFF) started as a music club on October 26, 2012 with a group of 15 Vietnamese friends in Helsinki sharing the same passion for music. Since then, more than 300 friends have come every year to weekly meetings, musical lessons in guitar, piano, drums, music shows and other events. During the most active time of Music For Friends, there were about 100 members involving in various activities of the club.

In 2014, Music For Friends wanted to create a memorable milestone in the club's development so it gave birth to October #Beatz - an annual grand music concert which attracts more than 400 audiences yearly.

From the great success of October #Beatz 2014 to 2016, the concert has become MFF's trademark and a means of fund-raising for further meaningful member's activities. It has also gained affection and encouragement from audience, and developed long term cooperation with Gloria Stage and other partners. The target for October #Beatz is to produce better quality music show in every sense, giving young students from different major fields opportunities to hold professional events and express their passion for music.

After 3 years of holding October #Beatz, this year 2017, the organizers want to tribute a never-seen-before music show to all loyal audiences who keep coming every year and also the new ones. The upcoming concert aims to be the most impressive one out of four years with a lot of investments in performances and other services. The promotional video series is expected to be one of the biggest improvements for the concert marketing.

2. Storytelling in video marketing

Storytelling and video marketing have been on the rise for the last few years in the advertising industry. How about combining them both? Storytelling in a video makes the perfect combo to tap into consumer's consciousness. This chapter will discuss in detail what theoretical frameworks and methods are used and can be applied in video content marketing for a music concert.

2.1. The power of storytelling in video marketing

First and foremost, how does storytelling make an impact? As mentioned in the introduction chapter, stories stir up our brains because they get both sides of the brain to operate and release emotions. There is a whole lot of science studies about how brains processing stories but we are not getting into that. The essential lesson is our brains can't tell the difference between hearing a story and experiencing it (Wittbrodt, 2016). In other words, viewers tend to put themselves in the character's shoes and mentally immerse in the story. Storytelling makes an impact by providing a context for viewers to persuade themselves. Hence, they subconsciously identify themselves with the brand's message.

How does it benefit businesses? The viewers who feel related to the story establish a connection so called "social identity" according to psychologist John C. Turner. Social identity causes people to follow others' actions in the same community. So brands get followers and likes on social media as a result of engaging customers into one community that share similar understanding and experiences to the story brands tell. Storytelling is not just a tool to draw traffic to social media channels but also optimize conversion, which is the ultimate goal of any marketing act. A comprehensible definition of conversion is the process of turning potential customers into real buyers. Again, it is all about emotion. Once customers are emotionally attached to the stories, they are more likely to take action. Take Apple for instance, among other giants in the technology market, Apple stands out by portraying its brand as "think different". High-tech lovers who fancy uniqueness would go for Apple products because they like the idea of being "think different" users.

Every emotion the stories bring will leave impressions that the brain either chooses to remember or forget. The challenge lies in choosing the right story to tell. In the book "The Visual Marketing Revolution" by Stephanie Diamond, there are four categories of stories mentioned to develop relationship with customers:



Figure 1. Categories of stories

Stories customers tell reflect the voice of the community. These usually takes form of customer testimonials or interviews but can also be in other creative forms as long as they are told from customers' point of view.

Stories about the company is not about how successful it is but rather focus on how well the company serves customers or how the product solves real life problem. After all, the aim is to let customers know what core values are delivered to them.

Stories about the industry and people in it show exciting trends in the industry or resonate customers why people in the game do what they do. It creates a sense of devotion and gives customers a sneak peak how interesting their tasks are.

Stories from inspirational leaders and mentors enlighten customers with inspiring stories from great leaders.

For the purpose of this video project, the author chose to implement one of the storytelling category which is stories about the people in its industry. The author will explain this decision in chapter 3.1.

The use of metaphors is also discussed as a method to unleash creativity when telling story. A metaphor is a visual language that can unfold the message in a subtle way. For example, back in 2008 there was a viral Thai video telling the story of a deaf girl who tried to play violin. Throughout struggles and difficulties she finally had a touching performance on stage. The video, in the end, was surprisingly revealed to be a Pantene Chrysalis Shampoo Television Commercial (TVC) with the tagline "You can shine". Along the fact that people liked it because it related them to the feeling of accomplishment and

overcoming obstacles, the TVC used the scene of a chrysalis turned into a butterfly as a metaphor for the transformation of the character and her shining hair during the performance was interpreted as “Pantene building your self-confidence”. The video won a silver world medal for short film at New York Festival in February 2009 (Macleod, 2009). The great success of this Pantene commercial raised a trend in storytelling advertisements for other Thai brands since then.

Overall, storytelling is a powerful method to increase traffic and conversion rate for any business. There are more than four types of stories to tell customers so long as storytellers mold the right messages and trigger the right emotions accordingly.

2.2. The essence of entertainment marketing

It is commonly known that storytelling makes content marketing great. The next thing we have to understand is what we are marketing for. Let’s take a look at the product/service that is going to be advertised. In this case, the product/service is the music concert October #Beatz. A music concert is a type of entertainment event. There is a structure that formulate the whole entertainment industry which is known as “The four Cs” (Lieberman & Esgate).

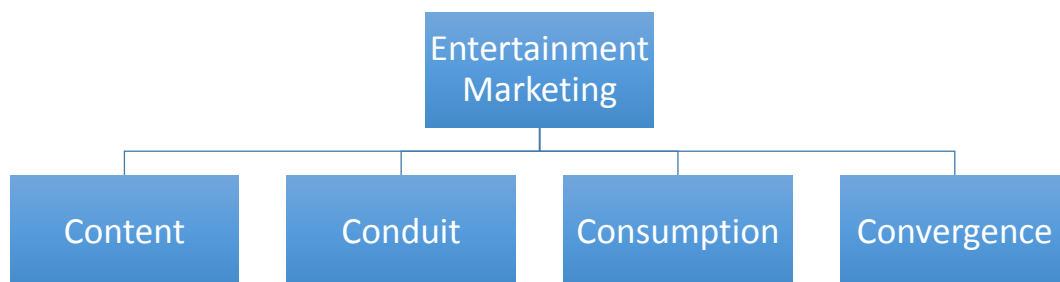


Figure 2. The four Cs (Lieberman & Esgate)

From the figure above, the entertainment industry can be described with four elements which all start with the letter “C”: Content, Conduit, Consumption and Convergence. The first factor, Content, is the development of a creative idea from early phase to the final product. The second factor “Conduit” is the method of distribution that products can be delivered to end customers. The third factor “Consumption” is the form through which customers consumes the products. The final factor “Convergence” talks about the spread of the products on multiple channels with the coming together of technology (Lieberman & Esgate 2014, 11).

October #Beatz can be analysed based on the 4Cs structure and from there the author will come upon the requirements for its marketing videos. Its first C of Content, as decided by the organisation, is a music concert with the theme “Rubik”. The concert format is divided into 6 music sessions resembling 6 faces of the Rubik’s cube. To be more specific, each session represents a color and features songs from 6 music genres: blue for pop, green for indie, yellow for jazz, orange for electro and red for rock. Apart from the main performances on stage, concert programme also includes other services such as lucky draw, photobooth, merchandise selling, food and refreshment catering. Because of the scope of this project, promotional videos will cover on-stage content. They must illustrate the differences of 6 sessions, at the same time indicate that all faces come from the same Rubik’s cube.

The second C of Conduit refers to the distribution of the event. For online marketing, MFF’s three major channels are Youtube, Facebook and October #Beatz website. The videos will be uploaded directly to their Youtube channel and Facebook page but the focus is on Facebook. The distribution channel does not cease to online marketing but also offline. To enhance on-stage interaction between performers and audience, the organisers want to use the promotional videos as a transition to each music session by playing them before each session starts. The videos will be seen as an opening to unfold what is going to happen on stage, meaning that they have to relate to the performances, the artists or at least set the mood for each session.

The third C stands for “Consumption” which implies the form that people consume the entertainment product. In this case, the form is a live music concert. Customers “consume” it when they purchase tickets to the concert where fans are emotionally bonded in their favourite music and get carried away with spectacular performances. This phase is successful or not depends on the efficacy of marketing. It is one of the aims as well as challenges for the promotional videos to embed that image of a worthy “consumption” into customer’s minds.

The last C namely “Convergence” is the ability to spread content digitally. The primary channel for promotional videos, as mentioned above, is MFF’s Facebook page. Let’s briefly go through how video advertisement on Facebook works. It is in the default setting that they are muted and auto-played when users browsing through their newsfeed. Additionally, anyone who watches 3 seconds or less of a video on Facebook will not be benchmarked in its engagement metrics (Ulanoff, 2016). These facts reflect a challenge of getting viewer’s attention in the first 3 seconds, without any sound. So when it comes to producing the videos, bear in mind that they need to hook the audience with enticing visuals in the opening within such short attention span.

In summary, the 4Cs regarding content, conduit, consumption and convergence are basic elements for any kind of entertainment event. Taking these factors into account help to generate the primitive direction for the promotional videos. They are required to demonstrate the concert theme, quality of performances as well as building a connection between performers and audience. In addition to video content, the three-second rule tells us to make the videos appealing especially in the first 3 seconds.

2.3. Benchmarking promotional videos for music concerts

In order to produce suitable yet unique video content, benchmarking different promotional music concert videos is fundamental. The author will benchmark those that are similar to October #Beatz considering relevant factors to the concert such as concert type, concert scale and to the promotional videos such as video quantity, type, length, visual shown, message conveyed and associated feelings. These elements are documented in the table below.

Table 2. Benchmark music concert promo videos

Year	Concert title	Concert type	Number of audience	Number of video	Video type	Video length	Visual shown	Message conveyed	Feeling
2017	Vtalent Contest 2017	Talent contest	250	1	teaser	00:36	Scale of audience, stage performance, target participants	Who, what and why join the contest	Informative
				1	trailer	00:37	Venue, preparation, mostly animation, contest info	Witness the battle among contestants now!	Rushing
2016	LUMOS 100°C	Dance battle	300	1	teaser	00:27	Dancers (trending mannequin challenge)	Raise questions what's going on for viewers	Hooked
				1	trailer	02:31	Different teams dancing and battling	Show the spirit of dancing	Exciting
				3	team introduction	1:30 - 2:30	Team performing their choreography	Show nature of each team	Arousing
				3	team interview	2:00 - 5:00	Team answering questions in studio setting	Show each character in different team	Engaging
2016	VNLSE Blood Bond	Music concert	400	1	trailer	04:59	Plot of the play seen as a movie	Reveal part of the story, raise questions of what will happen next	Thrilling
2015	SVUK' s Got Talent	Talent contest	500	1	trailer	03:06	People training hard, performing arts, rise & fall	Breakthrough your limitation to	Courageous, inspiring

								achieve greater success	
2017	WEEK-END Festival	EDM festival	10,000	1	trailer	00:46	Mind-blowing stages, advanced technology, lighting and sound effect, talented artists, massive audience	You have the chance to enjoy the splendid party only in one weekend	Extravagant
2017	FLOW	EDM festival	20,000	1	teaser	00:40	Grand venue, lineup, Helsinki sceneries, audience	The world's coolest music festival	Exciting
				1	trailer	00:40	Venue and performances on stage, audience having good time, other services, full lineup	Igniting the fun with Flow festival	Exciting

The concerts are listed in order of their scale from the smallest to the biggest. They are organised in countries such as France (LUMOS 100°C), the UK (SVUK's Got Talent, VNLSE Blood Bond) and Finland (Vtalent, WEEKEND festival & FLOW). What they have in common is that they are all music-related from small music concerts to big contests and festivals.

Speaking of video content, most of the events release 1 to 2 teasers and trailers; they have ideal length around 30 seconds to 2 minutes and primary structure that ends with providing information about the concert. Except for the dance battle LUMOS 100°C which also produced promotional videos on contestants in the format of team introductions and interviews. These additional videos benefit them in a way that they bring the teams closer to audience, engage audience into each team's story and ultimately compell them to witness the battle with their own eyes. This is one interesting way of communicating with the viewers and can be applicable into this thesis project.

For any kind of event, trailers need to evoke emotions. It is of course depends on the nature of the event to generate correlated sentiments, still, almost every music concert producer wants to excite the audience. As seen in table 3, the major associated feeling is the thrill of excitement. Emotions lead to actions. The trailers act as a visual persuasion oftenly by showing footage of the audience go wild and fascinating live performances. It helps viewers to visually mingle in the massive crowd and indulge in music, consequently builds up the urge to be part of the show.

Two out of six concerts listed above used storytelling in their promotional videos which are VNLSE Blood Bond and SVUK's Got Talent. The author was strongly impressed with SVUK's Got Talent how they invested in the trailer. It unarguably consists of professional footage and narrator, a comprehensible storyline and the empowering message of breaking through your limitation to achieve greater success. The only flaw was trying to wrap them up in a three-minute video – which is not always the optimal length for a trailer. The remaining concerts used a compilation of significant visuals to depict what, where and how the events will be. The compilation directly answers to viewers what they need to know about the concerts and raise the bar for their expectations. Customers want to know if the experience worths spending money. Meanwhile, what storytelling does is to trigger viewers' feelings then let them persuade themselves by undergoing the transformation with the protagonist in the story (Diamond 2013, 33). One pluspoint for storytelling is that it differs one event to another. Audience will remember the story behind the concert not just how well the concert went.

In conclusion, each approach has its pros and cons so a producer must take into account various criterias such as event type, purposes, publishing channels, budget and resources to choose the perfect format. The benchmark was useful in a way that it provided overall promotional video trends and sow ideas how to adapt these findings to this particular project.

3. October #Beatz video marketing analysis

MFF has been operating for 5 years and obtained certain assets. This chapter will analyze in depth previous video marketing of the organization and its current resources.

3.1. October #Beatz previous video marketing analysis

From 2014 to 2016, MFF has produced trailers and teasers for almost every of its concerts and especially put effort in media release for October #Beatz. Here the author will compare differences of the promotional videos each year in order to learn what it has done so far and what should be changed.

Table 3. October #Beatz promo video comparison

Year	Concert theme	Video type	Number of video	Visual shown	Feeling	Message conveyed	Note
2014	None	Teaser	2	Musical instruments, sneak peak of MFF members, concert info	Vague, dreamy	Something big is coming	
		Trailer	1	Performance rehearsal, musical instrument, artists, friends having fun playing music, concert info	Festive	The effort and joy of MFF members organizing the first biggest music concert	Concert program mentioned in detail
2015	Contrast	Trailer	1	Performances on stage (previous year), backstage preparation, musical instrument, artists & other crew members, passionate audience, concert info	Nostalgic, devoted	We follow our dream and passion no matter how it turns out	Voice over combined with narration
2016	New Dawn	Sneak peak	6	MFF members, their roles and tasks	Fun, curious	Get to know different people who created the concert	Trending
		Trailer	1	Performances on stage (previous year), backstage preparation, artists, passionate audience, concert info	Determined, bursting	Endeavor and determination will be paid off, expectation for a sensational rebirth of the concert	Only narrative in text

2014 was the birth year of October #Beatz. The concert was simply born as a cornerstone for MFF after 2 years of operating. There was not much emphasis on profit nor the number of audience, the main purpose was enhancing members' experience on a big stage.

October #Beatz 2014 did not set any theme so the videos focused on the joy and passion for music coming from performers. The concert program was highlighted in the trailer to inform audience the diversity of music genres.

In 2015, MFF suffered a tough year with little human resource but still the tradition of October #Beatz continued. Concert themes was changed over and over again, however, "Contrast" was chosen at the very last minute of the concept generation period. The video producer did not have enough time to cope with the sudden change so for this reason the trailer barely revealed the theme. Nonetheless, it portrayed a touching story of the people who created the concert, using numerous on-stage performances from previous years as a "throwback" and the nostalgic voice of the narrator to beautifully set the tone for the message.

Recently in October 2016, the concert was held again and was so far the most successful one out of three years. Taking into consideration that the number of marketing videos jumped from 1 video (2015) to 7 videos (2016), it had apparently contributed to the success of the concert. To be more specifically, concert theme 2016 was "New Dawn", indicated a rebirth of October #Beatz. It was indeed a year of holistic renewal from the management board to other resources. The marketing team decided to release not just a trailer as usual but also 2 other video series so called "MFF Flash" and "Have you ever?". Basically these series are two social media trends at that time, adapted into MFF version. It was a smart move to integrate viral trends into your marketing videos since audience quickly absorb anything trending. The two series with a total of six video clips acquainted audience with members of MFF, from performers to organizers in a fun loving way. Still, there were some shortcomings regarding technical aspects of the videos such as video format was not optimal, shaky and raw footage, rough editing, etc. These issues cannot be underestimated for the sake of the brand professionalism. As a result of that, the number of people who watched a whole video was much less than people who watched only for few seconds. The final trailer which made use of two previous years' footage was renowned to interpret well enough concert theme.

To conclude, MFF increasingly pays attention to its marketing videos years after years. It is surely hard to combine an artsy video with a commerce one on a limited resource but the organization is striving to do so. When discussing video requirements for 2017 with MFF organizers, they put a strong emphasis on the differentiation. Both parties came to a decision that this year promotional videos would not resemble any of the years before and we would use storytelling to refine marketing strategy as well as improve customer experience, since "storytelling is an important aspect of many experiences and it is becoming increasingly integrated into event design" (Richards, Marques & Mein 2015, 6). The type of

storytelling chosen is stories about people in its industry, with a creative touch. The reason is that it fits one of the selling points of the concert as it promotes talented singers who are going to perform for the show. MFF has tried this type of storytelling in 2015 but has not been successful since they focused on the wrong target. The videos produced then were about backstage members so the majority of views were from themselves and barely received attention from potential audience. The difference this year is the shift in target group from backstage people to on stage performers. The author speculated that the change in target group with a creative touch added would efficaciously serve MFF's marketing purposes.

3.2. Music For Friends current resources for video marketing

Apart from getting what audience wants and deliver it to them, it is crucial to know what we are able to offer. The author will evaluate the possibility of executing this project and to what extent the commissioned organisation can provide through a SWOT analysis (Humphrey, 1960).

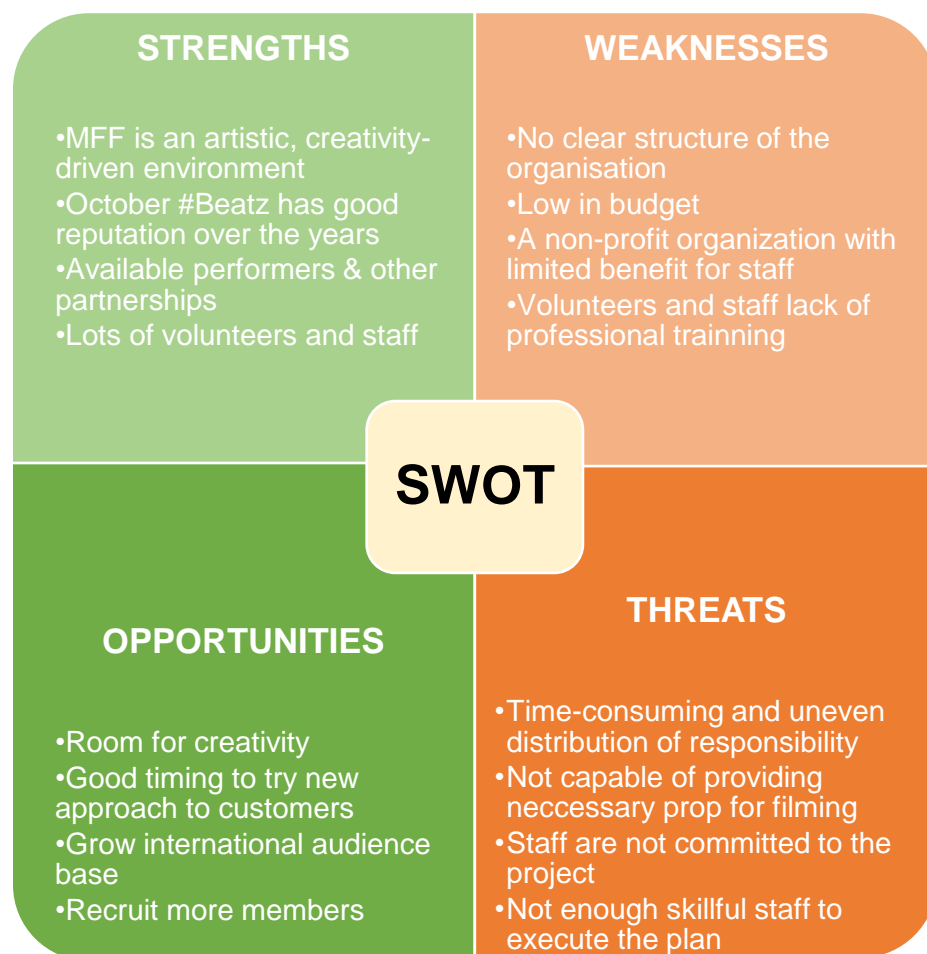


Figure 3. SWOT analysis

The SWOT analysis indicates MFF's strengths and weaknesses, accordingly identifies opportunities and threats. First of all, MFF is a creativity-driven environment that encourages members to be original and innovative. Throughout the years there have been many events ranging from music shows to other bonding activities such as Restaurant Day, Cleaning Day and Welcoming Newbies in Helsinki, all ideas were initiated by members of the club. The fact that MFF is so active along with the need for new marketing material for the upcoming October #Beatz concert makes it the best timing to execute this video project. Secondly, October #Beatz has become a trademark with good reputation over the years. It indicates the potential for growing audience base especially this year when MFF want to expand its international reach. Non-vietnamese audience who went to the concert last year mentioned they honestly did not expect it to be that good. So there is high chance it can attract more foreigners with the right marketing approach. Also it creates the opportunity to recruit more members and staff, mainly students who are eager to join a high credit organization to learn about all aspect of event management and most of all, to have a fun meaningful summer time. Speaking of people, the last and most important asset MFF has is human resource. Every year there are more than 30 people creating October #Beatz together and the number keeps growing as the concert gets bigger. Some come and go, but the core members are always supportive and willing to help on the ground of respect, admiration and passion for music. We are talking about more than 20 singers and musicians ready to perform without being paid, 10 core organisers devoting their time and effort for almost half a year preparing the show and other long-term partnerships such as sponsors, venue, governmental support, etc. These valuable rapports continue to contribute to the success of October #Beatz. In short, the author finds this is the perfect time and partner to make this promotional video project happen because there is room for creativity, freedom in production process along with great help and support from MFF human resource.

In contrast, there are several shortcomings and possible threats. MFF does not have a clear organizational structure. For years it remains unclarified who are the decision makers because they try to keep the democracy among members so that everyone have the right to decide. Consequently the distribution of responsibilities is time-consuming and unequal. Another difficulty is that MFF is a non-profit organization with limited budget. This means members and other staffs are working based on voluntary spirit. MFF provides little financial support only for members who are in need. It poses a threat of decreasing members' commitment. The organization has been facing the situation of people dropping the project every year and this problem has not been addressed well. Besides, the volunteers are mostly inexperienced because MFF can hardly offer professional training. These issues might affect the capability to carry out the video project in the most efficient way. For example, there is no budget for renting filming equipment if needed. The

stagnant decision making process might lengthen video planning phase since it needs to be approved by specific leaders.

Certain pros and cons were considered throughout this chapter. Overall, the disadvantages does not outweigh the opportunities because MFF is able to provide fundamental resources. The key is to create unique content within a reasonable scale and always bear in mind what the organization can offer.

4. Video production planning

In this chapter the author will go over different steps taken in the planning phase.

4.1. Concept development

After researching theory framework and the capability of the organization in carrying out this project, the author entered the first step of the planning which is concept development. The goal was to expand the concept from different point of views so that we have diverse materials for marketing and on-stage content. Together with the management team, a brainstorming session is held with total participants of 15 people including performers and other staff of the music club. The task was simple: write your own ideas about genre description, tangible images, intangible images and feelings associated to the given concept. The answers are presented as appendix 2.

A brief reminder for readers: The concert theme was Rubik and it was divided into 6 colours symbolizing 6 sessions consecutively: white as acapella, blue as pop, green as indie, orange as dance, yellow as jazz and red as rock. The promotional video project was divided into 2 video series. The first one would showcase high quality performances with a series of music videos featuring each session's singers and musicians. The second one would focus more on promoting singers, showing individual traits and how they are all connected. Especially the second series would be projected on the stage screen as a transition for each music session.

For the first music video series, we got many responses that can be put in use. For instance, people think of clouds when its come to the colour white and subsequently feeling soft. Similar to that, blue brings images of water, sea, feeling of calmness and so on. I will discuss in detail how I combine these ideas into a video in the next chapter. The importance thing we got from the responses was that they set the tone for each theme song, filming location and overall feeling associated with their colour.

The second video series was much more complex and requires a lot of creativity thinking method. There are different approaches such as conceptual combination, reversals, classical brainstorming, lateral thinking and analogies. At this point the author used lateral thinking – a method popularized by De Bono (1970) combined with analogies to continue the video content generation. Lateral thinking is a outside-of-the-box thinking tool because it challenges old patterns and helps creating new ones. How it works basically is to take

an unrelated thought or item and force it to fit back to the related topic in a new way (Matthews 2008, 36). The process goes in 4 steps:



Figure 4. Lateral thinking process

Firstly, the goal of the content is to illustrate the uniqueness of each music session at the same time showing the connection among them. The second step is to form a list of random input that are not related to the topic. Time limit should be set around 1 minute per input. Lastly, applying judging criteria only after you have the output. The key difference for lateral thinking lies at the random input. However, here the author has already had a table of corresponding input to the topic so the next thing was choosing randomly 4 words from 4 categories and make a sensible story out of them.

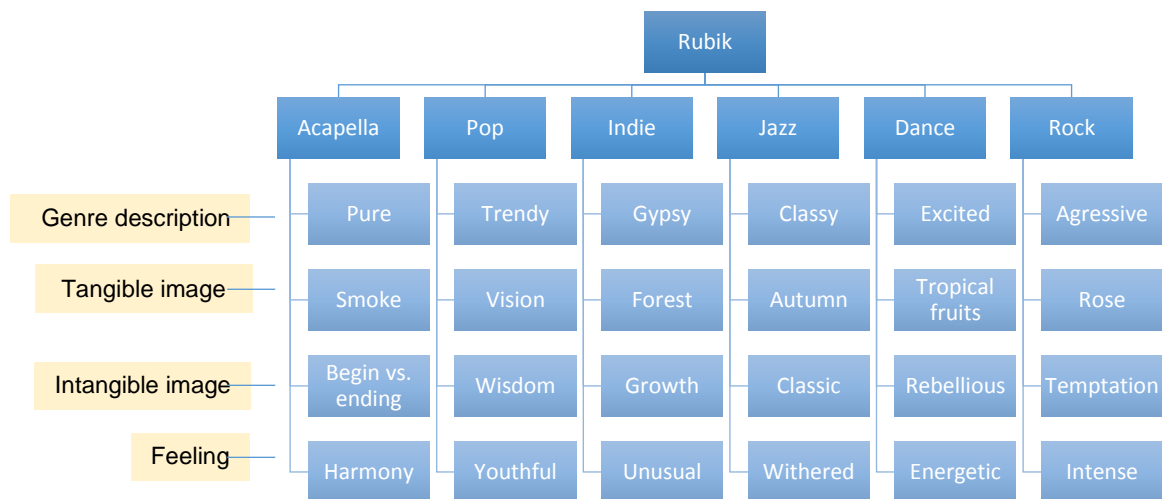


Figure 5. Random word input

The figure above shows lists of random word input for each session. The next method used was analogy. It is also a tool to support creative thinking simply by comparing one thing to another. Let's go through each session's content development. Chosen words for acapella session were "pure", "smoke", "begin vs. ending" and "harmony". Here analogy worked like this: the combination of these words make people think of something as surreal as angels. As angels, performers would dress in white and walk on their barefeet. For pop session the words were "trendy", "vision", "wisdom" and "youthful". It depicted a story of two young girls who know things that others don't. Following words for indie session were "gypsy", "forest", "growth" and feeling "unusual". From there the author could imagine stories of the fortune tellers living far in the wood.

For jazz session there were “classy”, “autumn”, “classic” and “withered” which perfectly described a romantic picnic of 2 lovers, but not a typical one.

From electro/dance the author chose “excited”, “tropical fruits”, “rebellious” and “energetic”. Everything contributed to a mad tea party similar to the one in “Alice in Wonderland” written by Lewis Carroll in 1865.

Lastly words such as “aggressive”, “rose”, “temptation” and “intense” were chosen for rock session. Since there are 2 rock bands playing in the session, it was conveniently interpreted as a battle of the bands.

For the fact that each session was a music genre that has distinctive characteristics, the groups would be identified with the same quality. For example, performers from orange (dance) session were depicted as energetic people so together they made a chaotic crowd and likewise for other sessions.

The use of lateral thinking and analogies boosted concept development from an intimidating time-consuming process to an effectively fascinating one. However, one limitation is that users can easily go astray as imagination grows far from the topic. The audience are exposed to the final result, which is the video content, not a step-by-step developing process so we cannot take them for granted. Having some trial audience is one of the preventions to this problem.

The creative thinking process is abstract. It depends considerably on everybody’s source of information and the richness of their imaginations. Hereafter, there is no right or wrong approach to creativity because either way leads to certain outcomes. It is best to try various techniques or in this case, combining them together.

4.2. Storytelling in script

After having the overall impression set for each video, the next process is putting ideas into words and make the script as visualized as possible.

Coming back to the first video series whose purpose was to promote talented performers by showing off their musical skills in a fun and amicable approach. The name of this series was “In Sync” which expressed the core message of October #Beatz members - They get together as an entity and doing what they all love: creating music. There were 2 out of 6 groups of performers could not participate in the project due to their own schedule. The remaining 4 groups we worked with were Pop, Indie, Jazz and Rock. Since each session had a symbolic colour and a chosen song, the look and feel for each video were determined in the table below.

Table 4. In Sync video content

Session	Colour code	Song	Feeling	Location
Pop	Blue	Can't take my eyes off you	Calm, peaceful	Park
Indie	Green	Fuerteventura	Carefree	Forest
Jazz	Yellow	Fly me to the moon	Classic, romantic	Vintage coffee shop
Rock	Red	The Passenger	Dark, emotional	Basement

Pop was associated with the colour blue which gives an impression of calmness. The chosen song was "Can't take my eyes off you". Therefore filming location should be where we could feel immersing into the blue sky and suitably performers are dressed in different shades of blue. The filming set for indie session was chosen in the forest because of its green color code and the feeling of carefree that the song brought along. The yellow-ish jazz session and its classic song would take place at a vintage coffee shop. Performers from rock session were arranged to play the emotional song "The Passenger" in a dark basement as a tribute to the tragic death of Chester Bennington. Apart from the main video content, there were other things that need to pay attention to such as the interaction among performers, their bond as a band and emotional connection with the viewers.

The second video series promotes October #Beatz concert theme which was "Rubik". The storyline for this series was generated through the concept development workshop. To show the connection among 6 groups of performers, the author had an idea of taking the audience onto a visual journey where each face of the Rubik's cube reveals them to one group after another. How could the audience connect the dots? The clue lied at the repetition of objects in each video. An object that appeared at the end of one story would show up again at the beginning of the next story. The storytelling factor was not only embedded in the plot of each video but also in the whole series combined. The climax of the story was where audience found out the key that opened all of this encounters was the Rubik's cube, after meeting the groups of artists one by one. In addition to that, the organizer decided the tone for "Rubik" as a mysterious theme, so everything built from that ground was added with a flavor of dark comedy, fantasy and thrill. The detailed storyboard for each session is attached in appendix 3.

4.3. Production timeline

A production timeline is a must to keep every task right on track. This subchapter will show how the author created the timeline that is committed to the concert’s timeline. Table 5 presents the plan A for project timeline.

Table 5. Project timeline plan A (screenshot)

Task breakdown	In charge by	Preparation						Showing the rubik				Promote the key				Unbox	Finishing	
		Week 25	Week 26	Week 27	Week 28	Week 29	Week 30	Week 31	Week 32	Week 33	Week 34	Week 35	Week 36	Week 37	Week 38	Week 39	Week 40	Week 41
1.1. Lucky draw livestream																		
1.1.1. Brainstorm content	Marketing																	
1.1.2. Livestream	Tung																	
1.2. Series "In Sync"																		
1.2.1. Find available performers	Nam																	
1.2.2. Find locations	Tung																	
1.2.3. Band rehearsal																		
1.2.4. Stylist	Stylist team																	
1.2.5. Filming	Trang-Tung-Tho-Tu																	
1.2.6. Editing + finalize	Trang-Tung																	
1.2.7. Publish																		
1.3. Series smoke bomb																		
1.3.1. Prepare materials	Finance																	
1.3.2. Finalize scripts	Trang																	
1.3.3. Plan filming schedule	Trang, Nam																	
1.3.4. Stylist + make-up preparation	Stylist team																	
1.3.5. Test filming	Trang-Tung-Tho-Tu																	
1.3.6. Filming	Trang-Tung-Tho-Tu																	
1.3.7. Editing + finalize	Trang-Tung-Tho-Tu																	
1.3.8. Publish																		
1.4. Reminder video																		
1.4.1. Ideation	Media																	
1.4.2. Editing + finalize	Trang-Tung-Tu																	
1.4.3. Publish																		

According to the given timeline by MFF, there were 5 phases of organizing the concert namely: preparation, showing the rubik, promote the key, unboxing and finishing.

“Preparation” means what it was – preparing tools and materials needed for marketing. “Showing the rubik” was the first phase of marketing activities execution, followed by the second phase “promote the key”. The difference between two phases was the level of revelation. The first one aimed to promote MFF as an active community for music lovers and announce this year’s concert theme. The second one focused on everything people needed to know about the concert. Once the audience has had all the “key” points, they would be ready to “unbox” the mystery.

The ideal plan so called plan A included 6 weeks of preparation, 10 weeks of seeding 2 video series and 1 wrap up week. The problem was that we might not be able to find enough artists for first series “In Sync” due to its rushing schedule, so plan B was set up (appendix 5). To fill up the first 4 weeks of video promotion, the plan was to have 2 music videos and 2 interviews for insights from October #Beatz organizers. However, the production team managed to follow the initial plan A so there was no need to use plan B.

Total time for 11 promotional videos form planning to execution was 15 weeks. The planning as calculated would take 2 weeks for In Sync video series, 3 weeks for filming and would be published in the following 3 weeks. 6 videos promoting for 6 sessions would

be published each week during the second marketing phase until day of the concert. Planning and executing time for this series would be 7 weeks in total.

Aside from the production timeline, there is a useful platform for project management known as Kanbanchi (appendix 6). It manages to control the workflow especially in team collaboration. The author highly recommends this application.

4.4. Budgeting

The author was in charge of proposing a budget for the project. The initial budget given by the organisation was 300 euros and could be flexibly adjusted. The proposed budget is listed below.

Table 6. Proposed budgeting

Item No.	Project	Description	Unit price	Quantity	Amount	Benchmarking source	Additional comments
1	Video series Rubik	Smoke bomb white	€ 8.10	1	€ 8.10	https://goo.gl/hWw4KT	Shipping fee 20e for <20kg
2		Smoke bomb red	8.1	1	€ 8.10	https://goo.gl/BQsKDb	
3		Smoke bomb yellow	8.1	1	€ 8.10	https://goo.gl/1goujx	
4		Smoke bomb blue	8.1	1	€ 8.10	https://goo.gl/jMC76N	
5		Smoke bomb green	8.1	1	€ 8.10	https://goo.gl/hkWBDf	
6		Smoke bomb purple	8.1	1	€ 8.10	https://goo.gl/39qa6Q	
7		Cigarette holder	2.37	1	€ 2.37	https://goo.gl/1HANXJ	
8		Mad Hatter	12.4	1	€ 12.40	https://goo.gl/9G8DbT	
9		Tea set	19	1	€ 19.00	Thrift shop	
10		Rabbit ears	12.49	1	€ 12.49	https://goo.gl/3dseSE	
11		Rubik's cube	2.37	1	€ 2.37	https://goo.gl/HmSh8L	
12	Video series In Sync	Deadcat	34.9	1	€ 34.90	https://goo.gl/uvCq7L	
13	Other	Other props	66.36	1	€ 66.36		
14		Food for participants	47	1	€ 47.00		
				Total	€ 245.49		

There was no budget for filming equipment because the author used own source and also borrowed from other free rental services such as Aalto Takeout and youth centre Harrastushaku.

4.5. Risk assessment

The author scanned possible risks by using a model called SPECTRES (Clayton, 2016). It is similar to analysing PEST or PESTEL, in other words, evaluating factors that have influence on the project. SPECTRES stands for Social, Political, Competitive, Technological, Regulatory, Environmental and Safety. However, competitive factor was not included since it was irrelevant to this project. The risks are listed in table 7.

Table 7. Risk assessment

Factors	Risk prediction	Likelihood to happen (scale 1-5)	Impact evaluation (scale 1-5)	Suggestion for solution	Mitigation
Social	MFF is not satisfied with the project outcome	2	4	Re-edit the videos to some extent	Make a contract agreement on certain terms and condition
Political	Conflict with project coordinator and other team leaders	2	4	Compromise working method	Clear understanding and transparent decision making
Economic	Lack of prop	3	3	Change script according to the situation	Find accessible sources
	Limited budget for unexpected costs	3	3	Cut cost from other prop/equipment	Call for sponsorship
Technological	Lack of camera	4	3	Filming with available resource	Find available sources
Regulatory	Unable to use certain music in video because of copyright	2	2	Change music	Obtain permission to use the chosen music
Environmental	Behind schedule due to weather condition	4	4	Reschedule in weekdays	Schedule filming some week in advance
Safety	Accidents while filming	3	5	Emergency number dial ready	Bring first aid kit

From the influential factors, the author predicted the risks, their likelihood to happen, their impact level on a scale 1 to 5 and from there gave suggestions for solution and prevention. Among the foreseen risks, the most likely to happen were the lack of camera and behind schedule due to weather condition. The lack of camera could be anticipated

by finding available rental sources but in case it happens, we would have to cope with the current equipment we have. Filming schedule was completely dependent on the weather because everything must be filmed outdoors. To avoid the impact of weather, it was advised to carry out video shooting a few weeks prior to the deadline so that there was enough time for rescheduling if necessary. Most of the risks were prone to occur during implementation process.

5. Video implementation

The next phase is to implement the project. This process includes organizing video shoots and other post-production activities. The author will discuss what went well, what challenges came up and how to tackle these problems.

5.1. Implementation process

In terms of production, the author worked multitasking as a producer, director and editor. A filming crew was formed within MFF's contacts. There was a meeting held between the producer and the crew to get the storyline across so that participants could understand the event's value and be inspired. Actors and actresses were performers of the upcoming concert. Shooting venue were organized at 7 different places from indoors to outdoors. Some of the places required permission which had been done in advance. Filming equipment were taken from own source and other nonprofit organizations.

According to production timeline established in the plan, every weekend participant of each session would gather for the video shoot. At the beginning of each week, the project manager did follow-up on stylist, make-up artist and other crew members on the preparation process to make sure everyone and everything was ready. A reminder about time and place was sent to all of them 3 days before each shooting. Due to a big number of members, project manager made a check-list containing responsibilities of different roles below.

Table 8. Responsibility check-list (screenshot)

INFO				STAFFING						
Date	Session	Location	Members	FILMING	PHOTOGRAPHING	Food	Deco	Makeup - Stylist	Smoke bomb moderator	Prop
12/08/2017	Rock	Kera	Thiện, Huy, Đình, Bảo, Cường, Hanny, Nammáp, Dương, Khoa, Tiên, YL	Chang, Tùng, Tú, Thọ	Hung Neo, Hoang Tran	Uyen		Tiên, thiên trang, Toàn	Quyết	Chang
19/8/2017	Jazz	Kilo	LA, Thái	Chang, Tùng, Tú, Thọ	Hung Neo	Eric	Thu, Ly	Tiên, Thanh Ng	Hoang Tran?	Chang
	Dance		Key, Giang, Mai, Thịnh, Hoàng, Thái, Diễm, Trinh, Vi				Thu, Ly	Trinh, Ng Lê Trang	Hoang Tran?	Chang
26/08/2017	Acapella	Malminkartano	LA, Thái, Thịnh, Lê My, Bonnie	Chang, Tùng, Tú, Thọ	Hoang Tran			Thanh Nguyen	Hoang Tran?	Chang
02/09/2017	Indie	Kruunuvuori	Chang, Vivi	Chang, Tùng, Tú, Thọ	Hung Neo, Hoang Tran	Eric		Thiên Trang	Hoang Tran?	Chang
	Pop		Lê My, Cát My					Thiên Trang	Hoang Tran?	Chang

The check-list consisted of primary information about the video shoot and responsibilities of people involved. A contact person was appointed to make sure everyone knew what they had to do and be at the set on time.

The video production was done within the time scheduled despite of hardships from the weather condition and slight changes in the script during filming. Each video after finishing was sent to get approval from the marketing coordinator. The submission of videos on social media channels were carried out by members of marketing team with technical support from the author.

5.2. Challenges

There are a lot of challenges when it comes to execution of the filming. Risk assessment was made prior to this process but it could not anticipate everything that happens. The biggest hurdle was the weather because most of the set was outdoors. Several times the producer had to decide whether to reschedule or keep the current timeline because of the rain forecast. However, with everyone's cooperation and willingness, the timeline remained unchanged despite of some mild rain.

The next challenge was to carry out exactly what's written in the script. Although a detailed script and storyboard was mapped out, some changes had to be made during filming. Not everything written down was possible to film because it depended on many factors such as weather, location and actors. Things we adjusted such as removal of some filming props due to wet rain, change of location, change of storyline because of actor's last minute absence, etc.

Communication within a large stakeholder group was another hazard. Miscommunication led to a time-consuming process of getting the message through. Several participants did not know the script in advance so it took more time than planned to get everyone on the same page. When video production was completed, the biggest obstacle came. A major part of the event content was changed as result of miscommunicating among organizers. One change led to another and consequently almost every team had to modify their tasks. The change had a moderate impact on the video plot. If we were to keep the current version, most of the viewers would not recognize the flaw but it would be somewhat confusing for critical viewers. On the other hand, changing the script required much time to sketch new one and re-shoot 2 out of 6 videos. Final decision to mitigate this adversity was to make changes within the producer's ability by re-editing the two videos.

Generally speaking, these difficulties call upon a wide range of skills from leadership, team management, time management, flexibility, communication to compromising skills. Not every risk can be taken into account and there will most likely be unexpected problems in the event of a large-scale production. So, the more careful we prepare, the better.

6. Evaluation and discussion

6.1. Feedback

Feedback was collected from two groups of stakeholder: the organization and the audience.

First, the author asked for feedback from the organisation, which was the direct customer in this case, through email interview and received very constructive assessment from media coordinator Mr.Hung Nguyen. Mr.Hung took responsibility in media team for 2 consecutives years from October #Beatz 2016 and was elected team leader in 2017. He involved directly in the implementation of October #Beatz 2017 promotional video project. With his insight from previous years and the fact that he had witnessed the entire project execution, he was chosen to be MFF’s representative to give feedback.

The interview email was sent on 12th October 2017 and the author received an email response a few days later. The questions and answers are listed in table 8.

Table 9. Interview questions and answers

Question	Framework	Answer
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<p>1. How much do you find the promotional videos related to the concert content?</p>	<p>The power of storytelling (chapter 2.1) and Concept development (chapter 4.1)</p>	<p>Regarding content relevance, the series did a great job portraying October #Beatz 2017 concept - Rubik. The videos walked audiences down to the “rabbit hole” and revealed each side of the theme creatively. Through the marketing campaign timeline, audiences was approaching closer to main theme and getting to know all the performers in each section which also developed their interests as well as curiosity.</p>
<p>2. How well did the promotional videos promote for the concert?</p>	<p>The essence of entertainment marketing (sub-chapter 2.2)</p>	<p>The videos showed potential audiences a hint of this year concept as well as bringing curiosity to them. Despite of the commercial aspects were not integrated intensively into the videos’ content, all of the videos including In Sync and Rubik series were serving a fairly good job as a promotional medium for our concert. “Our October #Beatz 2017 event couldn’t be that successful without your materials.”</p>

3. What is your evaluation for the planning of the videos?	Video production planning (chapter 4)	The firming planning was done carefully in concept and financial planning with MFF's limited resources.
4. How will the videos be an asset for the organisation?	The power of storytelling (sub-chapter 2.1)	This year promotional videos raised the bar for upcoming MFF video projects. They are good preferences for whoever does the video marketing next year.
5. Do you have any other suggestion to improve the project?		Location and lighting could be planned better for easier to control look-and-feel for the videos. It would also bring many advantages for the post processing.
6. Would you like any further collaboration?		"I definitely want to cooperate with you in our future project. 10/10 Would recommend."

Audience's reaction is important when it comes to measure the success of promotional videos. As the purpose of the videos was to raise awareness for the concert along with improving the audience's experience, some of questions from the interview above were embedded as part of the online post survey for October #Beatz 2017 carried out by MFF organizers.

RQ1. On the scale from 1 to 5, how much do you find the promotional videos related to the concert content?

RQ2. On the scale from 1 to 5, how well did the promotional videos promote the concert content?

RQ3. On the scale from 1 to 5, how have the promotional videos impacted your impression on the concert?

(“1” is very poor and “5” is very well)

The questions and answers are shown in the chart below.

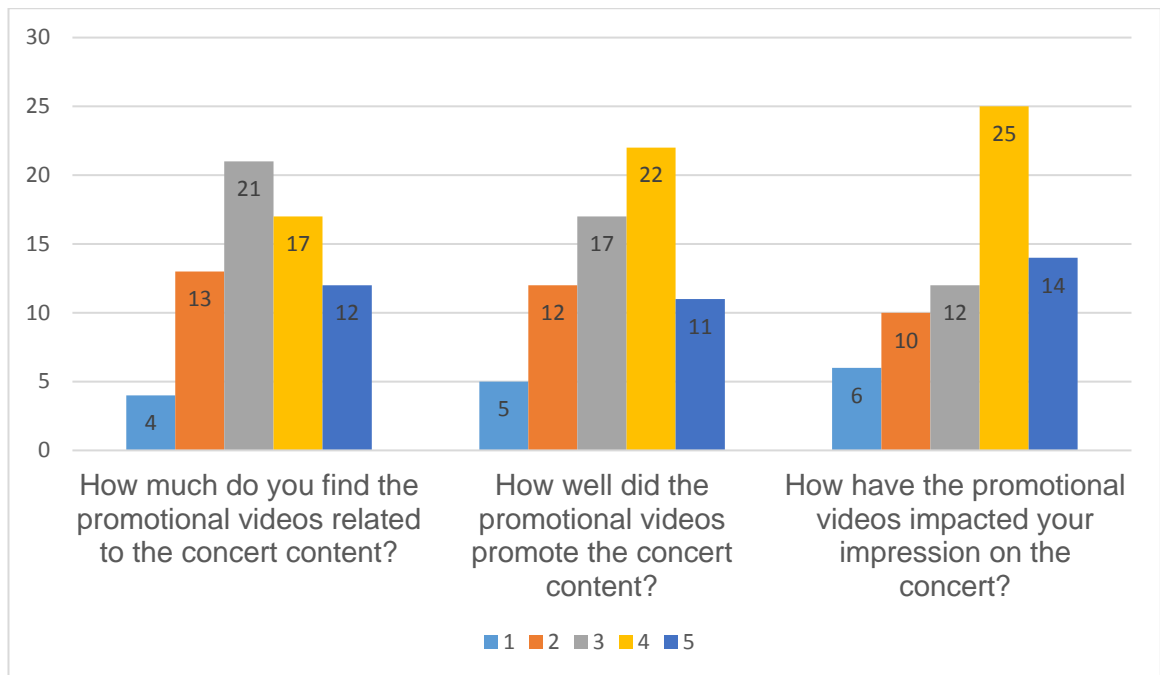


Figure 6. Post survey questions and responses

A total of 64 audience took part in the survey. According to the chart, most of the participants found the promotional video contributed a fairly good part for this year’s marketing. A majority voted 3 to 5 out of 5 for every question, which means from “average” to “very well”. For research question 1, there were 12 out of 64 people found the video content related very well to concert content and 4 people voted “very poor”. The second research question got 11 answers that the videos promoted the concert content “very well” and 5 answers on “very poor”. 14 people responded the videos had substantial impact on their impression on the concert and 6 people stated otherwise. Also 61,9% of the people answered that they knew about the concert through social media (appendix 7) and a number of 36,5% audience stated that the promotional video helped improving their experience of the concert compared to last year’s concert (appendix 8).

6.2. Evaluation

The project has received positive reviews from stakeholders including the organization and the audience. MFF highly praised the project quality considered this project was carried out on a limited budget. The promotional videos left audience with an impression of a professional organization with significant investment on its marketing materials. However, they were also said to be lack of commercial aspect. The selling points of the concert

should have been taken further into account and integrated in the videos. The use of too many metaphors leads to ambiguous storytelling and confusion for a number of viewers. Nonetheless, the story type about people in its industry has been tested in this project and proved to have an impact on marketing strategy based on audience's reaction. The author would propose a more straight-forward and informative approach to this type of storytelling for similar projects in the future.

The theoretical frameworks introduced was up to date and applicable to this project and also for similar future projects. They were collected and analyzed from reliable sources in accordance with the author's experience in video production and specialization in marketing. The author selectively and creatively used different methods in order to adapt with the project's nature.

The studies and implementation of this thesis took 3 months of intensive effort. During those 3 months, there were ups and downs, frustration and success but above all, the author gained tremendous experience. Not only expertise in video production but also experience on project management, team work, the art of compromise and self-assertion. The whole process of this project proves to be a fruitful one it stands out in my portfolio and got me immediate project offers from other organizations. Overall, the project was a success and contributed extensively to my future career.

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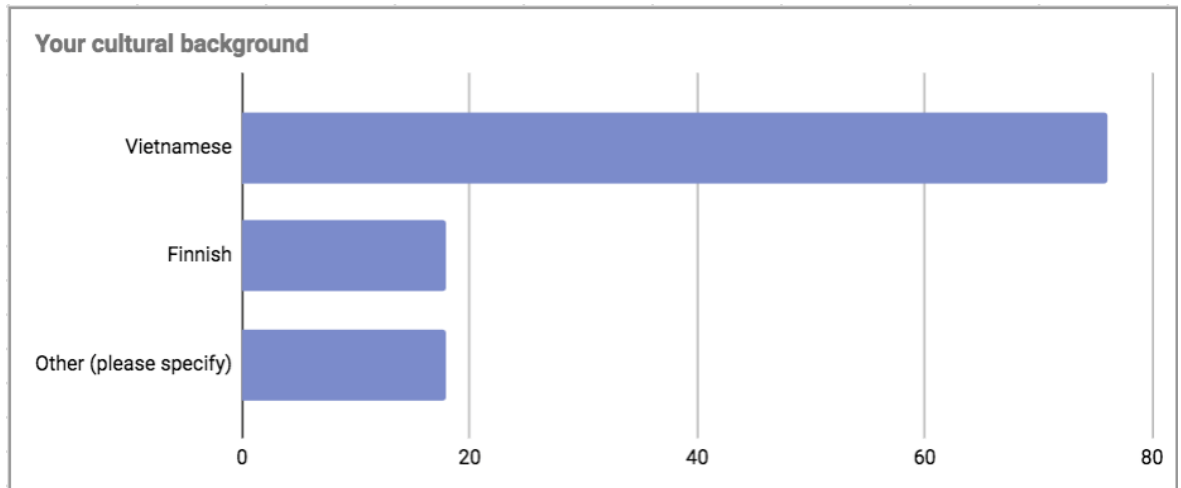
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Appendices

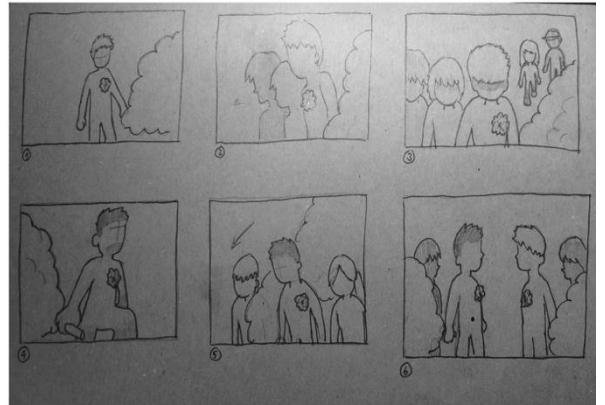
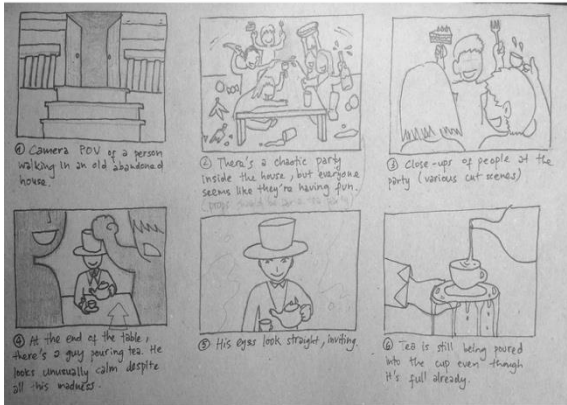
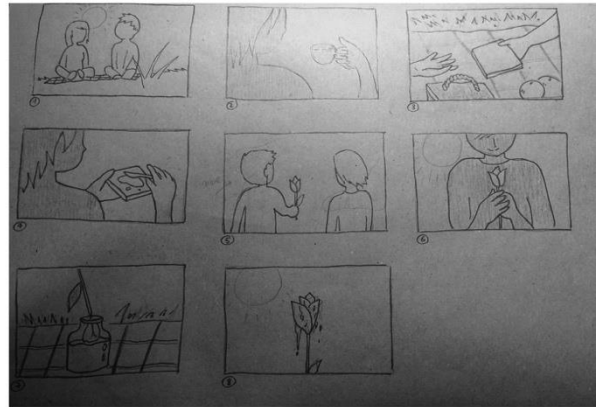
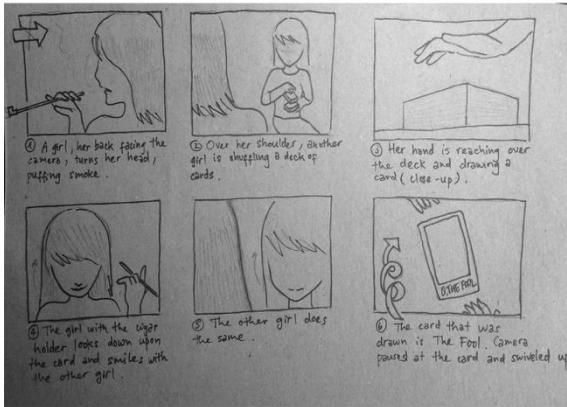
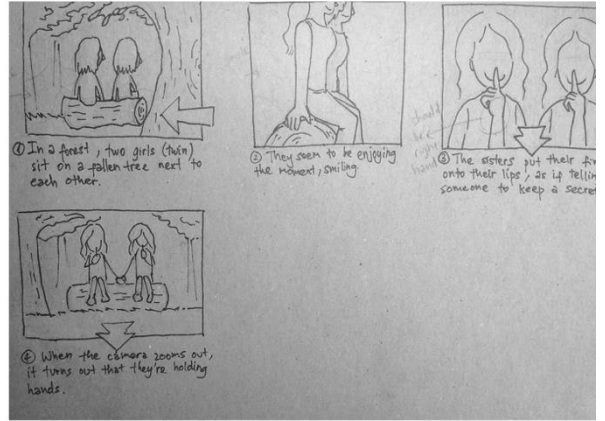
Appendix 1. Pre-event survey for attendees and other prospects



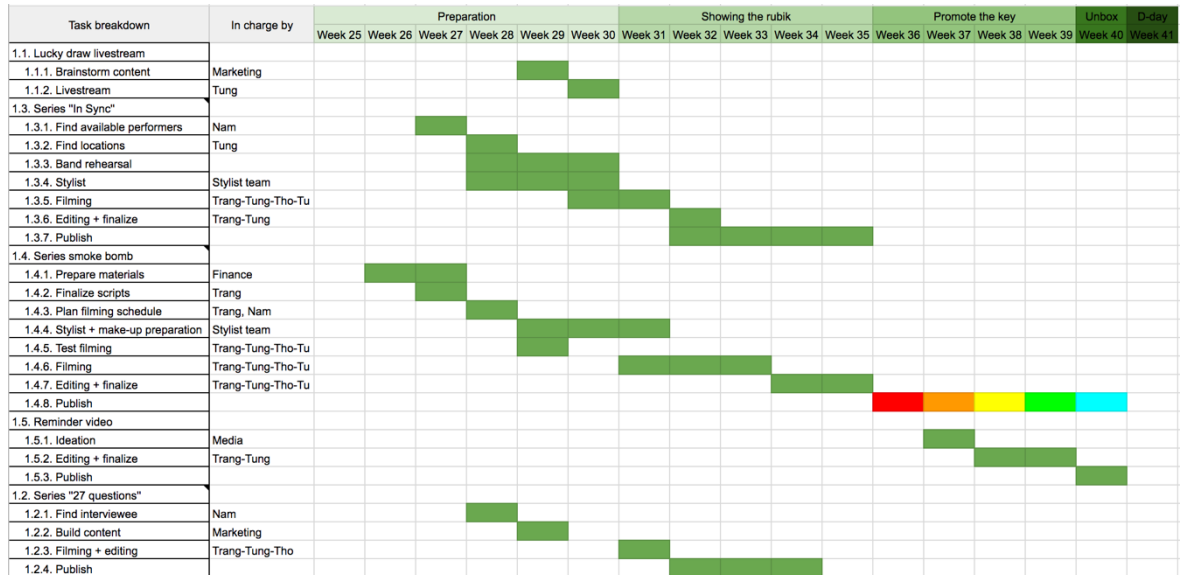
Appendix 2. Concept associations

SESSION	VOCALS	INSTRUMENTS	EXTRA	MAIN COLOUR	GENRE DESCRIPTION	TANGIBLE IMGS	INTANGIBLE IMGS	FEELINGS
ACAPPELLA	Lê My, Lan Anh, Thái, Thịnh, Bonnie, Dương	-	-	White	pure, combination, innocent, cloud, dream, angel	Snow, cloud, dove, feather, smoke, typhoon, moonlight, tsunami, wave, angel	begin vs ending, tornado, futuristic	harmony, healing, pure, empty, void, blank, alone, bright, vague, illusion, minimal, simplicity, spacious, airy, soft, fragile, clean
POP	Lê My, Cát My	Khoa (guitar), Hà Linh (keyboard), Tú Linh (bass), YLinh (drum)	Vickie (violin), Quán (vocal), LA, Bonnie, Trang Chuột (back vocal)	Blue	popular, trendy, fashionable	Water, sea, vision	wisdom, peace, motivation, sadness, depth, present, laidback	confidence, youthful, calmness, calm, profound
INDIE / FOLK	HMTTrang, Vy	Trung (guitar), Thiện (keyboard), Nam (bass), Huy (drum)	Kim (shaker), Vickie (violin), Bonnie (back vocal)	Green	unique, hippie, gypsy, boho, acoustic, feather, jungle, nature, mask, face art, feeling released and fresh	Earth, Forest	youth, growth, life,	unusual, fresh, hippie, chill, healthy, high, original, raw, wide
ELECTRO / DANCE	Thịnh, MX, Key, Khoa Trịnh	-	-	Orange	sexy, trendy, excited, youth, DJ, graffiti, neon, warmth	sunshine, tropical fruits, sunset, flower, basketball, neon light	Rebellious	joy, energetic, bouncy, sour, dynamic, cheerful
JAZZ / R&B / SOUL	LA, Thái	Khanh (key), Thiện (key), Đinh (bass), Bảo (guitar), YLinh (drum)	Vickie (violin), Thịnh (back vocal)	Yellow	spontaneous, classy, rythme, vintage, saxophone	Autumn, gold, blondies, lemon, sunrise, champagne, beer	luxury, ripe, classic	warm, pleasant, nostalgia, withered
ROCK1	Nam	Dương, Tiên, YLinh, Khoa	Thịnh (back vocal)	Red	aggressive, metallic, black, satan, skull, piercing, fire, ripped jeans, bold, electric guitar, leather clothes, studded, headbang	Rose, fire, blood, lips, volcanic	temptation, victory, revolution, eruption, poison, earthquake, royal, patriot	passion, intense, sexy, dangerous
ROCK2	Thiện	Bảo, Đinh, Cường, Huy, Hanny	Vickie (violin), Thịnh, Bonnie, Nam (back vocal)					

Appendix 3. Storyboards



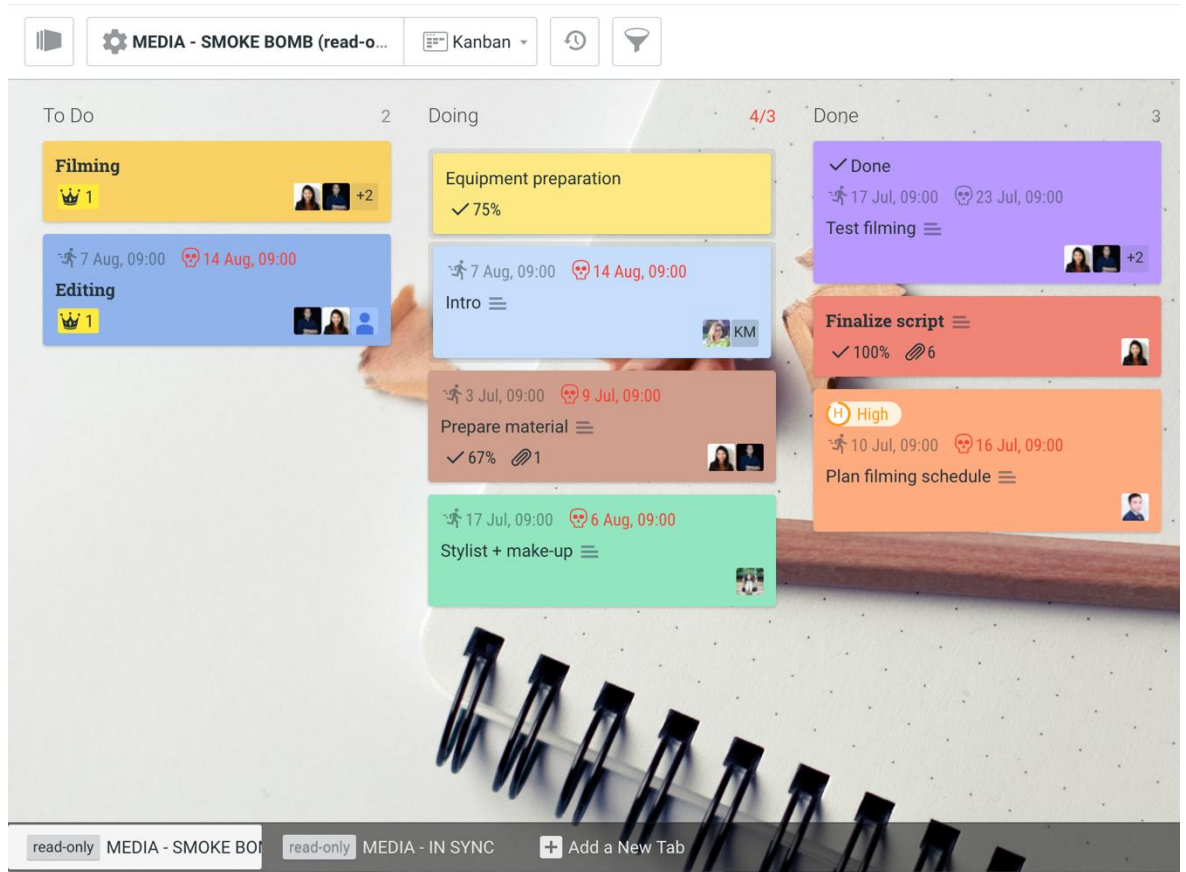
Appendix 4. Production timeline plan B



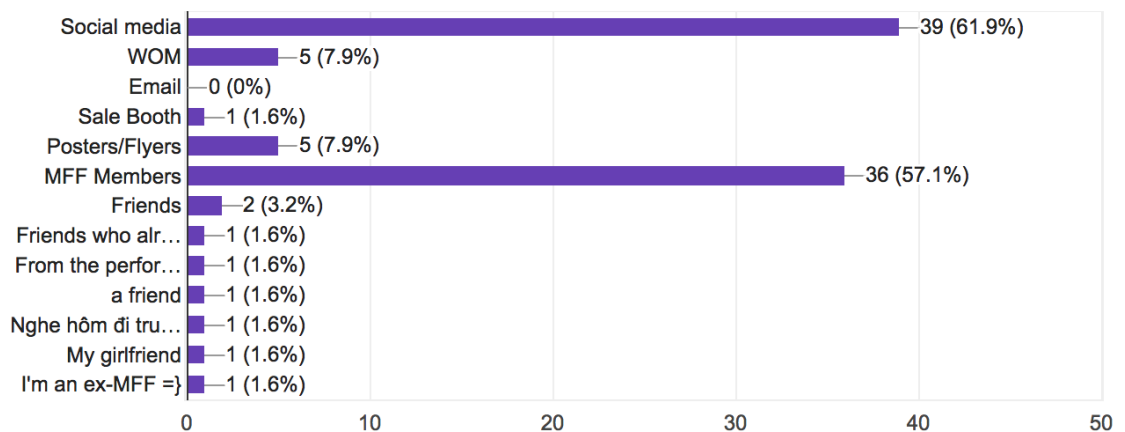
Appendix 5. SPECTRES risk assessment template

SPECTRES	
Social	Social pressures and changes in society are especially an issue in the public and voluntary projects, or in consumer-focused industries.
Political	Don't forget that politics is not just national, but local. In fact, in any office with two or more people, there's politics!
Economic	Externally, economic conditions may affect your project, but this should remind you of all of the financial changes that could impact your project.
Competitive	If you work in a competitive environment, then this should remind you of what your partners, competitors, customers, and suppliers may do that could impact your project.
Technological	Luckily, technology never goes wrong. If only! Changes in technology also create threats and opportunities.
Regulatory	Understanding the legal and regulatory environment in which you work will help you identify risks. And regulation can change over a long project, so needs to be closely observed.
Environmental	Everyone should be aware of environmental issues. Think local and immediate, as well as global.
Security / Safety	Threats to security abound, from terror, through vandalism, to theft. Consider each of these in turn.

Appendix 6. Kanban-chi planning platform (screenshot)



Appendix 7. Post-event survey response (Where did you hear about October #Beatz 2017?)



Appendix 8. Post-event survey response (What has improved your experience of the concert this year, compared to previous October #Beatz concerts?)

